An Inquiry on Post Armed Conflict Conservation Actions and Interventions on Architectural Heritage

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ABSTRACT

Culturally significant buildings enrich our lives by instilling a profound and inspiring feeling of belonging to our identity and culture. They represent our communities' rich diversity and teach us about the history that has shaped us. Architectural heritage generate nostalgic emotions and memories of a bygone period. It is irreplaceable and valuable; and as such, it must be conserved and carried on for future generations.

However, this is not a simple endeavor; cultural heritage is under constant threat from a number of misfortunes, such as misuse, abandonment, natural catastrophes, conflict, and, most critically, armed conflict.   Armed conflicts, apart from claiming lives, have a tremendous impact on human values, cultures, and beliefs. For years, conflicts have obliterated ethnic communities' heritage and existence, not just by pushing people to flee, but also by erasing all evidence of their history and their existence. Armed conflicts have repercussions for cultural heritage sites, whether directly through the damage they cause on built heritage leading to its demolition or devastation, or indirectly through the effects they leave behind, like building neglect or lack of conservation funding owing to economic decline caused by conflict.

The conservation of conflict-damaged heritage requires a wide assortment of specialized techniques. Ideally, the process should maintain historical features and values whilst also adapting the historic architecture. Most importantly, the conservation process should be used as a tool of reconciliation and an essential component of the post-conflict recovery process.

The purpose of this thesis is to examine conservation actions taken on post-conflict heritage, and make a classification of different conservation actions and interventions made in different contexts and situations. In order to learn from both positive and negative examples; the effects of post-conflict actions and interventions have been examined by analyzing five case studies of architectural heritage affected from different events of armed conflict around the world.

Finally, the research concludes with recommendations and suggestions for minimizing or mitigating potential harm during future conflicts based on the theoretical background as well as the lessons learned from the analyzed cases.

Keywords: Cultural Heritage, Conservation, Adaptation, Armed Conflict, Architectural Heritage, Interior Architecture, Post Conflict Conservation.

ÖZ

Kültürel açıdan önemli binalar, kimliğimize ve kültürümüze, felsefik ve ilham verici bir aidiyet duygusu aşılayarak yaşamlarımızı zenginleştirir. Bu binalar, toplumumuzun çeşitliliğinin zenginliğini temsil ederler; bizi şekillendiren tarih hakkında bilgi verirler. Mimari miras, geçmiş bir döneme ait nostaljik duygular ve hatıralar üretir. Yeri doldurulamaz ve değerlidir; ve bu nedenle gelecek nesiller için korunmalı ve sürdürülmelidir.

Ancak bu kolay bir çaba değildir; kültürel miras, yanlış kullanım, terk edilme, doğal afetler, çatışma ve en önemlisi silahlı çatışma gibi bir dizi talihsizliğin sürekli tehdidi altındadır. Silahlı çatışmalar, yaşamlarısona erdirmenin yanında, insani değerler, kültür ve inançlar üzerinde muazzam bir etkiye sahiptir. Yıllar boyunca çatışmalar, etnik toplulukların mirasını ve varlığını, insanları kaçmaya zorlamak yanında, aynı zamanda tarihlerine ve varlıklarına dair tüm kanıtları silerek yok etmiştir.

Silahlı çatışmaların, kültürel miras alanları üzerinde yapılı mirasın yıkılmasına veya tahribata yol açması gibi doğrudan; veya çatışmanın neden olduğu ekonomik gerileme ve finansman eksikliği nedeniyle koruma konusunda ihmal gibi dolaylı etkileri vardır.

Çatışmalardan zarar görmüş mirasın korunması, çok çeşitli özel teknikler gerektirir. İdeal olarak süreç, tarihi mimarinin adaptasyonunda, tarihsel özellikleri ve değerleri korumalıdır. En önemlisi, koruma süreci bir uzlaşma aracı ve çatışma sonrası iyileşme sürecinin temel bir bileşeni olarak kullanılmalıdır.

Bu tezin amacı, çatışma sonrası miras üzerinde gerçekleştirilen koruma eylemlerini incelemek ve farklı bağlam ve durumlarda yapılan farklı koruma eylem ve müdahalelerin bir sınıflandırmasını yapmaktır. Hem olumlu hem de olumsuz örneklerden ders çıkarmak için; çatışma sonrası koruma eylemlerinin ve müdahalelerin etkileri, dünya çapındaki farklı silahlı çatışmalardanetkilenen mimari mirasa ilişkin beş örnek analiz edilerek incelenmiştir.

Son olarak, araştırma, teorik geriplana ve analiz edilen örneklerden çıkarılan derslere dayalı olarak, gelecekteki çatışmalar sırasında olası zararları en aza indirmeye veya hafifletmeye yönelik tavsiye ve önerilerle sona ermektedir.

Anahtar Kelimeler: Kültürel Miras, Koruma, Adaptasyon, Silahlı Çatışma, Mimari Miras, İç Mimarlık, Çatışma Sonrası Koruma.

DEDICATION

To my mom, dad, grandmother and my late grandfather.

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INTRODUCTION

1.1 Introduction

Culturally significant buildings improve our lives by providing a profound and inspirational sense of belonging to our culture and identity. They reflect the richness of diversity of our communities and educate us about who we are and the history that has influenced us. (The Burra Charter, 2013). Heritage sites evoke feelings of nostalgia and recollections of a bygone era (Orbaşlı, 2007) They are irreplaceable and priceless, and as such, these culturally significant locations must be conserved for coming generations (The Burra Charter, 2013) However, this is not always easy. Taking care of heritage would be simple in an ideal world, a world of tranquillity and peace, the objective of conservation is continuous maintenance: "Take care of your old buildings and you will not have to restore them," as John Ruskin stated 150 years ago (Ruskin, 1849, p. 182). However, in the actual world, heritage is threatened by a variety of calamities, including misuse and long-term abandonment, natural disasters, conflict, and, most significantly, armed conflict / war. Armed Conflicts, in addition to claiming human lives, have a profound effect on human values, civilizations, and faiths (Lambert, & Rockwell, 2012). Armed conflicts continually target cultural symbols in an attempt to destroy identities, resulting in the systematic erosion of culture and identity (ICCROM, 2010). At times, this damage is unintentional; at other times, it is deliberate. According to Coward (2009), over the course of years, armed wars have

annihilated the heritage and existence of ethnic communities, not merely by driving people to flee, but also by deleting all signs of their existence.

The repercussions of war, conflict, and post-conflict trauma can be traced back to their impact on architectural heritage, either directly by the damage they inflict or indirectly through the consequences they leave behind, such as building abandonment or a lack of funding due to economic decline (Saifi & Yüceer, 2012).

Repairing and restoring heritage during a conflict involves a dizzying array of specialized techniques. However, as several planners and political leaders have discovered in similar situations, a war-damaged heritage is not just a tragedy, but also a task and an opportunity. The conservation process should ideally preserve historical features and values, while adapting the historic architecture and its structures to the twenty-first century. Most importantly, it should be used as an instrument of reconciliation and a critical component of the post-conflict recovery process. The recovery of war-torn areas has taken numerous forms throughout the last decade, a decade marked by numerous wars throughout the world. This thesis examines the notion of conservation in post-armed-conflict zones by drawing on previous conflict-affected heritage experiences.

1.2 Problem Statement

Countries around the globe have gone through numerous periods and witnessed numerous civilizations, civilizations that left their imprints on their cityscapes, producing what is now known as their identity and heritage. The growing and constant conflicts including wars that have occurred in recent years, have put a large number of architectural heritage at risk; many have been affected, damaged, or demolished. This

has resulted in significant harm to a large number of architectural heritage, both directly and indirectly, threatening the loss of historical identities and evidences of the past. The issue here is not just with the afflicted structures and the resulting bad impact on history, but also with future unavoidable conflicts and how to minimize heritage harm during those conflicts.

1.3 Research Questions

While there is no doubt that armed conflict has had a continuous and detrimental effect on universal architectural heritage, in order to lay the groundwork for the study and determine the type of data to be collected and the methods to be used, research questions must be defined; thus, the research will attempt to answer the following main question:

What are the actions and interventions made to conserve architectural heritage in post-armed conflict zones?

In order to answer this question, a set of sub-questions need to be asked:

- What types of harm do architectural heritage in armed-conflict zones face?

- What concepts exist in international charters that guide the conservation approaches for architectural heritage in armed-conflict zones?

- What type of actions and interventions have been implemented in successful cases from around the world?

1.4 Aims and Objectives

With respect to the previous section's suggested research questions, this study's objectives aim to:

Figure 1.1: Study aims

1. ***Examine*** the conservation actions taken on post-conflict architectural heritage by making literature survey on architectural heritage affected in armed conflict and its conservation. This is done to understand the approaches, actions, interventions employed for the conservation of affected architectural heritage around the world.

2. ***Learn*** from both positive and negative examples. Using the examination results of the conservation actions studied on post conflict architectural heritage case studies.

3. ***Analyse*** the effects of the conservation actions employed in post armed conflict architectural heritage. This step aims to investigate how the actions and interventions used affected the heritage and communities it existed in.

4. ***Establish*** a set of recommendations and suggestions from the lessons learned. This intends on using the suggestions in minimizing or mitigating potential future harm to architectural heritage.

1.5 Methodology and Limitations

The research will comprise of a qualitative case study methodology. Due to the qualitative character of this research, the following data gathering methods have been used:

Literature Review: Data has been acquired from a variety of sources, including existing literature on the subject. The first section will examine the concept of heritage and armed conflict, while the second section will examine cultural heritage conservation actions. The information will be gathered from historical books, scholarly publications, journals, as well as international charters and declarations.

Case studies: cases of affected architectural heritage in post conflict zones will be examined in the research, the selection criteria for the cases was based on the following:

1. Type of Heritage: Architectural Heritage – Urban, Architectural, Interior Architectural.

2. Scope of conflict: From World War II (1945) – Onwards.

3. Status: National or International Monumental.

Initially, 10 cases of heritage affected in armed conflict was gathered, however, cases that didn't meet one or more of the criteria were eliminated, cases with not enough data, photos, information on interventions, information on conflicts were excluded. At the end, the cases were narrowed down to five case studies that involved different conservation actions, different levels of damage and different events of armed conflict, to ensure a complete coverage of the theories discussed in the thesis.

Data Analysis: Using the numerous sources of data gathered, the data is presented by analysing the case studies chosen, in the light of the literature review covered, which includes charters and declarations made on the subject. Additionally, recommendations are made as a result of the lessons learned from the case analyses.
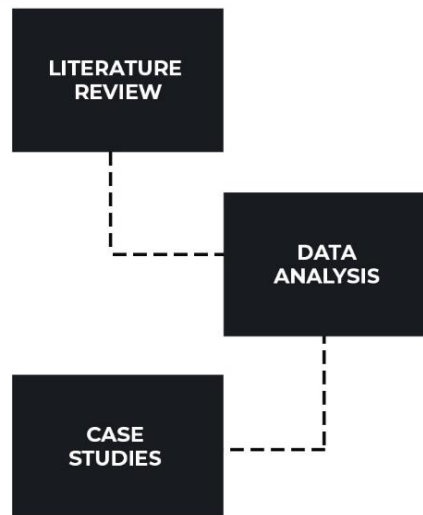
Figure 1.2: Methodology Process

1.6 Thesis Structure

The first chapter provides detailed information about the introduction, problem statement, research question, aims and objectives, methodology and limitations, and lastly, thesis structure. The second chapter discusses the notion of cultural heritage, its types and significance, as well as the concept of conflict in general, armed conflict in particular, and the effects of armed conflict on cultural heritage. Chapter 3 lays the theoretical groundwork for the idea of conservation and its various forms. Chapter 4 integrates the findings of chapters two and three to create a study of conservation actions taken against cultural heritage during times of armed conflict. It does so by analysing various case studies of cultural assets conserved during the post-armed-conflict period from around the world. Chapter 5 summarizes the thesis and makes a series of recommendations based on the findings of the research (Figure 1.3).

THESIS
STRUCTURE

CHAPTER 1
INTRODUCTION

Problem statement, Research Questions, Aims and Objectives, Methodology and Limitations

CHAPTER 2
EFFECTS OF ARMED CONFLICT ON HERITAGE BUILDINGS

Heritage Buildings, Effects of Armed Conflict on Heritage Buildings, The Protection of Architectural Heritage in Armed Conflicts discussed in international conservation documents

CHAPTER 3
CONSERVATION ACTIONS AND THE TYPES OF INTERVENTIONS

Conservation of Cultural Heritage Buildings, Types of Conservation Actions and Types of Interventions,

CHAPTER 4
TYPES OF CONSERVATION ACTIONS ON HERITAGE BUILDINGS AND THEIR INTERIOR SPACES IN POST CONFLICT ZONES

Conservation Actions in Post Conflict Period, Case studies - Lessons from Past Experiences of Conflict, Findings of Case Studies

CHAPTER 5
CONCLUSION & RECOMMENDATIONS

Figure 1.3: Thesis Structure

Chapter 2

ARCHITECTURAL HERITAGE IN PRE/ DURING/ POST ARMED CONFLECT

Heritage is what the past gave us, what we value, and what we choose to maintain for generations to come. Heritage can be a building, a site an art or anything of value and significance, which makes it important to preserve and conserve it. However, in some cases and incidents such as wars and other types of conflicts, heritage gets affected, damaged, destroyed or abandoned.

This chapter focuses on heritage, discusses its types, values and all the threats it faces, especially the armed conflict.

2.1 Heritage Buildings

Heritage in its broad sense is everything we inherit from buildings, items traditions or culture. The Oxford Dictionary also defines 'heritage' as "something that is or that may be inherited; an inheritance". Heritage is comprised of things that can be handed down from one generation to another, things that can be protected and inherited, things that have a historical or cultural significance to the community (Feilden, 2003). Heritage can be seen of as a tangible 'object,' such as a piece of land, a structure, or a location, that can be 'bought' and 'carried on' to future generations. Along with the physical items and locations mentioned, there is a variety of historic practices that are preserved or passed down to the generations that are not physical or tangible. For example, language is a critical component of our understanding of ourselves, and it is

taught and passed down from adults to children, generation to another. These unseen or 'intangible' aspects of heritage, like languages, culture, music, poetry, or costumes, are just as significant in defining who we really are, as the artefacts and monuments that we are accustomed to preserving as 'heritage' (Jokilehto, 2002).

Heritage in general is categorized in three sections according to (UNESCO, 2021) See Figure 2.1:

Figure 2.1: Categories of Heritage (UNESCO, 2021)

Cultural Heritage is a group or society's inheritance of tangible and intangible assets inherited from previous eras. Cultural heritage includes ancient ruins, monuments, buildings with significant value (tangible) as well as music, art, languages and more (intangible) (UNESCO, 2021).

Natural Heritage includes natural characteristics, geographical and geological forms, and defined regions that provide home for imperilled plants and animals, as well as natural places of scientific, environmental, or aesthetic importance. It includes both commercial and state nature places such as zoos, aquariums, and botanical gardens, as well as natural habitats, aquatic resources, and lakes (UNESCO, 2021).

Mixed Heritage includes heritage that share both cultural and natural values (UNESCO, 2021).

As previously mentioned, this thesis will focus its research on architectural heritage as a sub category of cultural heritage. The following part will introduce cultural heritage, its classifications, significance and types.

2.1.1 Types of Cultural Heritage

The term "cultural heritage" refers to the full corpus of physical indications – both artistic and symbolic - passed by the past towards each civilization and, hence, humanity as a whole. Cultural heritage is a necessary component of affirming and enriching cultural identities, and is an inheritance belonging to all humanity, cultural heritage endows each unique location with distinctive characteristics and serves as a repository of human existence (Jokilehto, 2002). In general, peoples' cultural history is classified in two ways: individually and in connection to their nation, either generally or specifically to a locale or region (Figure 2.2).

UNESCO (2021) classified Cultural heritage as Tangible and Intangible cultural heritage.
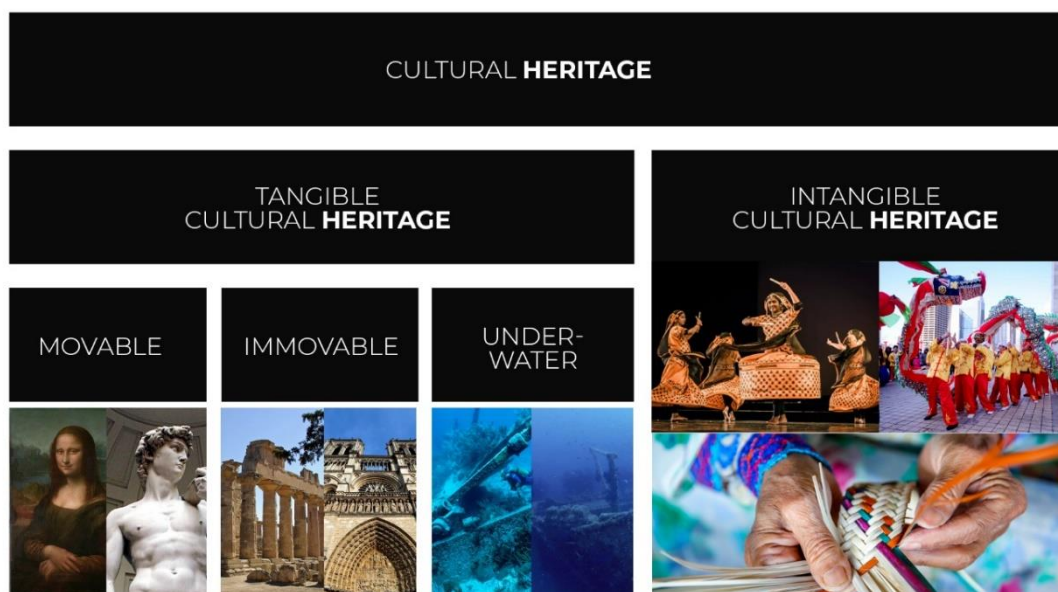
Figure 2.2: Types of Cultural Heritage (adapted from UNESCO, 2021)

Tangible Cultural Heritage

According to UNESCO (2003), the term 'tangible cultural heritage' refers to actual artifacts that are created, preserved, and passed down through generations in a community. It encompasses artistic works, constructed heritage like structures and monuments, as well as other tangible physical representations of human innovation and technological advancements infused with cultural value in a community (UNESCO, 2003). Mentioned heritage is essential to the role of humanity's history as they give a physical foundation and justification for ideas and therefore their conservation indicates an appreciation for the history and the objects that convey its narrative. Tangible cultural heritage is material in nature (UNESCO, 2003).

Tangible heritage includes:

A. movable cultural heritage such as (Paintings, Sculptures, Artworks)

B. immovable cultural heritage such as (ruins, buildings, sites).

C. Underwater cultural heritage like (underwater cites and ruins).

Intangible Cultural Heritage

UNESCO's Convention for the Safeguarding of Intangible Heritage, 2003 defined Intangible Heritage as: *"the practices, representations, expressions, knowledge, skills – as well as the instruments, objects, artefacts and cultural spaces associated therewith – that communities, groups and, in some cases, individuals recognize as part of their Cultural Heritage"*. Music, endangered dialects, theatre, gastronomic cultures, crafts, and many more practices are all considered intangible cultural heritage (UNESCO, 2003).

Intangible heritage, in the context of built heritage, represents the invisible values that aren't physically apparent, however are an integrated, inseparable part of the heritage's significance, this could be a connection to specific historical figures or events, a personal recollection, or ethical beliefs linked with buildings (Orbaşlı, 2007).

2.1.2 Significance of Cultural Heritage

Cultural heritage is significant for a variety of reasons and is backed up by a diverse set of values. Several of which could be mutually exclusive (Jokilehto, 2002). The most frequently mentioned values related with cultural heritage include historic values, architectural values, aesthetic values, distinctiveness values, and archeological values. Other values are intangible and refer to a building's emotional, symbolic, and spiritual significance (Jokilehto, 2002).

The value-based approach is very much an analytical strategy that requires as much objectivity as possible in making value judgments (Orbaşlı, 2007). It is critical to incorporate representatives of multi-disciplinary teams to contribute to the value assessment (Orbaşlı, 2007).

It is pretty unlikely that mentioned values will be treated equally as a matter of fact certain values will indeed be in contrast with one another. The following table explain the different values of cultural heritage as explained and analyzed by various studies: Kalman, 1980; Feilden, 2003; Orbaşlı, 2007; Fredheim & Khalaf, 2016

Table 2.1: Values of Cultural Heritage (Interpreted from Kalman, 1980; Feilden, 2003; Orbaşlı, 2007; Fredheim & Khalaf, 2016)

Value	Explanation
Age Value	The older a building is, the greater value it is expected to have. What was valuable in one era may not be seen as valuable in another era and period.
Architectural Value	The architectural value of a building is determined by its design, proportion, and the influence the building's architecture adds to the richness of the daily experience. Additional values include the contribution of the building to an era. Being made by a renowned architect or the incorporation of unique techniques.
Artistic Value	A historic building may also have artistic value, which relates to the craftsmanship quality or to works of art that are fundamental to the structure.
Associative Value	Associative value refers to the relationship that a structure has with a historical event, place, or person. Where there is little, if any, tangible evidence, but the significanc cannot be overlooked.
Cultural Value	Buildings offer a great deal of information about a bygone era, from lifestyle to the materials, trades, and techniques utilized in their construction. They may continue to have an influence on contemporary cultural customs.
Economic Value	The most effective economic advantage of built heritage is tourism. In addition to that, there are other values that are less known and less obvious like the impact architectural heritage has on an area, which leads to boosting its property values. The potential to be used for a new function instead of building a new building and wasting resources is also considered as economical value.
Educational Value	Historic landmarks and buildings are valuable for the lessons that may be learned from them, which may include a time period in history, a way of life in the past, social ties, or construction style. Educational value is applicable to a diverse range of learners, from young toddlers to adults of all ages.

Emotional Value	Those who visit buildings often develop emotional relationships to them or may be touched by the structure's creative accomplishments in design and craftsmanship. This could be an emotional relationship a monument for the memories and stories it holds, or feelings of awe being in presence of exquisite architecture.
Historic Value	Physical evidence is not the only historical value a building has. Architectural buildings might have also played a major role in the history of a place, or have a direct connection to certain events. the history of these buildings may be the only evidence to incidents, events and stories of the past
Landscape Value/Townscape Value	Heritage is an essential part of the human-shaped landscape. The appreciation and comprehension of historic structures must take context and setting into account. In some situations, buildings and landscapes form an artistic totality in which the design of the monument, building, or townscape is complementary to the design of the landscape. Generally, it is not the uniqueness of buildings that matter, but rather how this building contribute to the whole. Frequently, the collective value exceeds the value of an individual part.
Local Distinction	A portion of the value of an architectural heritage asset may be the contribution it provides to a place's unique distinctiveness, offering a quality that sets it apart from others. Either through the use of locally sourced materials or by the development of specific techniques in the region.
Political Value	Political value refers to the relationship a building has to a political movement, event, a well-known politician or a political period in history.
Public Value	Public areas create public value. Particularly if they've been a site of protests or important events. Other buildings earn public importance when faced with threats of demolition.
Religious Value	Churches, mosques, temples, and other houses of worship have spiritual significance and value for their

	believers. Not only religious buildings, but also natural elements such as rivers, mountains, and other natural elements that are seen as having spiritual and religious significance by various societies.
Scientific/Technical Value	Whether it is the construction procedures used in built heritage, the materials that was used or the technological systems employed in the development. Historic structures have scientific and technical value due to the information they offer about historical building practices, which helps inform the conservation projects.
Social Value	The social value of a historic site is determined by its importance to a particular community, Regardless of its cultural or architectural significance, community members may take pleasure in enjoying a local park or square. Additionally, a square's connection to cultural events may be deemed valuable.
Symbolic Value	Monuments created to commemorate historical events will have both intended and symbolic memorial value. However, that memorial significance may alter over time, either as a result of a change in political system or simply as a result of the event being sufficiently removed from time.

2.1.3 Types of Architectural Heritage

Architecture is typically defined as a physical (tangible) reflection of identity, specifically national identity, and is frequently used to demonstrate cultural continuity (Jokilehto 2002; Pearson & Sullivan 1995; Graham, Ashworth, and Tunbridge 2000; Bevan 2006).

As per prior description and classification, architectural heritage is a sort of cultural heritage that is both tangible and immovable. This includes; Monuments, Ruins, Landscapes, Group of Buildings and any Building with exceptional universal importance viewed through the perspective of history, art, or science (UNESCO,

1972). Therefore, architectural heritage is notably valued on global basis for its various tangible forms or material characteristics. Time, authenticity, aesthetic, distinctiveness, and monumentality are the primary criteria used to determine a structure's heritage value (Jokilehto 2002; Orbaşlı 2007; Feilden 2003).

2.2 Effects of Armed Conflict on Heritage

The world's common cultural heritage is under threat not merely from time, nature, and growth, but also, increasingly, from continuous conflict. In order to understand the effect that conflict has on heritage, it is important to understand the roots, classifications, and types of it, as well as to learn about the most known conflicts and how they have affected the heritage and community.

Conflict is a universal occurrence that arises in practically all societies and can happen at any time. Conflict arises, constantly and because of a number of reasons, initially, the concept of the fight for existence and life to conform to the earliest hope is a source of conflict, as various other psychologists discovered from human violent tendencies. This occurs mostly because of conflicting interests inside and between organizations and communities (Rahim, 2001). Conflict also arises as a result of the disparity in between rate of change in moral standards and the rate of growth in human aspirations, expectations, disappointment, and needs.

2.2.1 Conflict and its Different Classifications

Conflict has existed from the dawn of human civilization and is unlikely to ever stop. Our continued existence on this planet is contingent upon our ability to handle the different manifestations of conflict, which are fueled not just by seemingly opposing beliefs and goals, but also through hatred (Keegan, 2004). According to Jeong (2008), the most damaging forms of conflict, such as international and civil conflicts, involve

adversaries engaging in a forceful, violent method of confrontation (Jeong, 2008). While conflict encompasses individual loss and societal devastation, its numerous characteristics are not restricted to physical violence (Keegan, 2004). Peaceful forms of conflict are also common in the pursuit of disparate values and restricted resources. Conflict is defined by Jeong (2008) as "a competitive or opposing action of incompatibles" (Jeong, 2008). Conflict is an antagonistic state or action (as of divergent ideas, interests, or persons), where the majority of conflicts are caused by discrepancies in values and power (Kaldor, 2013). Misperception and misunderstanding also play a significant part in the formation of hostile relationships (Shah, 2016).

While a conflict may arise in economic or other material terms, it can swiftly develop to identity issues through escalation. In the majority of complex conflicts, a multitude of variables, like availability of resources or basic needs, are interconnected (Jeong, 2008). Conflicts can be traced back to a variety of contested items (primarily, money, status, and power) and its availability circumstances; additionally, beyond mismatched duties and positions, the battle may be motivated by sentiments of deprivation, unfairness, inequity, and anger (Jeong, 2008) .

2.2.2 Classifications of Conflict

The UCDP (Uppsala Conflict Data Program, 2021) defines armed conflict as a dispute over power and/or territory in which the involvement of armed force by two parties, at least one of which is the governance of a territory, leads in minimum 25 battle-related deaths per calendar year.

Armed conflict is the most destructive and negative type of conflict. Every year, between 20 to 40 conflicts of various severity rage each year, while some

confrontations have been successfully resolved, others have resulted in disastrous repercussions such as mass murder and a complete loss of identity. According to Marshall and Gurr (2005) over a million dead marked the bloodbath in Cambodia in the 1970s; in Rwanda, massacres of civilians by militias caused about another million deaths. There were about four million casualties in armed conflicts in Sudan and the Congo, including directly and indirectly due to armed fighting. During the Yugoslav Wars, Serbian militias massacred Bosnian Muslims. As a result of the US invasion and the collapse of Saddam Hussein's government, civilians in Iraq have been terrorized. (Marshall and Gurr, 2005).

Armed Conflict is internationally classified in two ways: Non-international armed conflict and International armed conflict.

Non-international Armed Conflicts, as defined in Article 3 of the Geneva Conventions dated 12 August 1949, are armed conflicts involving 1 or more non-State armed groups. Clashes may arise between state army and non-State armed organizations or even between such groups alone, depending on the situation.

International Armed Conflicts is defined in Article 2 of the Geneva Conventions as 'any occurrences of declared war or any other armed conflict that may occur among 2 or more of Contracting Parties.' As a result, all clashes involving different Sides are international in nature.

As a result, it appears as though the fundamental difference in the two sorts of conflicts is the various parties involved. Thus, if the armed conflict involves two States or more,

it is defined as international; however, if one of the participants is not a State, it is categorized as non-international (ICRC, 2021).

2.2.3 Architectural Heritage during Armed Conflict

Major example of armed conflict's effects on architectural heritage can be seen in the after math of World War 1 (1914-1918), World War 2 (1939-1954) and from the 1950s forward. Armed conflict destroyed several heartbeats of historic centres throughout Europe continent and UK (Rodwell, 2007) as well as the other regions of the World.

2.2.3.1 First World War

By the time of the WWI (1914-18), charters and other agreements aimed at averting cultural tragedies were insufficient. In 1914, fire destroyed a significant local library in Louvain (Leuven in English), Belgium, the French bombing of Rheims Cathedral and the numerous historic structures and towns throughout central Europe (Rodwell, 2007). Due to widespread outrage, these tragedies were officially recognized, and in 1914, the German army assigned "special art officers" to army divisions to detect and conserve cultural heritage; p. Clemen, Rhineland conservator was one of them. Clemen launched an assessment of damages. Belgium had been soon captured and had developed into a theater of conflict (Jokilehto, 2002). Numerous historic towns sustained significant damage, and some were completely obliterated. Belgian exiled government made arrangements for the rehabilitation and reconstruction of devastated structures and cities. All those that have been harmed were assured compensation (Rodwell, 2007).

The law of 1919 required that destroyed structures be replaced with identical buildings and monuments restored to their pre-war appearance. The discussion over the rebuilding of Ypres (Figure 2.3) served in three directions. 1. Those who desired to retain the ruins as a tribute for the catastrophe. 2. Those who sought to profit from

urban planning advancements and developed designs for a green city. 3. Those who were concerned about the medieval city's symbolic worth and pushed on its reconstruction in its whole (Rodwell, 2007). The third alternative was chosen. Moreover, comparable measures have been implemented on the majority of destroyed cultural property. As Jokilehto (2002) mentions, France, on the other hand, needed to deploy its resources for restoration and reconstruction. Luckily, in many situations, artifacts were saved from destruction by being evacuated to secure locations. Additionally, its ministry of war safeguarded significant stained-glass windows in cathedrals and monasteries.

Figure 2.3: Ypres during and After World War 1 (Adapted from Jokilehto, 2002, URL1, URL2)

At the conclusion of the war, The Commission De Monuments Historiques assumed responsibility for the listing of structures, which was expanded to include not just monuments but also historic sites. France had 8199 historic structures registered in 1932. This list grew at a breakneck pace, reaching 12000 entries in 1934. Additionally, it was no longer vital to maintain structural integrity during postwar restoration; rather,

it was important to start accepting reconstruction of the damaged building (Jokilehto, 2002).

2.2.3.2 Second World War

1939-45 the Second World War was much more damaging than the first; over 460.000 structures were demolished in France alone, and approximately 15% of the previously mentioned - listed structures were damaged and half of those damaged properties were devastated severely (Rodwell, 2007). Numerous significant historic cities, such London, Berlin, Warsaw, and Florence, suffered significant damage. Warsaw was reconstructed. The rebuilding was validated by the monument's significant importance for the Polish people's identity and it was made achievable by the presence of measured drawings, marks, paintings, and other pre-war evidence (Rodwell, 2007). The initiative to reconstruct Warsaw as a historic site was designated a significant event. Warsaw's restored center was included on the World Heritage List of UNESCO in 1978 for its remarkable universal importance. In Munich, a variety of conservation techniques were used, ranging from moderate reintegration to complete reconstruction. A good example of this is Friedrich von Gartner's triumphal arch (Figure: 2.4), which was restored with surviving elements across one side and engraved fragment explaining the new meaning on the other ,whereas Italy's populace was taken aback by the devastation. Many immediately responded with the concept of reconstruction and restoration, even if it violated established norms. (Jokilehto, 2002)

Figure 2.4: Friedrich von Gartner's triumphal arch (Adapted by Author, 2021. from Jokilehto, 2002; URL3, URL4, URL5, URL6)

2.2.3.3 Other Conflicts

While the two world wars were the most devastating, armed conflicts did not end there; in fact, armed conflicts have continued to rage year after year since then. Since 1946, the UCDP -Uppsala Conflict Data Program, the world's most comprehensive source of information on political violence, has recognized 285 different armed conflicts worldwide (Dupuy & Rustad, 2018). This includes any organized military combat over administration or territory comprising one or more state governments and resulting in at least 25 fight fatalities in a calendar year, regardless of the number of states involved (Dupuy & Rustad, 2018).

Between 1945 and 1988, minimum of 269 international armed confrontations erupted on both sides of the globe. Some were around for a longer period of time than others. Some involved only one, while others had a large number of overt military interventions. Many conflicts came to an end without going to battle. Some of them depict tiny fights that were on the verge of becoming major conflicts. Since World War II, nearly every part of the world has been ravaged by war, both small and enormous in scale. International military conflict has occurred in Europe as well, most notably through the Greek Civil War in the 1940s, the Budapest Uprising in Hungary in 1956, and continuous Cypriot Conflict from the 1950s through the 1970s, to name a few examples (Tillema, 2019). Africa had its fair share of different types of conflicts over the years. The Middle-East also suffered as a result of this. A number of conflicts have erupted in the Gulf Area throughout the years. Many very destructive international armed confrontations have erupted in Asia over the years. Recent known wars include the Bosnian war in 1992, the Kosovo war in 1998, Afghan Conflict 2001-Present, Syria, Yemen, Libya and counting (Dupuy & Rustad, 2018).

2.2.4 Classifications of Armed Conflict Effects on (Architectural Heritage)

Figure 2.5: Photographs of heritage buildings during conflict A. Great Mosque of Aleppo damaged in Syria's armed conflict 2016. B. Dresden Frauenkirche, Destroyed by air raids in WWII 1945 (Adapted from Rouhani, 2016)

Armed Conflicts, in addition to claiming human lives, have a tremendous effect on human values, cultures, and faiths. Conflicts constantly attack cultural symbols in order to erode identities and result in the systematic destruction of cultural identity (ICCROM, 2010). This destruction can be accidental at times and deliberate at others, Bosnia and Herzegovina's war for an example (1992–95) was regarded as one of ethnic cleansing (deliberate destruction), if not cultural cleansing. According to Coward (2009) Cultural, cleansing entails completely eradicating the heritage and existence of one or perhaps more ethnic communities in a given area, not simply by forcing members of such communities to flee, but also by erasing all traces of them. Not only mosques but also vernacular structures of historical significance, libraries, schools, and museums were purposefully attacked in order to purge the region of all traces of Islamic society and history. Additionally, the Catholic heritage was targeted. Not only were spiritual sites and cultural artifacts vulnerable to so-called collateral damage, but they were also deliberately assaulted and razed. The fundamental concept was to cleanse a geographical area of any evidence that it had a history of being home to multiple ethnic groups rather than simply one dominant tribe. The same tendencies have been visible in Syria's ongoing conflict (Figure: 2.3), north Iraq's, and south-east Turkey's (Coward, 2009; Walasek, 2012).

War's negative effects on cultural heritage are not restricted to tangible parts only; where, it dramatically changes or destroys critical elements necessary for the long-term continuity of cultural heritage; but also to its intangible components. As Neal Ascherson (2007) explains, armed conflict affects not only the community identity built around a structure such as a cathedral or mosque, but also the cultural social identity, practices, and traditions (Ascherson, 2007). Apart from the psychological toll of conflict and the dangers, it presents to community's social identity; many types of

living intangible heritage are imperiled in the period of armed conflict. Rouhani (2016) states that numerous intangible types of cultural heritage, such as traditional skills and knowledge, crafts, cultural norms, and ways of life, are highly dependent on people and their environments. Because of the death and forced displacement of people, caused by conflict, the survival and continuance of these practices may be challenged by loss, extinction, or disconnection from its creative connections to the original location (Rouhani, 2016). The forced displacement particularly can be seen in Varosha, a city located within the TRNC (Turkish Republic of Northern Cyprus) during the 1970's, Varosha was one of the region's wealthiest districts and most popular tourist attraction. However, as a result of the 1974 war, majority of Varosha was shut to people and the remaining portion became a walled city. As a result, the city's population structure, as well as its physical and cultural components, were fundamentally altered. The borders were closed and banned it's civilians from entry (Arsoy & Basarir, 2019). The city, labeled as the "ghost town" by the media and where civilians have been prohibited from entering for 46 years, resembles a scene from a film (Figure:2.4). The city has recently been open partially for the public to visit and visuals circulating from the area show how it has been overtaken by nature, providing a striking illustration of the ravages of conflict on nations and demonstrating the consequences of a lack of conservation (Arsoy & Basarir, 2019). This is not the only case in Cyprus; a similar example is also seen in the Green Zone in Nicosia, since 1974, the Green Zone, also known as the Buffer Zone has divided the island of Cyprus. A swath of territory serves as a buffer zone between the Greek and Turkish Cypriot communities and is supervised by the United Nations. The Buffer Zone is imprisoned in a status quo that has prevented land development and exploitation, enabling for the emergence of unexpected natures resembling Varosha (Grichting, 2014) (Figure: 2.6).

Figure 2.6: Indirect Effects of Armed Conflict. Visuals from Varosha and Green Line in TRNC (Anadolu Ajansı, 2021; Photo A by: Oğraş, 2021; Photo B by: Roman Robroek)

Conflict had led to severe threats inflicting indirect damage; the reusing of ancient structures for modern conflict (including certain fortresses and castles) initially built as protective constructions; and then being violated in the absence of state control in some regions such as Cyrene (Libya). Although (inter)national laws safeguard cultural heritage, sufficient cultural property protection, while legally required, is either nonexistent or badly implemented (Kila & Hemdon, 2017). In addition, the most notable indirect effect of conflict is the abandonment of cultural heritage structures due to the lack of financial funding to conserve them, or because of the displacements of its communities like the case of Varosha.

To summarize, the effects of Armed Conflict can be identified in 3 forms of Damage.

Figure 2.3: Levels of damage caused by armed conflict on architectural heritage.

Severe Damage: resulting in the complete devastation or demolition of Architectural Heritage. Partial Damage: resulting in the loss of one or more parts of the Architectural Heritage. And finally, Indirect Damage: Resulting in the abandonment and neglect of heritage.

2.3 The Architectural Heritage in Pre/During/Post Armed Conflicts Discussed in International Conservation Documents

Rouhani (2016) states that, following the World Wars, most notably the aftermath of the WWII's widespread destruction of towns and cultural identity, the international community, headed by UNESCO, determined to establish a legal guideline for the protection of heritage in the events of armed conflict. The Convention of Protection for Cultural Property in the Case of Armed Conflict, also known as the "Hague Convention" held in 1954, became the sole international convention to offer special protection for heritage in cases of armed conflict (Rouhani, 2016). The Hauge Convention was adopted in 1954 in The Hague (Netherlands), it was made in the aftermath of the Second World Wars after the tremendous devastation of cultural assets by the war. It was the first international convention with a truly global scope that is only concerned with protection of heritage in times of armed conflict (UNESCO, 2021).

It encompasses both movable and immovable cultural heritage, including architectural, artistic, and historic buildings, archeological sites, artworks, manuscripts, journals, and other artifacts, of historical, or archaeological significance, as well as science based collections of all types, regardless of their ownership or origin (UNESCO, 2021). The following table summarizes the concepts presented in the convention:

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Table 2.2: A summary of the concepts discussed in the Hague Convention, 1954

The Hague Convention 1954 ; for the Protection of Cultural Property in the Event of Armed Conflict	Following peacetime safeguarding procedures such as inventory preparation, disaster preparation, plan for moving property, and designating of competent authorities to deal with safeguarding cultural property, implementation of peace time protection measures was essential.
	a general obligation to refrain from using cultural heritage buildings situated within their territory and the territory of several other States Parties, as well as any equipment or appliances used for the protection of that property, for military purposes, even if the use is in violation of these States' agreements;
	In order to request exceptional protection for this important immovable cultural property, a committee is exploring registering a restricted number of immovable cultural properties of special value in the International Registry of the Cultural Property within Special Protection order.
	the idea of placing emblems on selected major structures to indicate the Convention's presence
	establishing dedicated units within military forces to safeguard cultural property
	Both the general public and relevant targeted groups such as heritage experts, the military, and law enforcement were greatly informed about the Convention to promote it and raise awareness.

Cultural property is defined in the 1954 Hague Convention as "movable or immovable property having significant value to a people's cultural heritage" (UNESCO 1954, Article 1). This definition emphasized the physical aspects of culture, like architectural, aesthetic, or historic landmarks; ancient sites; artworks; ancient texts, books, as well as other items of creative, historical, or cultural significance; and structures that uphold or display movable cultural properties, or centers consisting of a large number of them (UNESCO 1954, Article 1).

The 1954 Hague Convention's central message is that "harm to cultural properties belonging to any nation whatsoever constitutes damage to humanity's cultural heritage, as each nation contributes to world heritage" (UNESCO 1954). This message articulated the concept of heritage's universality; an attempt to discover and safeguard the values that connect humankind together. Prior to the 1972 UNESCO World Heritage Convention, this notion of universality was presented as an annex to the Hague Convention (Cameron 2009). O'Keefe (2006) discusses that, by establishing a narrow scope for cultural heritage, the Hague Convention excluded a wide variety of ways in which culture shows itself. The 1954 Hague Convention's founders sought to create a realistic declaration that could be adopted by as many countries possible. This resulted in neglect to other types of heritage. Not only does the concept exclude living and intangible heritage; it also ignores the multiple kinds of tangible heritage (O'Keefe, 2006).

Such attitude toward cultural property shifted in the subsequent UNESCO conventions, which adopted a wider scope of cultural heritage. The UNESCO Convention on the Protection of the World Cultural and Natural Heritage 1972 substituted the term 'property' for 'heritage' and included artistic, ethnographic, and sociological qualities to the list of cultural heritage sites (Blake, 2000). It also introduced the notion of Outstanding Universal Value. OUV refers to cultural worth and "significance that is extraordinary enough to surpass national boundaries and be of universal relevance to all humanity's present and future generations." Authenticity was vital for heritage gaining a title of universality. The time the World Heritage Committee issued the very first Guidelines, the evaluation of authenticity was primarily limited to concept, materials, artisanship, and setting (Rouhani, 2016).

Different views of cultural values, such as those found in Buddhist, and Afro cultures, clash with the authenticity-based concept of heritage and integrity within this restrictive approach (Jokilehto, 2002). For example, preserving wooden or earthen structures necessitates the careful repair or renewal of damaged or corroded parts with new ones on a regular basis. A substantial reconstruction of a heritage property will not fulfil the criteria of authenticity proposed, which was based on the Venice Charter of 1964. Due to the growing need for a more comprehensive universally accepted concept or definition to authenticity, a document was made and adopted solely for that: the Nara Document of Authenticity 1994, recognizing the cultural varieties and manifestations of "heritage".

Later on the 2003 Convention on the Safeguarding of Intangible Cultural Heritage expanded the scope of cultural heritage even further, aiming to protect activities, portrayals, practice, and traditions, and the methods, artifacts, objects, and cultural spaces related to them. Additionally, the 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions recognized cultural diversity types as a shared human heritage and highlighted the importance of protecting and promoting them. ICOMOS's Quebec Declaration 2008 introduced the concept of 'Spirit of Place'. Which is "a combination of physical and intangible aspects such as (recollections, stories, memory, events, remembrances, traditions, aromas and more)." This concept was identified as a collection of tangible and intangible components that are threatened by a variety of circumstances, including armed conflict, urban growth, tourism development, and climate change (ICOMOS 2008, Article 1, 4).

With all the previous discussed, it is concluded that Values evolve over time. Violence and war can diminish the values ascribed to heritage sites, while new values might

arise in the aftermath of such traumas, altering the spirit of place. By community engagement in the heritage process and review, new values must be acknowledged (Rouhani, 2016).

2.4 Chapter Conclusion

After discussing The Protection of Architectural Heritage in Pre/During/Post Armed Conflicts in international conservation documents, it is necessary to address individual efforts and endeavors to save cultural heritage during times of conflict. Ismaïla Diatta (2012) in his contribution to ICCROM's publication for 'Protecting Cultural Heritage in Times of Conflict' stresses the importance of awareness of cultural heritage, to both civilians and army personnel's. "Damage to cultural property belonging to any people whatsoever means damage to the cultural heritage of mankind since each people makes its contribution to the culture of the world" (UNESCO 1954). This message encourages the idea of cultural heritage as a universal heritage important to everyone (Diatta, 2012). Efforts to educate army on the significance of heritage and its protection has been made. Military personnel, who have been tasked with the responsibility of defending people, are frequently unaware of the cultural significance of objects and monuments. Additionally, as we have seen in news on a daily basis, opposition groups may disregard international legal conventions, agreements, or laws. Additionally, they can occupy historic monuments and build a defensive positions to protect themselves against direct fire, there for As an instructional instrument for training military delegations embarking on UN missions, Diatta (2011, 57) developed a list of ten fundamental recommendations to strengthen cultural property protection:

1. It is your responsibility to conserve and respect cultural heritage;

2. Never fire against clearly designated historic structures or locations, save in circumstances of "military necessity;"

3. Identify and protect sacred sites, as well as natural areas rich in flora and wildlife;

4. Avoid criminal behaviors such as theft, looting, or damage;

5. Keep an eye on cultural property that is placed in a shelter or is included on the "International Register of Cultural Property Specified for Protection;"

6. Do not access heritage of national or international cultural significance without prior authorization;

7. Make contact with those accountable for heritage in the crisis zone, if feasible;

8. Whenever a cultural property is seized, examine its inventory number and notify the appropriate authorities (INTERPOL, special brigade, etc.) to ensure that the piece does not belong to a collection or a museum.

9. Collaborate with and assist the special unit tasked with monitoring cultural items.

10. Submit a progress report following each mission to save the heritage.

Raising awareness is necessary as long as wars continue to destroy cultural heritage and the International Court does not routinely prosecute military leaders who destroy cultural property during times of conflict, as it does for leaders and high-ranking officials who commit crimes against humanity (Diatta, 2012).

This chapter was divided into two parts: Heritage and Conflict. It introduced the concept of heritage in general and cultural and built heritage in particular, discussed the significance, values, and types of cultural heritage in depth, and then explained the concept of conflict, its definition, causes, classifications, and most importantly, its impact on cultural heritage.

After discussing the detrimental consequences of violence on cultural heritage, the following chapter focuses on cultural heritage conservation in post-conflict zones,

establishing a link between the prior theories discussed in this chapter and the concept

of conservation.

Chapter 3

CONSERVATION ACTIONS AND THE TYPES OF INTERVENTIONS

Conservation is everything done to keep anything of a significance in a good condition. This action consist of a set of actions and interventions to be made in order to meet the goal. Although conservation is not restricted to a specific category or object, this chapter focuses on conservation of architectural heritage due to its importance in expanding the life of buildings of historical significance.

3.1 Conservation of Architectural Heritage

Cultural heritage is our identity and legacy, it is our past, present and what we pass on to the next generations. However, heritage can be vulnerable to a variety of threats, from natural causes to man-made In order to save our heritage and keep it alive, taking necessary measures is vital; and this is where the role of conservation of heritage comes in. Conservation of heritage is the action made to extend the life of our heritage (Feilden, 2003). It is "the processes of looking after an object to retain its cultural significance" (ICOMOS 1964, p: 02).   According to Jokilehto (2002), the origins of conservation date all the way back to the Italian Renaissance, if not earlier. While some of the primary motivations for the recent modern interest in heritage conservation comes from a renewed sense of historicity and nostalgia for the old days, concern has also grown out of an appreciation for specific characteristics of past achievements and a desire to learn from the past and the fright triggered by insensitive alterations to

familiar places, the devastation and dismantling of well-known historic buildings or aesthetically pleasing artworks (Jokilehto, 2002).

The act of conservation can have a positive impact on cultural, educational, economical and technical aspects of heritage; Forster (2010) explains that, conservation of heritage retains a missing value of a building of significance; creates a physical educational evidence by displaying history through the walls of the built heritage, creates job opportunities; and generates income; and lastly it minimizes expenses of unexpected repair (Foster, 2010).

This part of the study discusses the importance of conservation of built heritage, the ethics and standards of conservation; in addition, it states the different types of international charters and their importance for conservation.

3.1.1 Importance of Conservation

Our lives are enriched by culturally significant places that provide a profound and inspiring sense of connection to our culture and identity, culturally significant locations represent the diversity of our communities, and informs us about who we are, and the history that has shaped us. (The Burra Charter, 2013). Places of heritage trigger a feeling of nostalgia and memory of a period far gone, it's part of the reason many people visit places with historic backgrounds (Orbaşlı, 2007) They are priceless and irreparable; therefore, these culturally significant places need to be conserved for the current and future generations (The Burra Charter, 2013). In addition, some places of cultural significance have undeniable national importance. Such heritage buildings are valued and respected for their role and impact to their national and local contribution. For instance, the Covent Garden in London is an example of how places of significance do not only participate to the overall appearance and identity of cities, but are also a

major contributor to the economy. The Covent Garden has raised the prices of properties in the area surrounding it; and contributed to turning the area around it into a major shopping and entertainment square (Orbaşlı, 2007).

Tate Modern is another example where the whole region is revitalized with the adaptive reuse of a power station to an art gallery and museum, the Tate modern immediately established itself as an iconic symbol, landmark and a driver for urban development in the Bankside district and its abandoned buildings (Klingmann, 2007).

Another reason of conservation is the desire to encourage and support international tourism (Orbaşlı, 2007). According to Joudifar & Türker (2020) Heritage based tourism has an impact on both the urban setting and the architectural conservation, promoting social identity and a feeling of place without jeopardizing their attractiveness as a tourism destination. Local culture and heritage not only has the opportunity to boost the regional economy as tourist destinations, but it can also serve as a validation for heritage conservation in instances where the financial means are generated by sensitive alternate solutions of tourism are capable of supporting the conservation of cultural heritage. While tourism might not be a primary source of conservation means, it can certainly significantly enhance a community's funds, so indirectly supporting conservation (Joudifar & Türker, 2020).

On an environmental note, the conserving and reutilizing of old buildings has since been as a tool for preservation of historic buildings, saving many historically significant buildings from demolition (Orbaşlı, 2007). while demolition and new construction works have major environmental costs, conservation efforts such as reusing heritage buildings save many of the extraction and construction expenses

related to new building developments by recycling existing materials on-site, which also results in reduced pollution and waste (Wilkinson, 2009).

To summarize, heritage has a number of significant values and it is the role of conservation to save it for the generations of the present and future (ICOMOS New Zealand Charter, 2010).

3.1.2 The Ethics and Standards of Conservation

Conservation of heritage has a set of ethics and standards that are advised to be followed, according to Feilden (2003), Rodwell (2007), Orbaşlı (2007), works of conservation are suggested to respect the following points:

1. Building condition must be documented.

2. Evidence must not be altered, falsified or ruined.

3. Intervention should be kept to an absolute minimum.

4. Interventions should respect the integrity of the property

5. Material used must be recorded.

In addition to the mentioned, all interventions should be transformable or reproducible, should not jeopardize future and potential interventions, and should not prevent access to evidence and allow maximum retention of existing material (Orbaşlı, 2007).

The interventions need to be in harmony with the original building in: color, texture, and material, form, proportion and expected not to be more attractive than the existing form (Feilden, 2003). However, they may also implement contrasting, contemporary concepts while preserving and enhancing the essence of the original building. This will make it clear that the additions are new and will be easily differentiated from the original form (The Appleton Charter, 1983).

3.1.3 The Conservation Actions Discussed in Conservation Charters

The practice of architectural conservation is influenced by an ever-growing number of national and foreign charters and declarations, issued as guidelines for professionals. These charters date all the way back to the nineteenth century, and each one is unique in terms of time, location, and author. All charters share similar concepts in common, the most common point is the protection of specific buildings that are designated as monuments- monuments being a term derived from the word inscription, memorial or any other terms that is considered cultural, are viewed as documents from the past and are permanent and transmit messages and values from generation to generation (Rodwell, 2007).

There are many Organizations responsible for issuing charters and declarations, serving as guidelines for conservation and conservation actions, example of those are UNESCO, Europa Nostra and ICOMOS.

The United Nations Educational, Scientific, and Cultural Organization (UNESCO) is a United Nations (UN) specialized agency charged with advancing global peace and security through international collaboration in education, science, and culture. It contributes to the establishment and conservation of World Heritage Sites of cultural and natural significance, as well as to their protection and recovery.

Europa Nostra (Italian for "Our Europe") a pan-European Federation concerned with Cultural Heritage. It represents a citizen-led organizations dedicated to the protection of Europe's cultural and natural heritage. It serves as the movement's representative before important international bodies, most notably the European Union, the Council

of Europe, and UNESCO. It holds consultative status with UNESCO and is recognized as a non-governmental organization (NGO) partner.

ICOMOS (International Council on Monuments and Sites) which was founded in 1965 in Warsaw as a result of the Venice Charter of 1964, is one of the primary organizations responsible for the majority of charters issued to date.

ICOMOS fundamental ideas date all the way back to 1931 when the international conference on the restoration of historic buildings was held in Athens, introducing the concept of International Heritage for the first time. In 1964, the second congress of architects and specialists in historic buildings adopted 13 resolutions and established the International Charter on the Conservation and Restoration of Monuments and Sites, which is known today as the Venice Charter (Orbaşlı, 2007).

ICOMOS today has over 150 member countries with its headquarters is in Paris. It is a respected advisor to UNESCO on cultural heritage sites. ICOMOS's extensive network of international scientific committees has developed a series of charters that respond more.

Specifically to specific conservation issues or regional differences. These committees help to make ICOMOS a scientific organization by bringing together international expertise, setting an international conservation policy, and, most significantly, creating international standards through their continuous conferences, meetings and charters (ICOMOS, 2011).

The following table shows the different charters and declarations offered by or adopted by ICOMOS and their relation to the topic of research. The relation was determined by the level of connection of the charters to cultural heritage. Charters that are concerned with conservation of architectural heritage are considered related. Charters that are concerned with cultural heritage in a specific manner are considered "related to a specific context". Finally, charters that are concerned with other types of heritage, such as movable heritage, natural heritage...etc. are considered "unrelated".

Table 3.1: International Charters and Declarations

1. ICOMOS Charters

Charter	Year	Conference/ Entity/ Org.	Location	Relation To Thesis
International Charter for the Conservation and Restoration Of Monuments and Sites -The Venice Charter	1964	2nd International Congress of Architects and Technicians of Historic Monuments	Venice, Italy.	Related
Historic Gardens The Florence Charter (*Addendum to Venice Charter)*	1982	Icomos-Ifla International Committee for Historic Gardens	Florence, Italy.	Unrelated
Charter for the Conservation of Historic Towns and Urban Areas Washington Charter	1987	Adopted By ICOMOS General Assembly	Washington, USA.	Related to specific context
Charter for the Protection and Management of The Archaeological Heritage	1990	Prepared By The International Committee for the Management of Archaeological Heritage (ICAHM) an Approved by the 9th General Assembly	Lausanne	Unrelated
Charter on the Protection and Management of Underwater Cultural Heritage	1996	Ratified by the 11th ICOMOS General Assembly	Sofia, Bulgaria.	Unrelated
Charter on the Built Vernacular Heritage	1999	Ratified by the ICOMOS 12th General Assembly	Mexico.	Unrelated

Principles for the Preservation of Historic Timber Structures	1999	Adopted by ICOMOS at the 12th General Assembly	Mexico.	Unrelated
INTERNATIONAL CULTURAL TOURISM CHARTER Managing Tourism at Places of Heritage Significance	1999	Adopted by ICOMOS at the 12th General Assembly	Mexico.	Related to specific context
ICOMOS Principles for the Preservation and Conservation-Restoration of Wall Paintings	2003	Ratified by the ICOMOS 14th General Assembly	Victoria Falls, Zimbabwe.	Unrelated
ICOMOS Charter-Principles for the Analysis, Conservation and Structural Restoration of Architectural Heritage	2003	Ratified by the ICOMOS 14th General Assembly	Victoria Falls, Zimbabwe	Related
the ICOMOS Charter for the Interpretation and Presentation of Cultural Heritage Sites	2008	Prepared Under the Auspices of the ICOMOS International Scientific Committee On Interpretation And Presentation of Cultural Heritage Sites, Ratified by the 16th General Assembly of ICOMOS	Québec, Canada.	Related to specific context
The ICOMOS Charter on Cultural Routes	2008	Prepared by the International Scientific Committee on Cultural Routes (CIIC) of ICOMOS Ratified by the	Québec, Canada.	Unrelated

		16th General Assembly of ICOMOS, Québec		
Principles for the Conservation of Wooden Built Heritage	2017	Adopted by the 19th ICOMOS General Assembly	New Delhi, India	Related to specific context
SALALAH Guidelines for the Management of Public Archaeological Sites	2017	Adopted by the 19th ICOMOS General Assembly	New Delhi, India.	Unrelated
Icomos-Ifla Document on Historic Urban Public Parks	2017	Adopted by The 19th ICOMOS General Assembly	New Delhi, India.	Unrelated
2. Charters Adopted By ICOMOS				
Charter for the preservation of Quebec's heritage	1982	ICOMOS Canada French-Speaking Committee	Quebec, Canada.	Related to specific context
Appleton Charter for the Protection and Enhancement of the Built Environment	1983	Published by ICOMOS Canada under the auspices of the English-Speaking Committee	Ottawa, Canada	Related
First Brazilian Seminar about the Preservation and Revitalization of Historic Centers	1987	ICOMOS Brazilian Committee	Itaipava. Brazil	Related
Indonesia Charter for Heritage Conservation	2003	Indonesia Heritage Year 2003 organized by Indonesian Network for Heritage Conservation and	Indonesia.	Unrelated

		International Council on Monuments and Sites (ICOMOS) Indonesia		
ICOMOS New Zealand Charter for the Conservation of Places of Cultural Heritage Value	2010	The New Zealand National Committee of the International Council on Monuments and Sites.	New Zealand.	Related
The Australia ICOMOS Charter for Places of Cultural Significance (The Burra Charter)	2013	Australia ICOMOS Incorporated International Council on Monuments and Sites	Australia.	Related
3. Other International Standards				
The Athens Charter for the Restoration of Historic Monuments	1931	Adopted at the First International Congress of Architects and Technicians of Historic Monuments	Athens, Greece.	Related
The Norms of Quito	1967	Preservation and Utilization of Monuments and Sites of Artistic and historical Value	Quito, Ecuador.	Related to specific context
The Declaration of Amsterdam	1975	The Declaration of Amsterdam	Amsterdam, Netherlands.	Related
European Charter of the Architectural Heritage	1975	Adopted by the Council of Europe	Europe.	Related
Leeuwarden Declaration	2018	"Adaptive Re-Use and Transition of the Built Heritage" conference,	Leeuwarden	Related

Having analyzed the different charters issued by international organizations, and with determining the related charters to the topic of research, the following tables analyze the concepts discussed in the **Leeuwarden Declaration** and presents them in tables for easier understanding. The declaration was analyzed for being related to the discipline of the research and being the latest charter issued and Adopted on 23rd November 2018 in Leeuwarden.

This was based on content analysis of the declaration with the aim of extracting the key concepts discussed to later compare them with the other charters that were found to be related to the research. Then analyze the common concepts as well as the different ones.

Table 3.2: Leeuwarden Declaration 1. Benefits of adaptive reuse on built heritage

Adaptive Reuse Benefits On Built Heritage			
Cultural Benefits	**Social Benefits**	**Environmental Benefits**	**Economic Benefits**
1. Heritage Sites are landmarks that define the landscape and give the area a distinct identity. **2. Heritage establishes a sense of place and belonging and defines the regional identity.** **3. Adaptive reuse preserves and reinforces people's perceptions of tradition and culture while**	1. Reopening and repurposing public spaces creates a new social paradigm and, contributes to the urban regeneration. 2. Reused Projects provide opportunities for people to participate in the shaping of their surroundings, resulting in a stronger sense of place and democracy.	1. Reuse of Heritage reduces building material demand, saves electricity, and reduces urban sprawl. 2. Allows for a comprehensive energy retrofit, resulting in better-performing, climate-proof, and healthier buildings. 3. long-term usability, versatility, and	1. The Reuse of heritage adds increases the attractiveness of a place. 2. Heritage reuse creates employment and economic development, as well as improving the tourism industry. 3. New functions create consumers and place territories in new

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also providing a forward-looking viewpoint.	3. School and educational services may be built on repurposed heritage. 4. Adaptive re-use, both in urban and rural areas, is a crucial lever for more cohesive territories.	adaptability to changing demands 4. Adaptive reuse helps building sustainable cities.	economic networks.

Table 3.3: Leeuwarden Declaration 2. Quality based procedures

Quality Based Procedures	
Flexibility in terms of standards and regulatory structures.	The challenges of bringing built heritage up to required standards in terms of accessibility, safety, efficiency etc., are numerous and if strictly enforced, could prevent innovative and creative solutions. Therefore, **flexibility must be ingrained.**
Citizens' participation	Decisions on: which heritage site should be preserved, demolished or reused **must be discussed in a democratic way**. Involving citizens helps in gaining financial support and ensures that it will meet the needs of the society. it also increases interactions and social responsibility for heritage.
Temporary Purposes	Temporary uses of space are an excellent way to evaluate potential future uses. Involving people and raising building values recognition. Temporary uses contribute to the maintenance of the building. **Temporary reuses must be as transformable as possible** so that the building can be returned to its original state at any time.
Public authorities responsibility	The process of continuous review, collection, and legal security of listed buildings necessitates active consideration from competent public authorities so that adaptive re-use aspirations can be checked against the criteria resulting from heritage's legally protected status and incorporated responsibly.

Quality-based procurement	The process of project selection must be based on quality with the most cost effective tender used to award contracts. **Architectural competitions are the best tool of commissioning design services.**
Collaborative Methods	Many stakeholders share responsibility for reimagining our built heritage. **Working collaboratively in multidisciplinary teams** from the start is required to explore technological, economic and legal options and reconcile potentially conflicting interests.
Economic Viability	In order to enable the reuse of projects in the long term it is important to **ensure that the preservation of heritage is consistent with the project's economic demands**.
Oral History	Storytelling that takes advantage of all the possibilities provided by digital technology is essential for conveying the past of a location and enhancing its heritage value.

Table 3.4: Leeuwarden Declaration 3. Heritage and contemporary architecture.

Heritage and Contemporary Architecture		
Balance Between Past, Present, Future	**Territorial Approach**	**Case By Case Knowledge based approach**
Reuse of Heritage must create a balance between the original elements and the additional interventions	Heritage sites need to be considered in the sense of their immediate surroundings in order to comprehend their incorporation into the environment.	Making a one size fits all approach impossible. Reuse projects demand bespoke solutions based on a thorough evaluation of the current building's unique design, as well as proper methodologies based on a comprehensive and integrated view of cultural heritage.

3.1.4 The Conservation Actions Discussed in Conservation Charters

Using the analyzed LEEUWARDEN DECLARATION concepts as a reference, the following table compares its key recommendation and points with other international

charters that are related to the topic of the thesis. The comparison uses the points that

are derived from the previous analyzed tables.

Table 3.5: A comparison of mentioned concepts in international charters and concepts of Leeuwarden declaration.

CHARTER	YEAR	Flexibility	Citizens participation	Temporary Purposes	Public authorities responsibility	Quality-based procurement	Collaborative Methods	Economic Viability	Oral History	Balance between periods	Territorial Approach	Case by Case Approach
International Charter for the Conservation and Restoration of Monuments and Sites -The Venice Charter	*1964*						✓			✓	✓	
ICOMOS Charter- Principles for the Analysis, Conservation and Structural Restoration of Architectural Heritage	*2003*			✓			✓					✓
Appleton Charter for the Protection and Enhancement of the Built Environment	*1983*			✓			✓				✓	
First Brazilian Seminar about the Preservation and Revitalization of Historic Centers	*1987*		✓		✓						✓	
ICOMOS New Zealand Charter for the Conservation of Places of Cultural Heritage Value	*2010*			✓			✓				✓	

	Year											
The Australia ICOMOS Charter for Places of Cultural Significance (The Burra Charter)	*2013*		✓				✓				✓	
The Athens Charter for the Restoration of Historic Monuments	*1931*						✓				✓	✓
The Declaration of Amsterdam	*1975*				✓			✓			✓	✓
European Charter of the Architectural Heritage	*1975*											
L.D.	*2018*	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓

Given the information presented, it's found that the most common point in all analyzed charters is the "collaborative method". Seven out of nine mentioned charters suggest working collaboratively in multi-disciplinary teams in order to meet all necessary aspects, technologically, legally and economically. In addition, "Territorial approach" is another common point that was also repeated in most charters, which suggests that architectural heritage need to consider the surroundings as an integral part of the heritage itself. Other points such as flexibility, quality based approach and oral history were not mentioned in any of the charters since the **LEEUWARDEN DECLARATION** is recent and the mentioned points are part of the new ideas it has proposed and brought to light in order to contribute to the ever evolving world of charters and declaration.

3.2 Types of Conservation Actions and Types of Interventions

The Act of Conservation includes a set of actions and measures at different levels, which are usually influenced by the physical circumstances, causes of damage or deterioration and the predicted environmental status of the treated cultural properties. Each case has to take mentioned factors in account, constantly considering the final objective of conservation. Four key actions can be identified: Preservation, Restoration, Reconstruction and Adaptation.
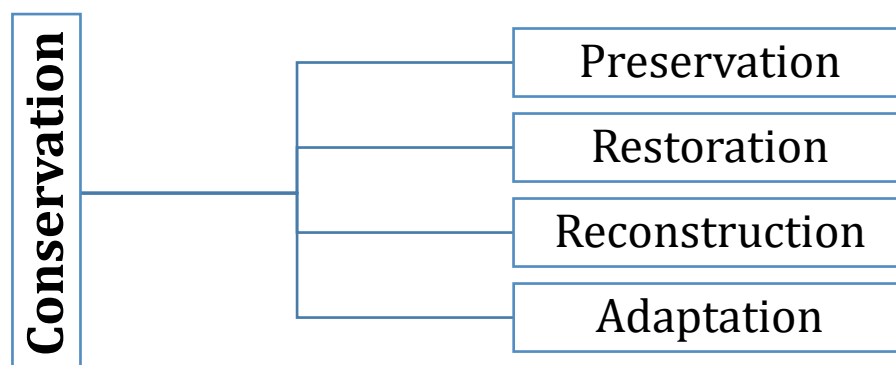
Figure 3.1: Types of Conservation Actions

3.2.1 Preservation

Calder (2015) defines the action of preservation as keeping a building's or site's current form by preventing the processes of deterioration, maintaining its component and integrity. Preservation can also be described as a collection of procedures used to eliminate the need for other types of conservation actions (Orbaşlı, 2007). Preservation require constant monitoring and supervision over built heritage in order to regularly take care of the building. This can include housekeeping, pipe checking, internal management, constant cleaning and any additional work required to preserve a heritage (Feilden, 2003).

Following is a series of interventions that are categorized under conservation and their definitions:

3.2.1.1 Protection:

This term refers to the imposition of legal actions against the demolition or damage of structures in order to ensure its survival for the future (Douglas, 2006).

3.2.1.2 Liberation:

Removing additions that detract from the overall impact with no aesthetic or architectural value (Ahunbay, 1997 cited in Türker, 2002).

3.2.1.3 Facade Cleaning:

Defines as the cleaning of environmental influences such air pollution, rain, dust...etc. this intervention involves using mechanical and chemical solutions (Ahunbay, 1997, cited in Türker, 2002).

3.2.1.4 Maintenance:

Technical and administrative activities combined in order to retain an object. The intervention of maintenance involves regular and consistent work in order to preserve

the fabric of the building. It may also include the interventions mentioned above such as: cleaning and liberation (Ahunbay, 1997, cited in Türker, 2002).

Figure 3.2: Preservation Interventions (Adapted from URL6)

3.2.2 Restoration

Restoration is defined as the process of returning an object or a building to a former state; to restore is to bring back to an original status, or a healthier state (Bradshaw, 1995). In the process of restoration, interventions are restricted to the reassembling of previous components in the goal of recovery to an earlier state (The Burra Charter, 2013). Restoration has to be according to sufficient evidence and documentation. Inappropriate restoration is based on assumptions (ICCROM, 2016). According to the ethics and standards of conservation mentioned previously, the act of restoration should respect the original form, any reproduction or integration should be in harmony and should follow the same language of the existing structure yet be easy to recognize (Feilden, 2003).

The act of restoration is usually carried out for deteriorated historical buildings in time due to natural causes or following cases of fire, earthquakes, destruction caused by

conflict, etc. Major part of the recovery process in post crises cases is to bring things back to their normal state, and this include built heritage. Especially with what it holds of significance and values for communities and cultures related to it. Another reason being the identity architectural heritage carry that need to be maintained and carried on to the next generations (Orbaşlı, 2007).

Heritage is history that tells a story, losing it is like losing a part of this history; therefore, restoration is usually the answer in cases crises. The mentioned reasons are also relatable and applicable in cases of reconstruction. Restoration as an action consist of many interventions that are defined briefly below.

3.2.2.1 Consolidation:

The act of making something stronger by additions and applications to the existing fabric in order to elongate the life of buildings (Feilden, 2003).

3.2.2.2 Reintegration:

The act of restoring partially demolished buildings by completing their elements in order to retain the original form (Brandi, 2006). (According to original characteristics of a building/with a new character).

3.2.2.3 Reconstitution:

Reassembling a building piece by piece. Either on the original site or a new site (Orbaşlı, 2007).

3.2.2.4 Carrying:

The act of relocating a monument in order to sustain its life in a new and safe setting (Ahunbay, 1997 cited in Türker, 2002).
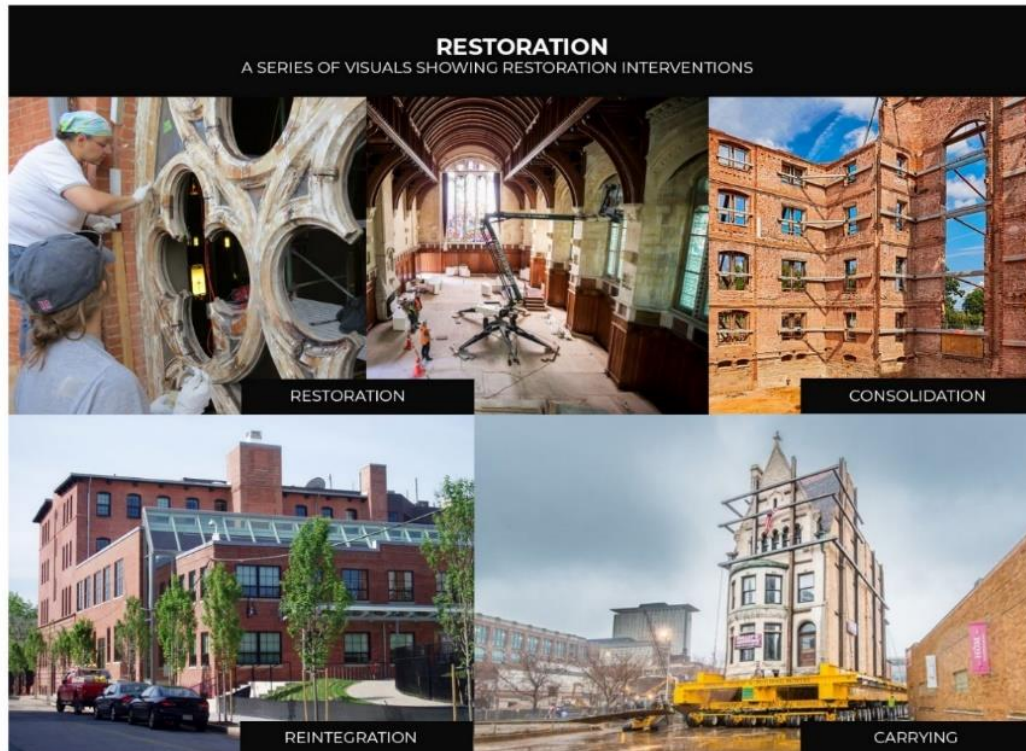
Figure 3.3: Restoration Interventions (Adapted from URL7, URL8, URL9, URL10, and URL 11)

3.2.3 Reconstruction

Reconstruction can be defined as: the physical activity of re-creating something that formerly existed, but was demolished either by a natural cause or a man-made one. It also comprises a socioeconomic aspect, as an endeavour to recreate the livelihoods and identities of these sites' users as they were before their destruction (Kudumovic, 2020).

Much like restoration, reconstruction is only justified and allowed in cases of losing an important heritage building due to natural causes or conflict (Feilden, 2003). Although, similar to any act of conservation, reconstruction must be based on efficient evidence. It is, and always will be, a reproduction of the past, an interpretation of what we know. Important factors such as Authenticity, originality, and patina of time are all lost and cannot be restored (Orbaşlı, 2007). Reconstruction is acceptable if:

1. The building of heritage is a part of a whole, and its absence would cause detraction from the integrity of that whole;

2. The building holds a symbolic/spiritual meaning to the culture it exists in;

3. The demolition of the building was made by a systematic approach to destroy the identity and history of communities, in cases of war for instance.

Reconstruction can be categorized under three different classifications according.

3.2.3.1 Reconstruction on Original Site:

The act of recreating a building on the site it originally belonged in (Orbaşlı, 2007).

3.2.3.2 Reconstruction on a New Site :

Reconstructing a building on a new site, in case the original site can be a threat to the building and might result in affecting it (Orbaşlı, 2007).

3.2.3.3 Replica:

A replica is also a form of reconstruction. It is a copy of a building, already in existence. Most of the times replicas are made for the purpose of display only (Feilden, 2003).

Figure 3.4: Reconstruction Interventions (Adapted from URL12, URL13, URL14)

3.2.4 Adaptation

Adaption, also referred to as "Adaptive Reuse" is the process that changes a disused or ineffective item into a new one that can be used for a different purpose. In some cases, nothing changes except for the purpose (Department of the Environment and Heritage, Australia, 2004). Adaptation as an action of conservation is very much encouraged, as it helps built heritage gain functionality and usefulness when it no longer serves the function it was assigned for or when the building no longer serves the function it was built to serve (Haidar & Talib, 2015).

Adaptation has been used as a strategy for historic preservation for a long time, preventing the demolition of several historically valuable built heritages while also supporting neighborhood redevelopment and assisting in the growth of economy, Additionally, it contributes in the development of a public or private area that fulfills the community's needs while maintaining a real bond to the past (Mine, 2013).

A successful adaptation retains the identity of the existing structure and its historical context while adding a contemporary aspect to the heritage building instead of destroying it (DEH, 2004, Cited in Mısırlısoy & Günce, 2016). Adaptation of heritage buildings is a difficult process that requires a holistic analysis of the heritage building's heritage values, physical qualities, and potentials (Günçe& Mısırlısoy, 2014).

Adaptive reuse can help restore and protect the value of built heritage, its cultural significance, and ensure that it endures rather than deteriorates due to neglect (Hoff, 1994). Adapting an existing building to a new function rather than demolishing it, is more economical and results in reduction of costs, as it involves less material, energy, cost and pollution (Bullen & Love, 2007). By reusing the existing built

heritage, adaptation contributes to the promotion of sustainable environments. While also preserving the cultural identity through maintaining and revitalizing historic structures (Mısırlısoy & Günçe, 2016).

For adaptive reuse, different interventions can be examined as:

3.2.4.1 Refunctioning:

Assigning old buildings new functions to save them from being demolished (Douglas, 2006).

3.2.4.2 Making:

Alteration to the interior and/or the exterior by adding an extension or annex.

3.2.4.3 Reusing:

This could be made for new functions, old functions or a mix between old and new functions.

3.2.4.4 Conversion: modifying a structure to make it more suitable for a similar use or a different form of occupant. It is the transformation of a building to a new use or use through modernization (Ahunbay, 1997 cited in Türker, 2002).

3.2.4.5 Renovation: the act of repairing and upgrading and conversion of old buildings (Douglas, 2006).
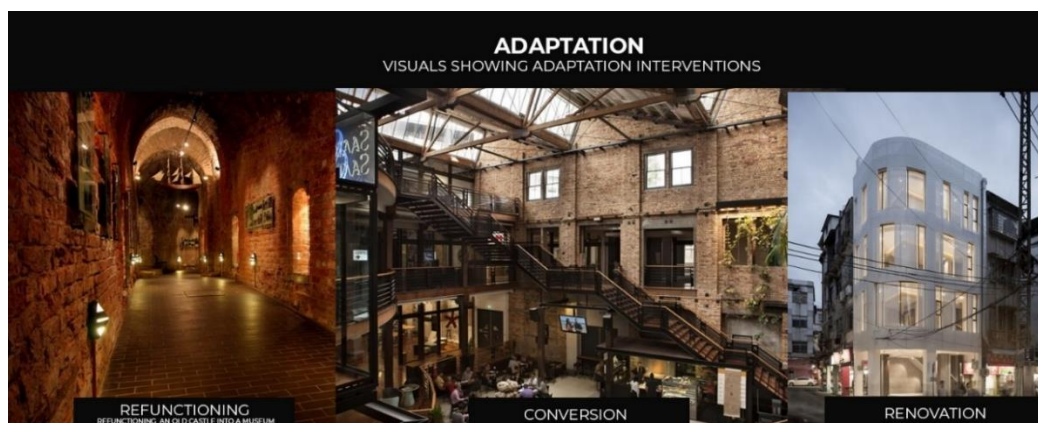
Figure 3.5: Interventions (Adapted from URL15, URL16, and URL17)

3.3 Chapter Conclusion

This chapter introduced the theoretical aspect of cultural heritage conservation, discussed the field's significance and standards, introduced international conservation charter that served as the study's foundation, and finally examined the various conservation actions and interventions. To summarize, this chapter, along with the previous chapter, laid the groundwork for the study. With this knowledge in hand, the following chapter explores cultural heritage conservation efforts in post-war zones and puts the theory into reality by examining a number of cultural heritage structures that were impacted by armed conflict.

Chapter 4

CONSERVATION ACTIONS AND INTERVENTIONS ON ARCHITECTURAL HERITAGE AND THEIR INTERIOR SPACES IN POST CONFLIC ZONES

In all armed conflict, humans as well as natural and man-made environment suffer — not just physically, but also culturally. Conflict targets cultures; damages identities; and destroys heritage (ICCROM, 2012). Our existence is closely connected to heritage and culture therefore, since the very first World War (WWI), coordinated efforts have been made to safeguard heritage during times of conflict to regain as much cultural values as possible once the guns fall silent (Schmidt, 2016). These efforts aren't only made for buildings' sake, but also for the people who have a strong connection to them, as well as a deep cultural desire to reassure and reinforce the familiar and well-loved built-environment and their historic landmarks (Rouhani, 2016).

Schneider (2016) states that recovery of post conflict areas devastated by violence and chaos has taken many forms over the previous century, a century marked by numerous wars throughout the world. This study aims to participate to the process of recovering the architectural and social environments of war-torn areas and societies, whose existence have been cruelly disrupted by learning from past conflict experience (Schneider, 2016).

This chapter studies the conservation actions taken on, and interventions made for affected architectural heritage and their interior spaces, in post conflict zones and hence, provides in depth analysis of cases that used one or more of these actions. Each intervention or action taken depended on the case, context, and level of damage, physical conditions and a number of other factors that will be discussed further.

4.1 Conservation Actions in Post Conflict Period in Post-War Zones

Despite the fact that the conservation methods discussed in the earlier chapter were thoroughly examined, this section discusses conservation efforts from the perspective of armed conflict because of the strong effect it has on architectural heritage. In short, it summarizes the knowledge gained from both previous chapters and combines it to form an analysis based on the foundation established by them.

4.1.1 Preservation

According to Feilden (2003), preservation is concerned directly with heritage assets. Its goal is to maintain current state of an object or a building. Periodic examination/ inspection and regular maintenance are required to safeguard the heritage and its surroundings against agents of deterioration, damage, decay and neglect. Moreover, protection of heritage should also include prevention of fire, acts of vandalism, and theft. Conversely, in certain times and circumstances, such as armed conflict, it is extremely difficult, if not impossible, to preserve cultural property (Feilden, 2003). Conflict is unpredictable and brutal; it disregards culture and human lives. In the majority of cases, conflicts target cultural symbols deliberately and relentlessly in order to destroy identities resulting in the systematic annihilation of cultural heritage and cultural identity (ICCROM, 2010). As described in Chapter 2, this process of identity annihilation can be incidental or deliberate; whatever the case, it is destructive, thus controlling it is a significant difficulty.

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Following the devastation inflicted by the two World Wars, international bodies took the initiative to establish legislative guidelines for heritage protection during times of armed conflict since in 1954 (Rouhani, 2016). Although efforts were collected, charters have been made, and guidelines have been issued; heritage till this day is being targeted and damaged. As a result, preservation becomes a 'luxury,' and its failure is not only owing to the fact that the structures have already been devastated, but also to the challenge of accessing such locations due to the instability.

For example, even years after Taliban[1] regime's demise, many heritage sites in Afghanistan remain inaccessible due to the country's insecure status in some areas[2]. The distance of such sites as well as the poverty of the surrounding population contribute to additional damage, such as illicit excavation and neglect, which worsens old rural and urban areas (Rouhani, 2016). Nonetheless, preservation is very important in the post conflict period, when heritage assets are successfully conserved by any means of conservation action and brought back to life. The next step is to protect the built heritage and periodically maintain it, by scheduling regular cleaning, and employing proper housekeeping and management (Feilden, 2003).

Other forms of preservation used within post-conflict periods include preserving war remnants such as damaged or abandoned buildings, bombed roadways, and abandoned

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[1] The Afghanistan War, which is considered as United States' longest war, was against Taliban (the extreme conservative religious and political movement that governed Afghanistan and sheltered al-Qaeda). It began in 2001 following the 9/11 attacks and ended in December 2014.

[2] Spanned through three stages. The first stage, removing the Taliban; the second stage was from 2002 to 2008, the US approach was to militarily defeat the Taliban while rebuilding the Afghan state's key institutions; the third stage consisted of temporarily raising the US force commitment in Afghanistan. The increased force was employed to defend civilians against Taliban attacks and to help rehabilitate rebels into Afghan society. The strategy included a timeline for the removal of international forces from Afghanistan; starting in 2011, Afghan armed forces would gradually take over security responsibilities. However, the new method mainly failed. Many Afghan police and military forces taking over protection duties were unprepared to fight off the Taliban.

residences. These locations are widely promoted as dark tourism destinations; Dark tourism, alternatively referred to as black tourism, or grief tourism, is tourism connected with tragedy (Stainton, 2020).

Kevin Fox Gotham (2015) defines Dark tourism as "the movement of individuals to locations marked by hardship, brutality, or sadness and pain." As a subset of dark tourism, "disaster tourism" refers to situations in which the touristic product is developed within and because of a severe disaster or traumatic occurrence (Gotham, 2015). For many, it is just the prospect of emotionally absorbing oneself in a tragic location. It is critical for individuals to engage with and engage themselves in culture and history from the past (Gotham, 2015).

The following figure shows a famous dark tourism destination: Chernobyl, which is the location of the worst nuclear catastrophe in the world that resulted in an untold death toll and exposed millions to lethal radiation (Canales, 2019). The catastrophe has been deemed the worst in history. Resulting in around 350,000 people evacuated, with little time to plan for departing their lives behind (Figure: 4.1). Therefore, many homes, businesses, and schools remain largely unchanged from the way occupants left in 1986 (Canales, 2019).

Figure 4.1: Chernobyl, Ukraine: Showing preserved interiors post disaster (Canales, 2019)

Another example is The Atomic Bomb Dome of Hiroshima. It is among the few structures that survived the 1945 atomic bomb. The UNESCO World Heritage-listed landmark dome serves as a memorial in association with the Hiroshima Memorial Park (UNESCO, 2021).

Figure 4.2: Hiroshima Atomic Bomb Dome (UNESCO, 2021)

On August 6, 1945, Hiroshima was struck by an atomic bomb. The city was utterly destroyed, and about 700,000 people were killed immediately (UNESCO, 2021). The building, which was an Industrial Promotion Hall, was nearly immediately below the bomb's center (Figure: 4.2). While all the people who were in the building that moment died instantly, portions of the structure survived due to their proximity to the explosion, the dome's inner frame remained, leaving the world with an unforgettable reminder of the tragedy that occurred on that fateful day in 1945 (UNESCO, 2021).

By exploring dark tourism destinations, Visitors get to pause to reflect upon history. Dark tourism is inextricably linked to educational tourism, as individuals tend to learn more about war and instability and its effects of nations when they are physically present in them (Stainton, 2020).

4.1.2 Restoration

As previously described, restoration is the process of restoring an item or a structure to its original condition (Bradshaw, 1995). Restoration operations are limited to the reassembling of previous components with the purpose of restoring them to an earlier state (The Burra Charter, 2013). As discussed in Chapter 3, restoration must be based on substantial evidence and documentation. According to conservation ethics and standards, restoration shall respect the original form; any recreation or integration must be harmonious and speak the same language as the existing structure while remaining easily identifiable (Feilden, 2003).

Looking back in time, restoration was always a popular method of conserving cultural heritage in post-conflict zones, for a variety of reasons, one being that restoration is viewed as a mean of recovery and peacebuilding during times of unrest; for buildings of certain great value and significance that must be restored, maintained, and passed on to future generations. Second, these heritage structures contain history, stories, and cultural identities that form a community's culture, therefore losing them is comparable to losing a piece of history.

Figure 4.3: Catherine Palace. Restoration of the Great Hall After the Damage Caused by Nazi Attacks (Guzeva, 2020).

Additionally, as stated by UNESCO (2015) in the post-conflict era, cultural heritage can serve as a catalyst for economic prosperity and development. Cultural heritage conservation and restoration projects have the ability to provide investment and job opportunities; they can also help retrieve traditional skills and artistry. There are instances of this in Kosovo (Figure: 4.4), Yugoslavia, and Mali, where the

conservation of deliberately damaged heritage has resulted in the creation of local job opportunities for artisans and masons (UNESCO, 2015).

Figure 4.4: UNESCO Restoration Project of Saviour Church in Prizren, Kosovo
(Photos By: Arno Fougères 2010; Cited in Lambert & Rockwell, 2012)

4.1.3 Reconstruction

At its most basic sense, "reconstruction" of built historical assets as previously defined in Chapter 3 refers to the physical activity of recreating something that formerly existed, but was demolished either by a natural cause or a man-made one. It also comprises a socioeconomic aspect, as an endeavor to recreate the livelihoods and identities of these sites' users as they were before their destruction (Kudumovic, 2020).

As previously discussed (Orbaşlı, 2007), reconstruction is only justified under a set of conditions; these conditions justify the action of reconstruction if the building in question is:

- An inseparable part of a whole, and its loss would result in diminishing the integrity of it.

- Holds significant values for the community it belongs to.

- The destruction of it was aimed to target an identity of a community, and its existence is vital to restore that identity (Orbaşlı, 2007).

Additionally, the act of reconstruction should follow the ethics and standards of conservation previously mentioned in Chapter 2 - stating that the action must be based on enough evidence and documentation (Orbaşlı, 2007).

Reconstruction is most seen in cases of disasters such as earthquakes or conflicts, specifically armed conflict (Feilden, 2003). As discussed by Kudumovic (2020) not only do wars have an effect on the built environment's materials and physical form; they also have a significant impact on the cultural continuation of shared memory. Nevertheless, the tangible environment should not be considered as a result of current events, but rather as a result of historical, social, and interpersonal exchanges and relationships. This, largely explains why reconstruction is justified in such cases. The users of these spaces, particularly the residents, form close bonds with the places that surround them; these connections leave their imprint on the physical environment, which is then incorporated into the 'spirit of place' (Kudumovic, 2020, p. 04).
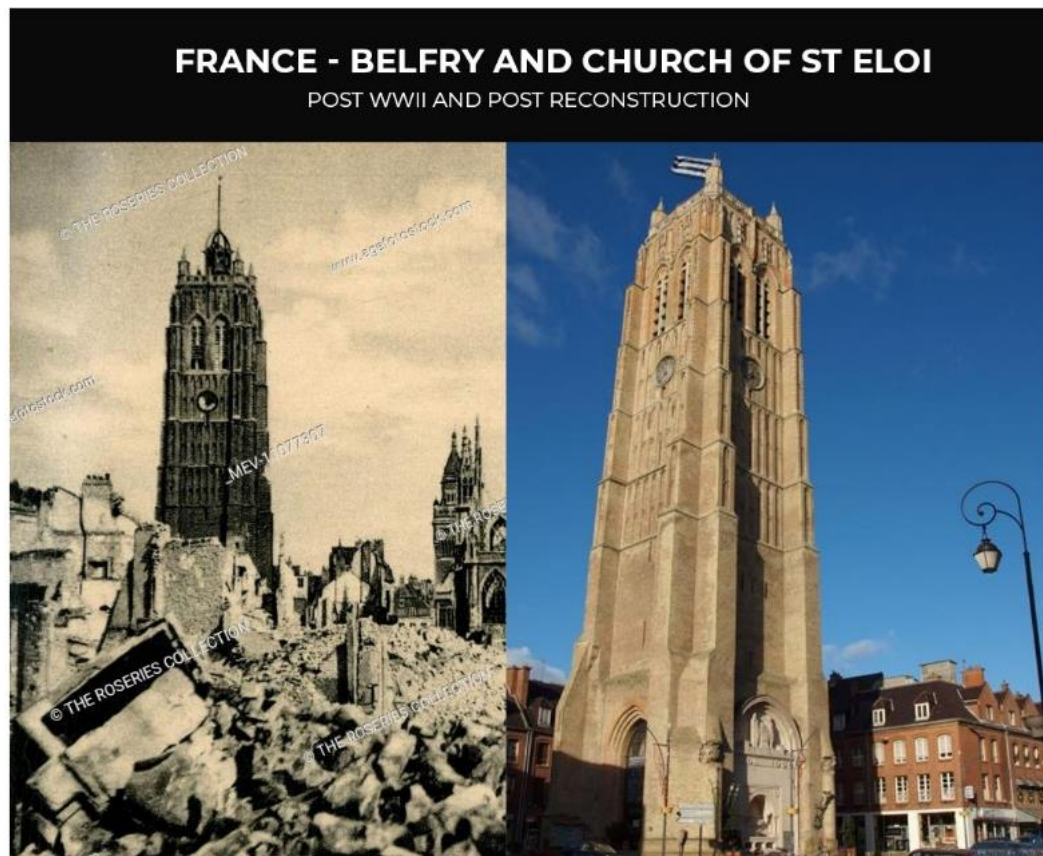
Figure 4.5: Belfry of France - Before and After Conflict (Adapted from URL18, URL19)

The international cultural heritage community is familiar with the case of reconstruction of built heritage in post-conflict period (Rouhani, 2016). However, since the end of WWII, the validity of rebuilt cultural heritage has been questioned multiple times; as discussed in earlier chapters. Reconstructed buildings are just a reproduction; originality, authenticity and patina of time are all important factors that cannot be recreated or reconstructed (Orbaşlı, 2007). The legitimacy of reconstructed buildings is most notable when it refers to a reconstruction of an inscribed World Heritage site; in each scenario, the major concern was always the effect that reconstruction has on the values associated with the attribute (Rouhani, 2016). World War II was so devastating that it was named Year Zero. The capacity of damage was significantly larger than the last, resulting in the devastation of most of the Europe (Vonyó, 2018). Numerous European towns' postwar reconstructions serve as an

example of reconstructed heritage assets that were severely damaged during armed conflict and then rebuilt; numerous reconstructed assets have been listed on the UNESCO World Heritage List following their reconstruction; this includes the Belfries of Belgium and France (Figure 4.5), the old city of Warsaw, Ypres (Figure: 4.6) and much more. The Reconstruction of post war period was a main driving force behind Europe's economic successes (Vonyó, 2018).

Figure 4.6: Ypres Post Conflict. (Adapted from URL20, URL21)

4.1.4 Adaptation

The conservation of historic structures is critical because they serve as social and cultural markers of the past. Historic structures may become functionally obsolete and abandoned during their existence for a number of reasons. Adaptive reuse allows a historic structure to endure by repurposing it to meet the demands of its region (Günçe & Mısırlısoy, 2014) As a result, adaptive reuse can be described as the act of repurposing older buildings; this implies that historic structures can obtain new utility through adaptation. (Haidar & Talib, 2015).

And since, reusing historical buildings has functioned as a technique for historic building conservation, averting the demolition of many historically significant

structures while simultaneously encouraging local regeneration and assisting communities' economic growth (Haidar & Talib, 2015). The reused structure, with its key architectural characteristics and details preserved, can be used for new public or private purposes that meet the contemporary needs of a society while retaining a meaningful feeling of attachment to the past (Mine, 2013).

The world's ongoing progress and rapid change have led to increased requirement for adaptability, as many functions become outdated on a regular basis. All of these result in buildings being obsolete, abandoned, or redundant (Yıldırım, 2012). As Wilkinson (2014) defines, the procedure of when a building's use reduces in relation to its original function, it is considered as obsolescence. Too frequently, structures that are deemed outdated today are 'protected' through adaptive reuse (Wilkinson, 2014).

As with war, adaptive reuse is critical whenever architectural heritage is damaged or destroyed. Conserving or repairing them alone is insufficient (e.g. The Teutonic Order Castle & the Royal Castle of Warsaw) (Rouhani, 2016).

Figure 4.7: The Royal Castle of Warsaw after Adaptation (Adapted from URL22)

Figure 4.8: Malbork Castle Museum (Adapted from URL23)

In many cases, the conflict results in several changes in the political and cultural system of a nation, thus, this leads to a lot of buildings that belonged to the old regimes to become vacant and useless (Rouhani, 2016). Repurposing those buildings in a way that suits the new period aids in the reconciliation of these communities after the conflict and devastation that they went through (Wilkinson, 2014). This repurposing not only creates a new useful function but it also opens more doors as it provides a source of income in other words, it boosts the economy, establishes a connection between the people and their heritage, and creates numerous job opportunities (Wilkinson, 2014).

The previous section provided a theoretical explanation of the various types of conservation practices used for architectural heritage in post-conflict zones, now in order to support the research, the following section investigates actual cases of built cultural heritage that have been previously affected by armed conflict. The

investigation is based on determining the significance of the selected cases of architectural heritage, the sort of conflict it has faced, the extent of devastation or damage it experienced, and the strategies and decisions that were employed.

4.2 Case Studies – Lessons from Past Experience of Conflict in Post-War Zones

This part of the study evaluates a number of instances of built cultural heritage that has been impacted by armed conflict in the past. Identifying the significance as well as the type of conflict, the magnitude of devastation or damage, and the methods and tactics used in those instances, selection was based on the following criteria:
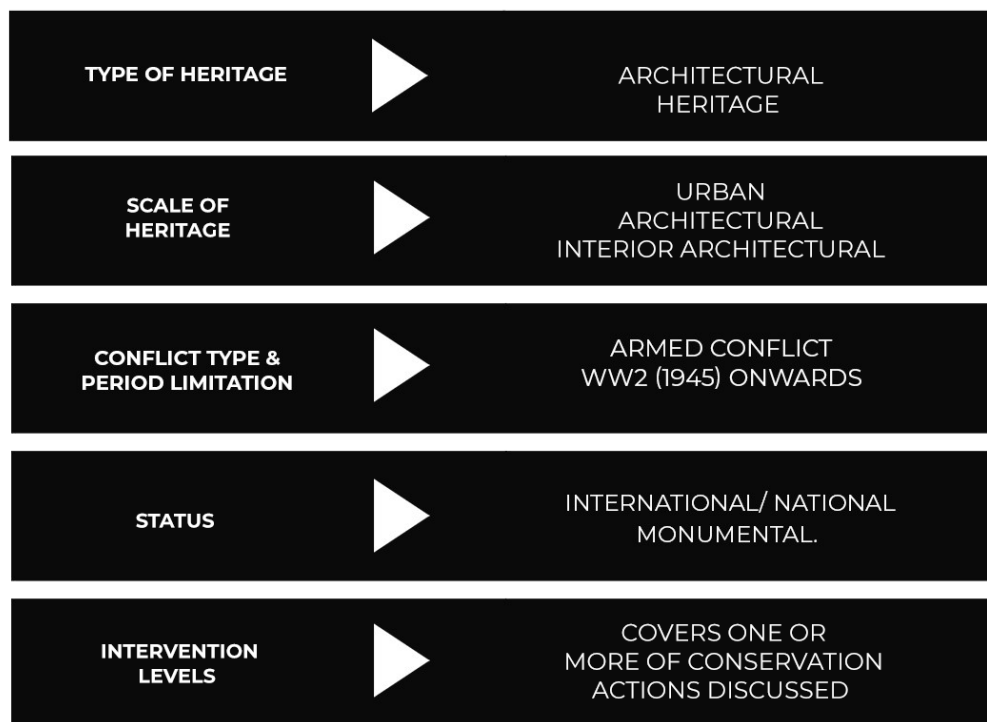
Figure 4.9: Case studies selection criteria

As previously mentioned, five cases were selected for discussion. The five cases were selected to cover all the actions and interventions discussed in the previous chapters with their integration of those different actions. The cases were analyzed through data

found in books, journals and internet sources. Only cases with enough data, visuals, information on interventions and conflict, were used. The evaluation of cases was made upon the examination of the building in general, the architectural and spatial characters analysis, the history of conflict and finally the post conflict interventions.

4.2.1 Old Bridge Area of Old City of Mostar

Figure 4.10: The Old Bridge Area of Mostar during the War (Sallo, 2015)

4.2.1.1 General Overview

Historic Mostar flourished throughout the 15th and 16th centuries as Ottoman frontier town then through the 19th and 20th centuries, as an Austro-Hungarian outpost. Stari Most, Old Bridge, is also called Mostar in Croatian (UNESCO, 2021). Most of the ancient town as well as the Old Bridge, constructed by Architect Sinan, were demolished in the 1990s war (UNESCO, 2021). The Old Bridge has been newly reconstructed and numerous structures in the Historic Center have been rehabilitated or reconstructed using UNESCO's international scientific committee (UNESCO, 2021). The multicultural Old Bridge region presents exceptional examples of Ottoman, eastern Ottoman, Mediterranean, plus western European architectural elements. The

Old Bridge and City symbolize reconciliation, global collaboration, and coexistence among many racial, cultural, and religious groups (UNESCO, 2021).

4.2.1.2 Cultural Heritage Values

As discussed in Chapter 2, cultural heritage is vital for a number of reasons and is driven by a broad set of values. These values determine the significance of built cultural heritage and in result plays a crucial role in the conservation decision making. The following table shows the cultural values the Old Bridge Area of Mostar holds:

Table 4.1: Cultural Heritage Values of Old Bridge Area of Mostar

Cultural Heritage Values							
Architectural Value	Artistic Value	Associative Value	Cultural Value	Economic Value	Educational Value	Emotional Value	Historic Value
✓	✓	✓	✓	✓	✓	✓	✓
Political Value	Public Value	Religious Value	Scientific/Technical Value	Social Value	Symbolic Value	Landscape /Townscape Value	/
	✓		✓	✓	✓	✓	

4.2.1.3 Architectural Spatial Characteristics

Centrally built in the valley of the Neretva River, amid Hum Hill and the Vele Mountain's foothills; this rather small town had two towers surrounding the bridge, which, according to documented historical sources, dated from 1459 (UNESCO,

2021). The name, Mostar, was first attested in 1474 and is originated from "Mostari" - meaning bridge guards. Mostar's historic quarter is the product of interplay between natural processes and human innovation over a long period, with a 28-meter span and a 12-meter rise of arch (Kudumovic, 2020). The purpose of centuries of continuity is embodied in the global synthesis of living phenomena the bridge and its forts – with their rich pre-Ottoman archeological layers, spiritual structures, residences areas (Mahalas) arable land areas, houses, bazaar, as well as its public life on the roads and even in the water (UNESCO, 2021). The architecture here symbolized tolerance, depicting a communal life shared by Muslims, Christians, and Jews (UNESCO, 2021). For nearly four centuries, mosques, cathedrals, and temples coexisted in this region. Thus, a distinctive regional architecture developed, leaving behind a series of singular architectural triumphs, the majority of which were modest in scale but had a profound impact on the communities' cultural heritage (Kudumovic, 2020). The creative process generated a steady flow of diverse cultural influences, which, as streams merging into some kind of single river, developed into something greater than the sum of its constituent parts (UNESCO, 2021)

4.2.1.4 History of Conflict

Between the years 1992 and 1995, nearly the entirety of Bosnia's cultural and historical treasures and historical centers, have been targeted for devastation. Bosnia and Herzegovina was a member of Federal Republic of Yugoslavia following World War II and until the early twentieth century. Yugoslavia split in 1990, and Bosnia and Herzegovina became recognized officially as independent states in 1992. In the same year soon after gaining sovereignty – Bosnia commenced a four-year power struggle. This time period was marked by brutal acts of murder and widespread relocation, which resulted in mass genocide aiming to ethnic cleanse, as confirmed by a Supreme

Court in The Hague (Walasek, 2015; Kudumovic, 2020). The multi-ethnic community of Bosnia and Herzegovina has been targeted, and cultural icons have been destroyed. The war ended in 1995, when the 'Dayton Peace Accords' were signed (a General Peace Agreement for B&H). The country was split into two states and a district (UN, 1995). While both organizations were officially under of the same state, the borders they shared acted like a barrier to cooperation on a variety of levels (Kudumovic, 2020).

Mostar, based in southern Bosnia and Herzegovina, has been deemed the country's most damaged city often referred to as a "City case," due to its decentralized history, numerous cultural and religious influences, and lasting imprints on its infrastructure and people (Martinović & Ifko, 2018). Mostar's war ended in 5000 dead, 40,000 refugees, as well as a diminution of economic output (Calame, 2005). Almost 75% of building stock was destroyed during the battle according to the World Monument Funds in 1999. Not only did the conflict devastate the physical urban fabric, but it also triggered a shift in development priorities, shifting authority away from local and national planning systems and toward private investors promoting self-interest groups (Upevi & Auevi, 2009; Martinović & Ifko, 2018).

Figure 4.11: Old Bridge Area of Mostar (UNESCO, 2021)

4.2.1.5 The Post Conflict Period – Actions/Interventions Taken

Post-war evaluations began by determining the extent of harm, which was determined to be severe based on field findings and sources compiled by the institute for the protection of cultural, natural, and historic cultural heritage in Bosnia and Herzegovina, as well as by individuals, other bodies, and religious communities (Kudumovic, 2020). Riedlmayer (1995) reflected on the destruction of the religious and cultural heritage of Bosnian Muslims and Bosnian Croats during the conflict. Bosnia and Herzegovina's statistics institute identified 727 properties in 1986, from which 507 were independent properties and 220 were structures or groups (Commission to Preserve National Monuments, 2010). In 1995, the Protection of Cultural, Historical, and Natural Heritage Institute of Bosnia and Herzegovina reported 2,771 heritage assets of identifiable architectural significance demolished or damaged. Historic buildings, landmarks, and urban centres were destroyed, such as

Mostar, Jajce, Foca, etc... Worst hit were historic holy sites, particularly those that were primarily Islamic or Ottoman in style (Walasek, 2015). Reconstruction began shortly after the cessation of hostilities, as there was a strong desire to restore devastated sites. The global community was likewise interested in reconstruction (Martinović & Ifko, 2018).

Images played a significant part in the collective memory of Bosnian inhabitants, since both the area and the group absorbed the imprint of another (Halbwachs, 1980). Exactly this kind of identity, born from collective memory, was severely affected by the conflict. For example, cities that were originally multi-ethnic became ethnically separated (Barakat, 2005). This new situation aggravated postwar strife, and in some cases, reconstruction efforts were exploited to generate new, frequently fictional identities. Thus, restoring sites in Bosnia and Herzegovina to their former status was crucial for regaining the identity of a space and its inhabitants: Residents of Stolac, Bosnia and Herzegovina, were asked regarding their thoughts concerning these sentiments following the commencement of their return in 1998 to a home from which they had been exiled from five years prior (Kudumovic, 2020). The findings confirmed their deep connection to the physical environment and their desire to see it repaired in the aftermath of its damage (Bold & Pickard, 2013). Thus, rehabilitation – particularly reconstruction – comprises not only physical measures to rebuild physical structures, but also, and perhaps more importantly, psychological ones to rehabilitate human lives (Kudumovic, 2020). The post-war rebuilding of historical buildings and urban fabric in Bosnia and Herzegovina was aimed at reestablishing its original shape, authenticity, as well as its integrity. This was deemed to be a catalyst for social rehabilitation (Walasek, 2015).

Old Bridge of Mostar

Mostar's Old Bridge reconstruction was acknowledged as an iconic post-conflict reconstruction in the twenty-first century. The Bridge is an excellent illustration of how culture and tradition operate as a glue that connects broken memories of coexistence of many national identities (Kudumovic, 2020). The tiny bridge over the Neretva River was constructed from local limestone, dubbed "tenelija," and more than a 1,000 stone fragments of varied proportions. The bridge was destroyed by shelling in 1993. Following the war, the final decision was made to move ahead with extensive rebuilding, which was regarded the only method appropriate by both specialists and residents (Kudumovic, 2020). The accessibility of historical documentation aided in establishing the reconstructed bridge's authenticity (Walasek, 2015). The first duty was to destroy the remaining portions of the archway and paving stones. This was accomplished entirely by hand, with each item being tagged, documented, and then returned in its original placement (Walasek, 2015). Additional stones found from the Neretva River have been used. Reconstruction technologies and techniques in the same style and design as those utilized initially were employed. The entire process necessitated a great deal of expertise and patience (Pasic, 2006).

Figure 4.12: Old Bridge of Mostar Before, during and After Conflict (adapted from UNESCO, 2021; URL24; URL25; URL26; URL27)

4.2.1.6 Final Notes

Summarizing the Bosnian experience, following notes were taken: following the recommendations and proposed procedures of the Committee was important in achieving a smooth process (e.g. decisions as where reconstruction was ordered as the only permissible intervention). As much as possible, the conservation process was based on pre-war documentation such as extensive paperwork and study (Mulaomerovic, 2014; Kudumovic, 2020). When knowledge was scarce, rehabilitation procedures relied on comparative studies on adjacent structures.. Lost ornamental components were particularly difficult to find. Major elements were often based on old, low-resolution photos. In other cases, elements were modified to match the building's new use rather than being kept in their original form (Walasek, 2019).

Satisfying results were achieved, the Bridge as well as its surrounding region, for example, was included on the UNESCO WH list following reconstruction. Choosing the right building materials was vital in the reconstruction process and it helped achieve integrity (Eren, 2013).

Bosnia and Herzegovina's history demonstrates that effective reconstruction is often the result of a combination of variables. In all circumstances, the choice to reconstruct a demolished structure is not an easy one that should only be decided by governmental authorities by the consultancy of experts. Additionally, the community's inner will must be defined and supported, which may include the desire to restore a structure's original form, the willingness to recover architectural heritage values, and the goal of re-establishing and strengthening local identity.. As demonstrated in the situations described above, such actions of reconstruction are symbolic in re-establishing tolerance and peace in the most devastated communities. The reconstruction of heritage sites in Bosnia and Herzegovina has been a significant step in the post-war period.

4.2.2 Castle of the Teutonic Order in Malbork

Figure 4.13: Castle of the Teutonic Order in Malbork (UNESCO, 2021)

4.2.2.1 General Overview

The Castle of Malbork is a Teutonic Order walled monastery dating from the thirteenth century. It was significantly extended and ornamented around 1309, when the Grande Master's chair was relocated from Venice (UNESCO, 2021). It is a divine example of what a medieval brick castle represents; unfortunately, it eventually fell into disrepair but was carefully restored throughout the late nineteenth and early twentieth century (UNESCO, 2021). Many of the used conservation procedures that are now considered conventional were developed during its restoration; following further serious damage during WWII, it was restored yet again, this time using precise data gathered by previous restorers. It now serves as a museum and was inscribed as a UNESCO world heritage site (UNESCO, 2021).

4.2.2.2 Cultural Heritage Values

Table 4.2: Cultural Heritage Values of Malbork Castle of Poland

Cultural Heritage Values							
Architectural Value	Artistic Value	Associative Value	Cultural Value	Economic Value	Educational Value	Emotional Value	Historic Value
✓	✓	✓	✓	✓	✓		✓
Political Value	Public Value	Religious Value	Scientific/Technical Value	Social Value	Symbolic Value	Landscape /Townscape Value	/
✓	✓		✓	✓	✓	✓	

4.2.2.3 Architectural, Spatial Characteristics

Malbork Castle of Poland is by far the most comprehensive and complete illustration of the Gothic brick-built castles structure in the Teutonic Order's unique and distinctive architecture; the style shown arose independently of those found in modern palaces in West Europe and the Near East (UNESCO, 2021). It has been called / described as *"the greatest work of medieval secular architecture in Europe that has come down to us breathtakingly complete"* B. Knox, 1971. Its scale and complexity as a royal-fortress are equal to the royal complexes at Windsor, Vincennes, Perpignan, and Seville (Emry, 2007). The Grandmaster residence in the Castle is comparable to the ducal palaces of Wells and Narbonne (Emry, 2007). Most of the ancient edifice remains at Malbork

attest to the professional level of standards and exceptional quality of craftsmanship employed in the area throughout the 14th century; however, the castle also exemplifies the merging of secularist and religious architecture in a conception and language rarely seen in medieval Europe (Emry, 2007).
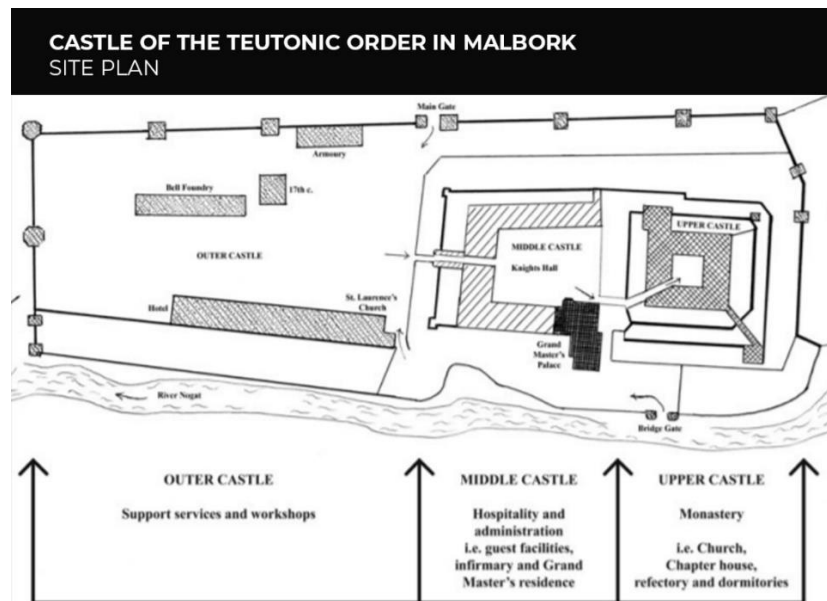
Figure 4.14: Site plan of Castle of Malbrok (Emry, 2007)

The castle is comprised of three self-contained protective enclosures connected by an extensive network of fortifications within a single compound (Emry, 2007).

Table 4.3: The different classes of castle of Malbrok (Emry, 2007)

OUTER CASTLE	MIDDLE CASTLE	UPPER CASTLE
This section housed the residential offices, service personnel, and workshops required to maintain a militant order (Knox, 1971). The section has seen the most transformation of any part of the fortress (Emry, 2007).	Composed of three divisions, with the 4th side open to the Upper Castle (Emry, 2007). This section of the castle, accessed through a powerful gate tower, served as the administrative facility and guest areas of the fortress, giving all the amenities required for extravagant hospitality (Knox, 1971).	The monastery fortress's center; The four ranges are arranged in a quadrilateral and provide all of the functional amenities required by this religious crusading society, including a church, chapter-house, tower for the bell, dormitories, refectory, pantry, and services (Knox, 1971).

The castle of Malbork is a one-of-a-kind architectural work. Many of the approaches utilized by its architects to solve creative and technical issues impacted not only succeeding Teutonic Order fortresses, as well as other Gothic buildings across a vast region of north-eastern Europe (UNESCO, 2021).

4.2.2.4 History of Conflict

Malbork Castle is located close to the bottom right side of the river Nogat, approximately 25 miles far from the river's delta of the Baltic Sea. It served as the headquarters of the knights of Order of Teutonic, which expanded and developed it gradually between approximately 1276 and 1406 (UNESCO, 2021).

The castle experienced conflict throughout its history; notably, when the Swedish forces around 1626 captured the castle, the majority of the Outer Castle's defences were devastated, while a blaze mostly in Upper Castle back in 1644 damaged the roofing and courtyards galleries, the latter of which were never reconstructed (Emry, 2007). By the 18th century, the castle became a barracks and storage for the troops- To enable warehouse use, all of the Upper Castle's original vaults were replaced with flat wooden roofs, and a weaving factory was added to the Grand Master's castle (Emry, 2007).

Similarly, the Knight Hall was turned into a training hall, with officers residing in the adjacent former guest rooms, Carl Gersdorff, an engineer performed under a supervision of architect Karl Schinkl, began work in 1817 and proceeded until the mid-nineteenth century (Emry, 2007). They viewed the castle through romanticized lenses of idealized vision, and were mainly accountable for the Grand Master's palace's extensive restoration (Emry, 2007). In the late 19th century, under the guidance of Konrad Steinbrecht, a more complete and extensive restoration programme was

undertaken in 1882 (The Malbork Castle Museum, 2017). His work was diligent, even impeccably precise within the constraints of the time and skills; however, in cases where no surviving or readable evidence existed, his restoration work was determined by comparison to other Teutonic fortresses (The Malbork Castle Museum, 2017). Fortunately, he kept meticulous journals of his work throughout a forty-year period, with the Upper Castle built between 1882 and 1902 the Middle and the outer castle completed by 1923; Bernard Schmid continued to pursue his work until the onset of the WWII in 1939 (The Malbork Castle Museum, 2017).

The town and castle sustained significant damage during the War, most notably the church plus the chapel beneath, and the neighbouring bell tower, as a result of an explosive dump inside the chapel being bombed in 1945. The roof and vaulted ceiling of the ranges in Upper and Middle castles were similarly damaged or destroyed over the course of seven weeks of bombardment, resulting in over half of the castle being demolished or devastated by the end of WWII (UNESCO, 2021). Polish civil authority began operating in the city in April 1945, while the final scheduled group of fleeing Germans departed in 1957. Towards the end of 1940s, the ruins of the Old Town became gradually dismantled (The Malbork Castle Museum, 2017).

4.2.2.5 The Post Conflict Period

The wrecked fortress was kept under the control of the (Polish Army Museum) in Warsaw during the early post-war years (The Malbork Castle Museum, 2017). Initially, the repair effort focused on reconstructing and re-roofing these damaged structures (1945-70) (Emry, 2007). Following that, the interiors were conserved, the museum exhibits were developed, and the painted walls were repaired (1970-2000). Due to the region's scarcity of high-quality building stone, it was always envisioned that the castle would be brick-built (Emry, 2007). Today's brickwork shows the three

basic stages of its evolution (ICOM-CC, 2010). The initial medieval work is identified by aged brick walls with no visible mortar lines; Steinbrecht's late-nineteenth-century restoration incorporated a denser red brick with distinct mortar lines (Emry, 2007). In the late twentieth century, a lighter-coloured red brick with fewer visible mortar lines was used in the renovation (Emry, 2007). The interiors spaces of the High Castle were conserved in the late nineteenth century, including the Chapter House (with its exquisitely restored vaulted ceiling and medieval particulars), the Grandmasters' sepulchral convent, the kitchen, the dignitaries' chambers, the living quarters, the refectory, as well as the main hall (ICOM-CC, 2010). The early twentieth-century conservation achievements are exemplified mostly by buildings within the Middle Castle and portions of the Outer Gate, including St Lawrence's Church, the towers on Plauen's Bulwark, and the New Gateway (UNESCO, 2021). The post-World War II conservation of the Castle is distinguished by the exceptional care with which substantial and detailed documents of the castle's conservation and restoration work in the late nineteenth and early twentieth century were used (UNESCO, 2021). Contemporary reconstruction initiatives have resulted in the recovery of characteristics from that era, bestowing an authenticity upon evolution of conservation principles and practices (UNESCO, 2021).

Figure 4.15: Malbork Castle of the Teutonic Order/ Interior Shot Post Conservation
(UNESCO, 2021)

Malbork was included on the UNESCO World Heritage List not just for its
architectural value in European, particularly Polish-Teutonic, heritage, but also for its
value as an extraordinary example of Steinbrech's conservation art (ICOM-CC, 2010).
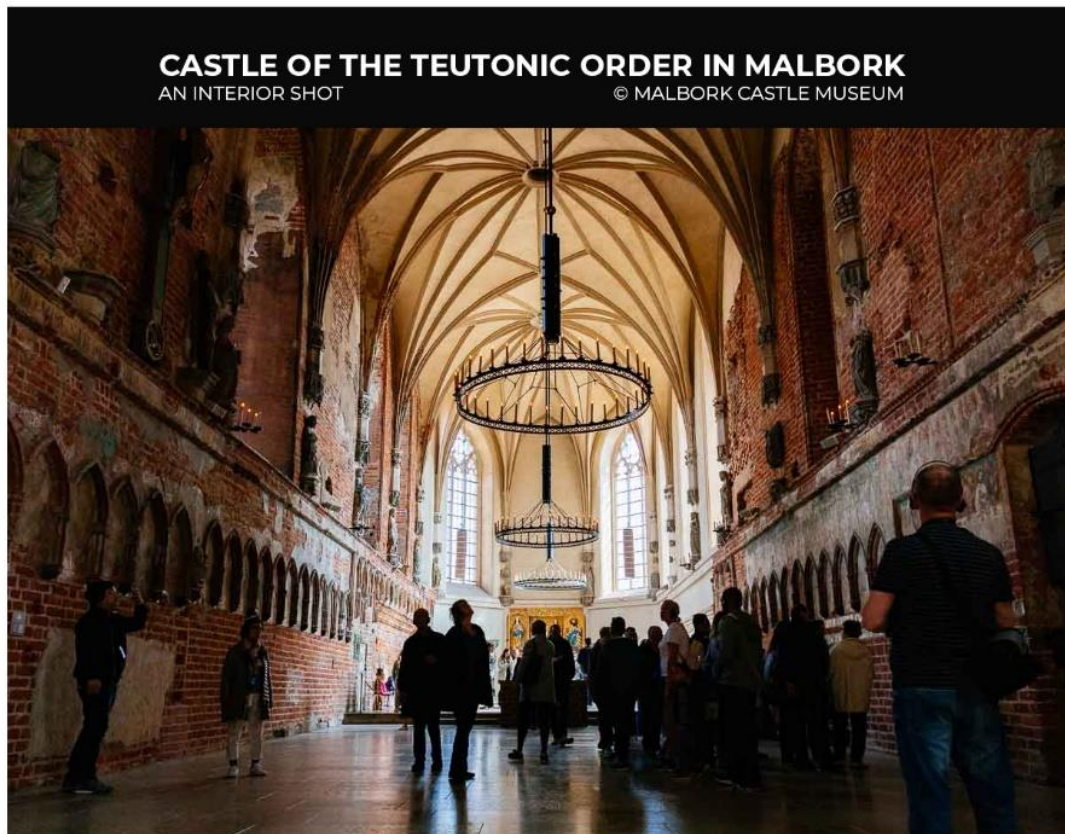
Figure 4.16: Malbork Castle of the Teutonic Order/ Interior Shot of The old Church
(URL28)

Figure 4.16 shows the different layers of the building after the conservation, the damaged walls were preserved and the demolished parts were reconstructed, all layers integrate to reflect the different eras the castle went through. Overcoming the historical 'weight' was critical in the curators of the Castle Museum making the decision to restore Steinbrecht's concept (ICOM-CC, 2010). An additional economic motivation was its visual appeal to tourists, a necessary component of the castle's long-term viability (ICOM-CC, 2010). A continuation of Steinbrecht's historical shows in the fortress. After a century, convincing "restoration on restoration" was made possible by the meticulous documentation maintained by German restorers and diligently preserved by their Polish heirs (ICOM-CC, 2010).

Figure 4.17: A detail showing the preserved damaged walls (Malbork Museum, 2021)

Today, according to the official monument protection services, the Castle of Teutonic Order / Malbork is subject to high level of protection at a legal and national level in Poland (UNESCO, 2021). It has been run by a national history museum directly under Ministry of Culture and Heritage since 1961 (UNESCO, 2021). The museum has highly skilled conservation and education services, as well as adequate funding, allowing it to carry out proper conservation duties and instructional and popularization events; while ministerial and national conservation services supervise museum operations (UNESCO, 2021). Maintaining the universal value, originality, and integrity of the asset throughout time, demands sustaining the conservation undertaken at the Malbork fortress complex since before the mid-19th century (UNESCO, 2021). Maintaining the Universal Value, originality, and integrity of the asset throughout time

demands sustaining the conservation undertaken at the Malbork fortress complex since before the mid-19th century (UNESCO, 2021).
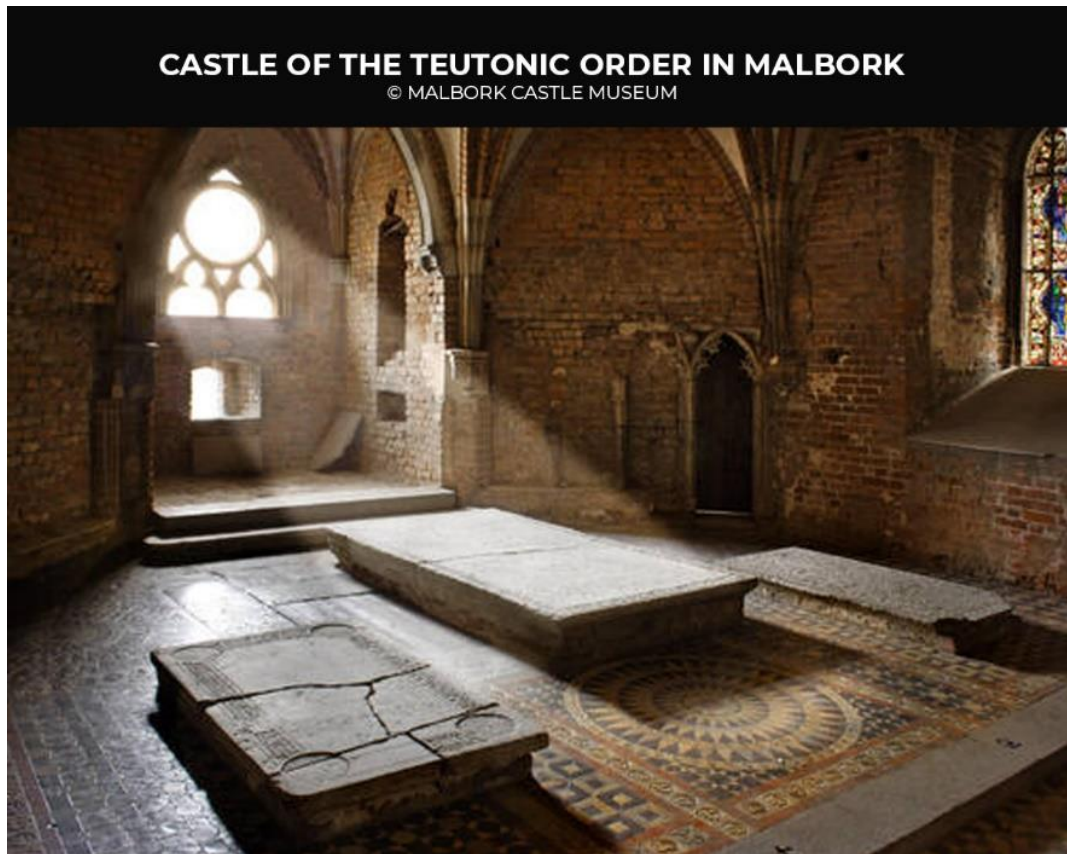
Figure 4.18: Malbork Castle of the Teutonic Order/ Interior Shot Post Conservation
(UNESCO, 2021)

4.2.2.6 Final Notes

Malbork Castle, a powerful symbol of universal value and cultural heritage, it's the most significant monument to the Teutonic Order's monastic state, a remarkable phenomenon in Western civilization's history. The case of Malbork castle sheds light on many important lessons in the conservation of post conflict period.

The most intriguing aspect of the conservation efforts taken throughout the years has been the integration of many conservation actions, involving restoration, reconstruction, adaptation, and lastly preservation. The case highlighted the

importance of combining multiple methods in complex and large-scale cases such as Malbork castle where it was impossible to give more attention to a method over the other. The case also emphasized the important role adapting historic buildings with new uses play in order to ensure the continued use of conserved buildings while gaining profit from them in both economic and touristic aspects. While autonomously preserving them. the learnt lessons from this case is the importance of documenting heritage periodically in order to keep a record of each heritage assets in case of unfortunate events, the objectivity of reflecting all layers of history in the restoration process, telling the story of the castle through the walls by preserving some parts and restoring others and lastly, breathing new life into this obsolete heritage building by incorporating the structure into a museum that creates a touristic attraction to the city and draws people from all over the world.

4.2.3 Warsaw Historic Center

Figure 4.19: Historic Center of Warsaw (UNESCO, 2021)

4.2.3.1 General Overview

During the August 1944 Warsaw Uprising, Nazi forces destroyed over 85 percent of Warsaw's old town (UNESCO, 2021). Following the conflict, a 5 years initiative by its people culminated the Old Town's thorough rehabilitation, including churches, castles, and market square. It is a remarkable example of a near-complete conservation of a period of history spanning the thirteenth to the twentieth centuries (UNESCO, 2021).

4.2.3.2 Cultural Heritage Values

Table 4.4: Cultural Heritage Values for Warsaw Historic Center

Cultural Heritage Values							
Architectural Value	Artistic Value	Associative Value	Cultural Value	Economic Value	Educational Value	Emotional Value	Historic Value
✓		✓	✓		✓	✓	✓
Political Value	Public Value	Religious Value	Scientific/Technical Value	Social Value	Symbolic Value	Landscape /Townscape Value	/
✓	✓		✓	✓	✓	✓	

4.2.3.3 Architectural, Spatial Characteristics

Warsaw is located on the River of Vistula, at the intersection of old trade routes that ran from east to west and north to south (Jankowski, 1990). Warsaw is about 700 years old and it has served as Poland's capital, the heart of science, culture, and commerce for 400 years. The architecture of Warsaw's historic centre has affected, influenced and reflected Polish architecture's history. The historic centre is a home to numerous notable structures in a wide range of styles designed by a number of eminent architects (Gliński, 2015). The palaces, cathedrals, and mansions of the centre are filled with colour and architectural complexity. Buildings reflect practically every style of

architecture and historical period in Europe (Gliński, 2015). The center boasts magnificent specimens of Gothic, Medieval, Baroque, and Neoclassical styles (Gliński, 2015).

4.2.3.4 History of Conflict

Warsaw occupies a unique position within Europe's cities devastated during World War II, in both terms of the amount of its destruction and the manner in which it occurred (Jankowski, 1990). While the other places were damaged during war operations, the Nazis of Warsaw pulled out a pre-planned strategy for utter annihilation, which went far beyond battle damage (Jankowski, 1990). The first bombs fell on Warsaw on the 1st of September 1939; a few weeks later, a three-week battle began. As the first major city to mount a valiant resistance against Nazi invaders, it suffered significant losses (Dziewulski & Jankowski, 1957). Around 60 000 people were killed and wounded. Around 12% of all structures were destroyed (Jankowski, 1990). Following that, five long years of Nazi Occupation began; the Nazi's leaders aimed to disregard Polish heritage and to deprive Warsaw of its status as the Polish Republic's capital (Dziewulski & Jankowski, 1957). Nazi town planners were responsible for implementing the authorities' plans; for decades, town planners were tasked with the mission of designing and building a town that would eradicate an existing city in attempt to create 'Warsaw - a new German city' (Jankowski, 1990).

The rulers plan, also known as the Pabst plan called for new Nazi city of 130 000 people to be erected on one-twentieth of Warsaw's 1 300 000-person area. The years 1942-1943 represented the second phase in the devastation of Warsaw, notably the catastrophe of the famous Jewish ghetto, where 400,000 Jews lived in Warsaw when the Nazis invaded in 1939; and they began a systematic extermination of Jews as soon as they took over (Gliński, 2015). July 1942 marked the beginning of the 'Final

Solution', The Warsaw ghetto was transferred to Treblinka, where 320 000 Jews were massacred (Jankowski, 1990). On April 19, 1943 The Jewish Fighting Organization launched an uprising that lasted until May 15; the area was exterminated, with about 350 000 people were killed; and the northern section of the town's centre area was destroyed (Crowly, 2011). This was followed by the Warsaw Uprising on August 1, 1944. For the very first time since 1939, the Polish Home Army's 40 000 men battled the Germans openly. Over the course of the sixty-three-day conflict, 150 000 people were killed; the town was ruined; and left-bank Warsaw's population was deported (Dziewulski & Jankowski, 1957).

Figure 4.20: Aerial picture of Warsaw, Poland, demonstrating the devastation caused by the war and a recent revolt, January 1945 (Photo: M. Swierczynski, URL29)

The Nazis were pretty vicious in destroying Polish culture and history. Around 782 historical structures were demolished and 141 partially destroyed, "I have seen several

towns devastated during the conflict, but nowhere have I seen such destruction". A general said. Warsaw experienced losses of around 700,000 people (60 percent of the pre conflict population) as well as the devastation of 80 percent of the town's buildings and technological equipment during its five years of war and Nazi occupation (Crowly, 2011).

4.2.3.5 The Post Conflict Period

January 1945, Soviet and Polish forces freed Warsaw. The nation that suffered the loss of six million people – almost one-fifth of its population – and 38% of its national assets were now faced with the job of rehabilitating its capital (Jankowski, 1990).

Following liberation, Warsaw's central district was reduced to a large sea of rubble, with just few «islands» made by standing structures, despite its deplorable state «Warsaw» quickly became an aspiration and a figure of national rebirth (Crowly, 2011). Within days of the capital's recapture in January 1945, the National Home Council determined that it would continue being Poland's capital (after debates of changing the capital due to the destruction it had faced) (Crowly, 2011).

In late January 1945, Warsaw Governor Marian Spychalski, a former architect, formed the first of a series of offices devoted to the job of reconstructing the city (Jankowski, 1990). Early plans corresponded with significant efforts by regular citizens heading back to the capital to establish practical living arrangements and resurrect the city - In the late 1940s, while the Soviet-backed authorities strengthened their hold over Polish life, the task of reconstructing Warsaw was transformed into a demonstration of the control economy's strength (Jankowski, 1990). In 1949, Boleslaw Beirut, Chairman and leader of the Polish National Workers' Party, launched a «Plan dedicated for the

Reconstructing Warsaw», a comprehensive plan covering all facets of city life (Crowly, 2011).

Crowly (2011) explains that the rebuilding project made use of all remaining, unharmed structures constructed in between 14th and 18th centuries, as well as the late medieval structure of roads, squares, as well as the central market-square and the city wall circuit. Two key concepts were followed: first, to rely on authentic archival materials whenever possible; and second, to recreate the historic city's character in the late 18th century. The second was predetermined by the presence of precise iconographic and factual historical documents from that era. Additionally, pre-1939 and post-1944 conservation inventory lists were employed, as well as the scientific skills and knowledge of architects, historians, and conservators (Crowly, 2011).

Wowczak (2020) states that The Old Town was rebuilt until the mid-1960s. The entire procedure was brought to a close with the rebuilding of the Polish Royal Castle (opened to the public in 1984). The renovation of existing properties and their environments in the approved format of residential characters with public functions devoted to science and culture (Wowczak, 2020). The process included a slew of obstacles brought by the necessity of adapting to changing societal norms and demands. To emphasize the fortresses and the urban panorama as seen from the Vistula, several structures were purposefully left unreconstructed. The urban plan was kept, as was the partition of road frontages into heritage site; nonetheless, the properties included within these sections were not restored, resulting in communal open space for residents (Crowly, 2011). Structures and residential apartments' interior layouts were altered to conform to the appropriate norms of the time. A highly acclaimed element was the outside elevation decoration, which was done by a crew of

renowned painters, who drew inspiration from interwar styles. Traditional techniques such as Sgraffito [3]were used to create the polychrome ornamentation. Despite the adaptations and adjustments, the site, in conjunction with the city's panorama as viewed from Vistula (that has become an icon of Warsaw), gives a unified portrait of the city's oldest section (Crowly, 2011).

Figure 4.21: Old Town Market Place of Warsaw – Museum of Warsaw (Adapted From URL 30)

Combining existing features with those restored as key component of the conservation activities led to the formation of an urban landscape that is distinctive in terms of the material dimension (the pattern of the city's oldest section), functional component (as a residences quarter and site for historically important, social, and spiritual occurrences), and symbolic aspect (an invincible city). Having all of the distinguishing characteristics that define its identity. The Medieval capital's original urban form was kept and, in some instances, enhanced throughout the rebuilding. The notion of reconstructing and enhancing the ancient layout were applied not just to the Old Town

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[3] a technique used in wall decoration that involves the application of layers of plaster, using contrasting colors to a moistened surface

of Warsaw, but also with the New Towns and the Royal Route, thereby creating a feeling of historical and geographical unity within the urban complex (Crowly, 2011).

With the rebuilding of the Castle, the unified rebuilding effort came to an end. Ever since, the Warsaw Historic Center has maintained its complete integrity as a completed concept of post war restoration (UNESCO, 2021). This World Heritage site is comprised of two distinct structural types. The 1st group consists of existing structures that predate the devastation caused by World War II. This is true for the majority of underground levels, many ground floor storeys, as well as certain parts of wall up to first floor story. The 2nd category includes buildings that have been redeveloped in accordance with their pre-war records, as well as those that have been rebuilt in accordance with historical and conservation research related to architecture from the 14th until 18th centuries (UNESCO, 2021).

4.2.3.6 Museum of Warsaw – Interior Analysis
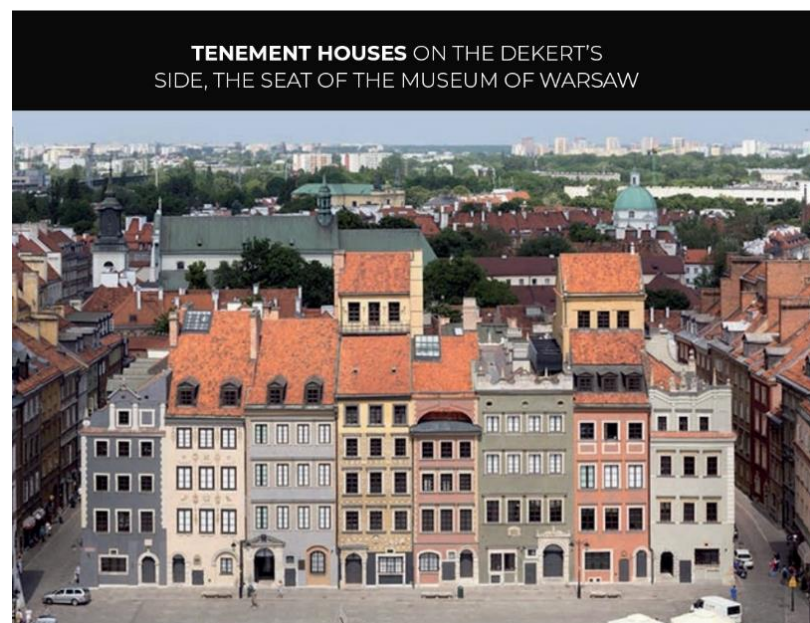
Figure 4.22: Museum of Warsaw - Tenement Houses (Wowczak, 2020, photo by Marcin Czechowicz)

The Museum is housed within eleven historical tenement houses that were built around 1300 on the north edge of Warsaw's Old Town Market Square and it was resided by the representatives of the wealthiest families, city councilors, and governors of Old Warsaw used to reside in them (Museum Warszawy, 2021).

The display and conservation activities in the Old Town date all the way back to 1911, when the Association for the Protection of Historic Monuments acquired the tenement houses. The city's government purchased the properties for the Museums of Old Warsaw, a new department of the National Museum, between 1937 and 1938 (Museum Warszawy, 2021). The conversion of the residences into a museum had been interrupted when World War II broke out. The tenement homes, which were demolished following the attacks, were reconstructed between 1947 and 1953 to house the municipal museum. In 1955, these mansions hosted their first permanent exhibition (Museum Warszawy, 2021).

Throughout its existence, the Museum has undergone a series of interventions, from converting it from a residence to a museum, to reconstructing it following World War II devastation, and then finally adapting it again years later to meet the world's rapidly changing needs. This section analyzes the postwar reconstruction and recent interior adaptation works done to the museum.

Post WWII Reconstruction

The post war reconstruction was considered the second form of conservation. The Grand Reconstruction of the center was likewise impressive, although one may have assumed it would go undetected in the middle of the country's massive reconstruction following the devastation of war (Wowczak, 2020). The polychromes of the Museum

were preserved by Prof.Hempel's[4] reinforced concrete intermediary levels and were maintained among Warsaw's ruins, enhancing the significance of the complex's remaining portion, given their proximity to the Market Square, the structures, which have been featured in millions of images, became to be viewed by the public as icons of both the capital's devastation and reconstruction (Wowczak, 2020).

Stanisaw Zaryn[5] oversaw the rebuilding of the house block on the Old Town's northern side. The works were inspired by a pre-war inventory drawing collection and the architect's own studies (Krogulec, 2007). As for Dekert's Side, it was decided to rebuild it along with minor changes to the inner layout of the tenement units. Both the proposal and its implementation were characterized by a struggle between museologists demanding open display space and conservators hoping to preserve the historical significance of the structures that had been so thoroughly documented prior to the war (Wowczak, 2020). The presence of demising walls, varying story heights, and circulation channels hampered the creation of vast interior areas. A compromise was achieved, which resulted in the removal of stairwells from the houses at 28, 38, and 42 Market Sq. (Zaryn, 1972, Cited in Wowczak, 2020). Authentic relics were conserved and displayed. They included vaulted wall pieces, basement floors, stone entrances, the attic capping of the Baryczka house's front elevation, stone parts of the interior staircases, remnants of the old masonry and molding, metal sheet linings, door fitting with grates (Wojciechowski, 1953; Grzelachowski, 2010, cited in Wowczak, 2020). Most significantly, three polychrome-decorated ceilings located on the first and

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[4] Stanisław Hempel: a Polish Engineer, Designer, Architect and Conservator. Played an important role in the conservation of the Museum.
[5] Stanisław Żaryn: Polish architect, urbanist, historian, and academic teacher who made significant contributions to the effort of reconstructing Polish historical architecture following its destruction of the war.

second levels of the tenement house were preserved. Between 1949 and 1954, ceiling conservation was carried out, and the decision was made to reveal the earliest paint layers on the ceilings of the first-level room behind the back track, which had remained untreated throughout postwar restorations (Dbrowski, aryn, 1955, cited in Wowczak, 2020). A Gothic niche been found and installed in the entryway of the house at 40 Town Center during the repair. The wooden ceiling, supported by beams imbedded in the intact sockets, was also repaired, resulting in functional disruptions on the first level, where portion of the front track's flooring was raised. The discovery of Gothic artifacts prompted the conservators to relocate a mural painting depicting Madonna and Child from the adjoining tenement house on 17 Market Square to the interior (Wowczak, 2020).

Wowczak describes the elevations to be embellished with appealing graphic forms that reflected the atmosphere of socialist realism and occasionally alluded to the artistic endeavors of 1928. Critics lauded the reconstructed form of the tenement houses like a cohesive work of art: On Warsaw's Market Square, the past and the present have been united (Wowczak, 2020). The revitalized section of old Warsaw allows us to view preserved examples of architectural heritage and colossal art, demonstrating the area's current and future growth potential; The Market Square's overall color expression is that of a deliberately muted totality defined by a modest, and occasionally even reserved, color scheme. (Wojciechowski, 1953, cited in Wowczak, 2020) , the polychromes of Warsaw's Old Town on Duga Street were cited as an example of exceptional collaboration among architects and artists working within an urban setting as part of the creation of a socialist realism area (Wojciechowski, 1953, cited in Wowczak, 2020).

Restoration and Adaptation of the Museum (2011-2018)

For fifty years, the museum fulfilled its educational mission. The building's infrastructure eventually deteriorated, and the space ceased to meet society's expectations for a museum institution. Apart from its educational, scientific, and conservation missions, museums are expected to have an economic and social role in the modern era. The primary objective of such establishments is to extend to the widest possible variety of social classes and to eradicate all disparities. This is why the museums' publication activities and library rooms receive so much attention, as does their accessibility to the disabled. Additionally, museums house the most precious works of architecture, art and notable monuments within cities' urban architecture. They attract tourists and make significant contributions to the growth of cities by organizing temporary exhibitions or cultural activities (Van Aalst & Boogararts, 2003). The goal of constructing a representational museum suitable of a capital's as well as an integration space for Warsaw's citizens was taken into consideration by the museum's directors and restoration architects. The museum's status shifted dramatically in the 1980s, most notably when it was inscribed on the UNESCO WHL in 1980, elevating the museum's conservation efforts from the 1950s to the level of truly valuable intervention (Wowczak, 2020). The incorporation of many parts as part of that rebuild resulted in an inscription that contradicted the Charter of Venice's doctrine. That states "replacements for missing sections must blend nicely with the whole but still be identifiable from the authentic in order for restoration not to misrepresent aesthetic or historic evidence." Although the reconstruction of the Old Town falls short of the authenticity criteria, it was lauded by some of the world's most renowned professionals in the field (Zachwatowicz, 1981, cited in Wowczak, 2020).

Given this, Stanisaw Zaryn's approach had to be recognized as having a value compatible with the legitimate fragments retained.

Figure 4.23: polychrome ceiling (Wowczak, 2020, photo by Marcin Czechowicz)

The designers were confronted with multiple stacked layers. The most precious relic layer, which thankfully escaped the horrors of war, had real wall components, genuine masonry, and polychrome ceiling in the entrance of 40 tenement house, additionally, there were well-protected conservation art components from the 1950 that are of significant artistic and historical value (Wowczak, 2020). The designers did an assessment, which established that all layers should be secured, and so a new issue arose - how to incorporate additional features anticipated by the user? These were classified into many thematic groupings based on the degree of difficulty of the problems. The difficulties included roofing, disabled access ramps, restrooms, offices,

new steps and handrails, and new walls for the interior and detachable elements; additionally, interior installations, primarily air conditions and low-current installations, were required to ensure the safety and quality of both consumers and collections. It was considered that mechanical installations should be disguised to the greatest extent possible, in the notion that emphasizing technological solutions used in museum buildings would create discord and disintegrate prior conservation treatments (Wowczak, 2020).

Roof tightness has been ensured by the use of proven, readily accessible methods. The designers concentrated on fire safety solutions. Separate zones were created without compromising the interior arrangement; for example, a duplicate of wooden doors corresponding to the proper fire class was created. Steel profile systems were used to standardize glazing, skylights, and the walls of the new separation zone. The stairway of one of the tenement home was ventilated by an under-floor split ventilation duct that runs through the cellar cradle's groin (Wowczak, 2020). The ventilation unit was concealed behind the courtyard's unloading ramps. Smoke drainage from the old staircase of house was enabled by the skylight's tiered structure, which mimics the previous architectural form. When viewed from the staircase, the smoke window inserted in the real skylight remained invisible. Installing a gas fire extinguishing system in areas with polychrome ceilings presented a significant obstacle. It entailed conducting fire-fighting material conduits in a highly subtle manner, dividing and concealing a correct zone for gas bottles, and installing fire detectors while taking into account the historic ceilings (Wowczak, 2020). A distinct design challenge, which was critical from the concept stage on for both investors and designers, was guaranteeing that the maximum number of accessible rooms was achievable. To accomplish this, a unique path was created using a combination of ramps, motorized lifts, and elevators,

significantly altering the level in a few locations. The painting as well as moulding elements have been carefully restored, the Gothic wall remnants have been renovated, the portals' missing elements have been added, this same wooden staircase has been preserved, the creatively lavish parquet floors have been restored, and the electric wires have been concealed within the Gothic wall grouts. Above all, the chambers with real polychromes have been safeguarded and segregated. Installation activities, especially those involving the gas fire extinguishing system, were extensively monitored (Wowczak, 2020).

Figure 4.24: The Inner Yards and Office Room (Wowczak, 2020, photo by Marcin Czechowicz).

While some contemporary architectural aspects were used, the objects retained their originality. The museum is popular with the general public and helps to integrate Warsaw's citizens. It is differentiated by a restrained use of technology and the opportunity for visitors to interact directly with historical information. Notably, the

museum's workers all connect with the location, and the renovated buildings serve as an exhibition space as well as a work area (Wowczak, 2020).

4.2.3.7 Final Notes

Reconstructing the historic city of Warsaw, 85 percent of which had been destroyed, required the residents' dedication and the backing of the entire country (UNESCO, 2021). The restoration of the Warsaw's old town in its historical urban and architectural character reflected the care and attention paid to ensuring the survival of one of Poland's most significant cultural monuments (Jokilehto, 2002).

The city was reconstructed as a reflection of democratic power and tolerance, and was the site of the adoption of Europe's first constitutional democracy, the 1791 Constitution (Crowly, 2011). The rebuilding comprised a comprehensive redesign of the urban plan, including the Old Town's Market, townhouses, city walls' circuit, the Royal Castle, and significant religious structures (UNESCO, 2021).

As for the museum, the restoration was deemed successful. The museum was awarded the 2018 President of Warsaw's Architectural Award in the finest revitalisation category, as well as the 2019 Accessibility Leader Award in the historical object category. The Museum was honored in the specific class of appropriate use and ongoing care of monuments as part of the General Keeper of Monuments' "Zabytek Zadbany" competition in 2020. All of this demonstrates that project-related decisions were made with an appropriate balance of priorities.

4.2.4 St. Peter and St. Paul Church in Famagusta

Figure 4.25: Church of St Peter and Paul (URL 31).

4.2.4.1 General Overview

The Church of Saints. Peter and Paul is among the biggest Gothic churches in Famagusta. It was constructed in honor of the saints who gave the church *its title, Sts. Peter and Paul.* The church is initially Latin in nature and was originally attached to the royal castle during the late 1300's with a magnificent Gothic ornamentation and rich history (Walsh, 2004).

Religious structures are strongly linked to communities' shared spiritual and religious values, and as such, they are significant as heritage buildings. As groups of various religious associations engage in armed conflict, they often either become the first target of devastation or are neglected when communities are evacuated (Yüceer, 2012). The case of neglected religious historical sites of St. Peter and Paul is examined in this

case study in order to determine the type of procedures used for culturally abandoned structures.

4.2.4.2 Cultural Heritage Values

Figure 4.26: Cultural Heritage Values of St. Peter and Paul Church

Cultural Heritage Values							
Architectural Value	Artistic Value	Associative Value	Cultural Value	Economic Value	Educational Value	Emotional Value	Historic Value
✓	✓	✓	✓	✓	✓	✓	✓
Political Value	Public Value	Religious Value	Scientific/Technical Value	Social Value	Symbolic Value	Landscape /Townscape Value	/
	✓	✓	✓	✓		✓	

4.2.4.3 Architectural, Spatial Characteristics

The Church of St. Peter & Paul is located in Famagusta, the second largest city in North Cyprus, with a population of over 26 000 and a harbor. It is located on the eastern coast of the Cypriot island in the eastern Mediterranean Sea. The city benefits from a long, rich, unique, and turbulent history that has allowed it to house numerous remarkable remnants of the Island's historical, architectural, and cultural heritage, such as the fortifications, which are regarded to be among the world's most valuable ensembles of medieval architecture (Önal, Dağli, Doratlı, 1999).

Surrounding Saints Peter and Paul are the Greek and Latin ruins of churches, Venetian castles, and crusader fortresses, all of which, while essentially distinct in doctrine and style, suffered a similar fate at a certain point in history. The church of Saints Peter and Paul has previously served as a mosque, a stable, a grain storage facility, a petrol store, as well as a library, signifying the Medieval Church's intended longevity and evoking the tremendous outflow and abundance of labour, talent, faith, and money (Jeffery, 1918; Walsh, 2004).

The Church's Exterior Architecture: There are two gates, however there were previously three. The west facade is neither as exquisitely ornamented, nor as grand in dimension and detail as other Gothic facades. Instead, the facade has three portals. The northernmost was transformed from a window to a doorway in 1940 (Walsh, 2004). They sustained simple tympana with precisely sharp pointed arches, inside the Champagne manner. North portal: four marble pillars with crocketed capitals with vine, thistle, oak, and sycamore motifs, the frieze, although physically separate from the capitals, contains a few of the city's rare sculptural figures, A censer is held by an angel on the front capital, which also guards the church's entrance (Walsh, 2004). The church has a striking resemblance to St George of the Latins' north doorway, providing credence to the notion that the portal ornamentation and sculpture predated the cathedral, In 1937, archaeologists repaired two Turkish windows cut into the North gateway and raised the roadway to its initial / original level (Walsh, 2004). Heavy flying buttresses help relieve strain on the internal vaulting, and only on the top level - They, like the wall, are strong and solid, presumably to withstand earthquakes (Walsh, 2004). The massive buttressing on the south side was apparently erected following the two 16th century earthquakes that threatened the entire building, one of which crashed in 1959. The west facade has been freed of all optical obstructions due

to substantial demolition on architectural 'concretions' in the mid-20th century., With the roof and apses waterproofed, a gutter was installed to drain excess rainwater, and bridge ties were installed for structural durability (Walsh, 2004).

The Church's Interior Architecture: The chevet represents the position of Christ's face on the cross, and the angle from which he would return on Judgment Day. The interior of the church is sophisticated and graceful, despite its squat and massively buttressed exterior (Walsh, 2004). Saint Peter and Paul has a strictly symmetric and rhythmic floorplan, spanning roughly around 24 X 17 meters in size, with an apse and two arched chapels, both semi domed. This may be inspired by Spanish and Italian church architecture. The east part of Saints Peter and Paul is contained in a squared off prolongation of the walls, possibly a treasury, reconstructed in 1939. Walsh described the interior to have unornamented, moulded Gothic arches emerging just above rhythmic sequence of the bays, from simple, round piers and unadorned capitals. Three colonettes ascending to the clerestory levels spread out to envelop the nave and produce the crossed vaulted ceiling. The higher columns are not as heavy as those found in the lower bays, and their sub-components hide the weight they bear. Its vaults provide additional insight into structural elements behind the 'skin' of the church, thin lancet stained glass, leaded lighting and stone tracery which were important parts of the interior were all gone, and no documentation exists of their existence before 1571. Glazed gypsum board panels have replaced the stone infill that obstructed the windows in 1939-41, rendering them mute in respect of their original story and symbolic purposes (Walsh, 2004).

4.2.4.4 History of Conflict

Cyprus has been dominated by various great powers throughout history. The inhabitants' ambiguous identity was subjected to a variety of cultural and ideological

influences by these rulers. Since the sixteenth century, the Island has been home to two important communities (Dincyürek & Türker, 2007). These communities are Greek and Turkish Cypriots. Greek Cypriots are Orthodox Christians who speak Greek whilst, Turkish Cypriots are Muslims who speak Turkish. Following the political conflict starting from 1955, after1974, the island was divided into two regions.. Greek Cypriots originally residing in the northern portion of the island were evacuated to the south during the separation, while Turkish Cypriots originally residing in the south were forced to leave to the northern part (Dincyürek & Türker, 2007; Yüceer, 2012). Ever since, the two settlements have coexisted separately, separated by a United Nations-controlled buffer zone. The Turkish Republic of Northern Cyprus was officially established in 1983 but remains unrecognized by all countries except Turkey (Yüceer, 2012).

4.2.4.5 The Post Conflict Period – Actions/Interventions Taken

This 38-year political scenario has resulted in a global embargo that has had a serious impact on the northern region of the island's growth in the economy, posing difficulty for Turkish Cypriots seeking funding for cultural conservation projects. Religious structures make for a sizable portion of the island's architectural heritage, with over 500 churches, monasteries, and chapels (Enlart1899; Jeffery 1918; Parlalidou, no date; as cited in Yüceer, 2012). Except for those that were repurposed, these buildings were totally abandoned during the conflict. Due to the fact that the vast bulk of the Christian community now resides in the south, only a small number of individuals continue to worship at the few churches and chapels situated in the north (Peyravi, 2010 cited in Yüceer, 2012).

Additionally, any heritage monuments that stayed around the buffer zone are generally derelict, lacking adequate protective measures and security. Following the loosening

of border controls in 2003, Greekand Turkish Cypriots started crossing the island's boundary lines for the first time in about three decades. Nonetheless, while a community's cultural heritage monuments becomes the target in times of unrest, they could also be used to foster peace across communities (Rouhani, 2016). In this context, a sequence of goodwill efforts culminated in the adoption of a proposal by Council of Europe's Parliamentary Assembly (a sub body for cultural heritage) establishing a global foundation for the protection of Cyprus' heritage, the suggestion was motivated by the necessity to safeguard the island's cultural history while allowing for collaboration with Turkish Cypriot community. In this sense, governments and international organizations like the UN Development Program (UNDP-PFF) and the U.S. Agency For international Development's Sponsoring Activities that Appreciates and values the Environment (USAID SAVE) have aided in the preservation of heritage sites as a means of promoting peace by enforcing heritage initiatives in the northern region (UNDP, n.d.). One of the most recent initiatives undertaken is the urgent conservation works on the St. Peter and St. Paul Church in Famagusta (Yüceer, 2012).

Figure 4.27: Church of St. Peter and Paul during the restoration process in 2010
(Yüceer, 2012)

St. Peter and Paul Church located in the old city centre and – in the Walled City North West corner. Both churches were unreachable until 2007 due to their 1974 implementation into a military base (Langdale & Walsh 2007). The church served a variety of purposes over the years, until it demonstrated structural issues (Walsh 2004, 2007). Even though it is among one of the few remaining intact Latin churches, protective measures were delayed due to a lack of financing, which resulted in the church sitting vacant for several years (Walsh 2004). Academics from local and foreign institutions, the Famagusta Municipality, and many non-governmental groups attempted to request assistance in conserving the Walled City's heritage, which culminated in assurances of cooperation from many international bodies, two videos drew global attention to the need to safeguard Famagusta and were instrumental in spurring various conservation efforts (Yüceer, 2012). Among all the other initiatives was USAID-SAVE, which has undertaken a variety of conservation programs to assure the continuing protection and preservation of heritage monuments, as well as

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commencing critical structural and urgent masonry works at the Church of St. Peter and Paul (USAID, 2021). These works were constructed following a thorough existing preliminary survey, photogrammetric assessment, and structural analysis, undertaken by USAID-SAVE in partnership with an overseas engineering company between 2008 and 2009 (Yüceer, 2012). Following that, USAID-SAVE proceeded to collaborate to guarantee that this historic structure is better safeguarded and preserved for posterity (USAID, 2021). On-site work commenced in September 2010 (see figure 4.27) and concluded in January 2011, the property owner - Cyprus Evkaf– handed the conserved building to the city's Municipality following the completion of work. As a first step, the Walled City Association as well as the Cyprus Art Society jointly hosted a concert in June 2011; a decision was then made to transform the former church into a cultural centre for the city (Yüceer, 2012). The following figures show the restored church after the conservation, hosting a number or cultural activities.

Figure 4.28: Municipality Conference (Gündem, 2015)

The Interior Shots of Figure 4.28, 4.29 portray the church in use following restoration / adaptation work. Additionally, it provides an overview of the materials utilized in the flooring following restoration. The floors were designed to complement the building's materials, while also allowing visitors to distinguish between the original and the new. The light fixtures were designed in such a way that it did not interfere with the walls or the original structure; this method adhered to all restoration charters and preserved the building's integrity.
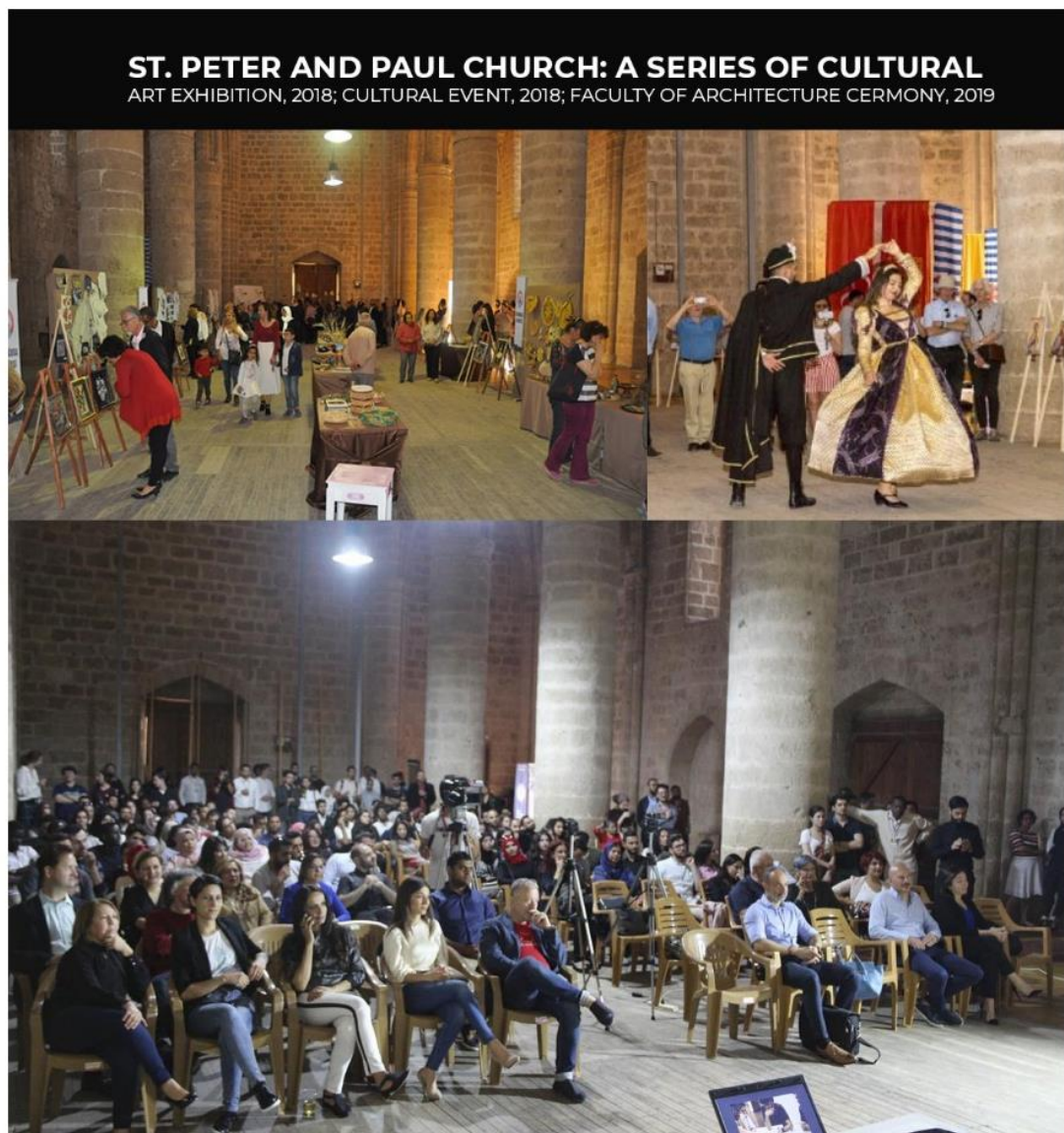

Figure 4.29: Cultural Activities in the Restored Church (Adapted from: URL33, URL34)

4.2.4.6 Final Notes

This case demonstrates the indirect impacts of armed conflict on cultural heritage; quite often, the harm is caused by unrest, economic harships, and political struggles that result in the neglect and abandonment of cultural heritage and the lack of finances to safeguard it (Rouhani, 2016). The case of St Peter and Paul Church exhibited success in terms of preserving a valuable cultural asset. Yet, despite the building's designation as a cultural centre by the municipality, the problem of sustaining its use remains unsolved. Moreover, this demonstrates that the structure may be inefficiently utilized. Yüceer argues that this instance exemplifies the difficulties inherent in repurposing a religious structure associated with an opposing ethnic group in a divided region; however, this is not always the case, as the number of religious heritage monuments transformed for alternative uses continues to grow in Europe and the United States, bringing adaptive reuse of religious structures a step further. This suggests that the issue's sensitivity and fragility grow under conflict settings. In other terms, when a structure is to be repurposed by another group, the procedure becomes more difficult, and these constructions are left unattended (Yüceer, 2012).
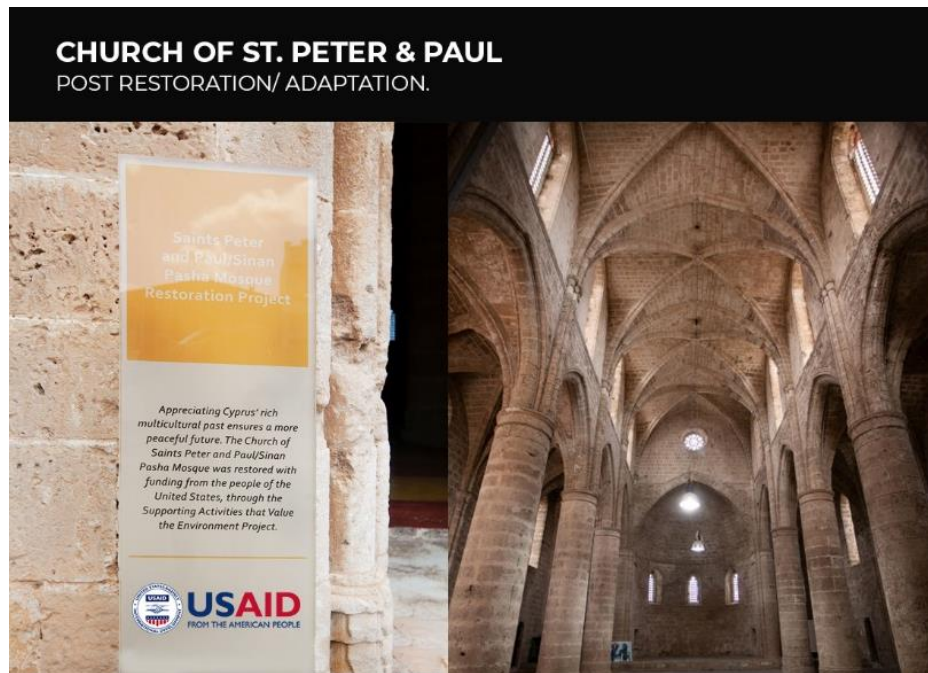
Figure 4.30: Church of St. Peter and Paul Post Restoration/ Adaptation (URL 35)

4.2.5 Adverse Cases of Conserved Cultural Architectural Heritage in Post Conflict Period

Conservation of the cultural heritage harmed in post-conflict zones isn't always an instrument for reconciliation and peace; at times, war does not lead to identity eradication, but post-conflict conservation measures do. This was the situation for St. George's eleventh-century church in Ilori in the occupied Abkhazia area of Georgia. The Church serves as an example of a politically biased approach to restoration that alters and falsifies the building's original characteristics by enforcing false features of the opposing body in an attempt of a continued ethnic cleansing policies which have caused the cultural sites in conflict zones to lose authenticity (Dvalishvili, 2012). Conservation has been unfortunately utilized as a political tool with the intention of stylistically falsifying cultural heritage structures and erasing all cultural linkages with a particular past and cultural identity in many cases over the years.

Randomness, lack of awareness, and absence of national conservation organizations are additional issues in the post-conflict rehabilitation processes in some nations. Beirut's historic downtown rebuilding is an example of a large post-war project described by the government, architects, and investors as a catalyst for growth and public progress in the country. Although the corporation responsible for planning and redeveloping Beirut's city centre intended to reconstruct "the concept of multi-ethnic city centre" (Rouhani, 2016), the reconstruction resulted in a synthetic city centre which has lost its historical connection and cultural ties. Beirut's downtown, which was damaged during the Civil War of Lebanon from 1975 to 1990, was rebuilt by the private industry with the assistance of national and foreign investors with strong connections to key Lebanese politicians. Numerous historic structures and public areas were dismantled as part of the restoration process, and the regions were redeveloped with luxury boutiques, offices, and residential complexes (Randall 2014).

Other post-conflict issues can be seen in the difficulties countries experience following wars, such as the absence of security in addition to poverty, which makes the conservation of cultural heritage an elitist activity, while the community continues to struggle with fundamental needs and insufficiencies. Years after the Taliban's demise, several heritage sites in Afghanistan remain inaccessible due to the country's insecure status in some areas (Rouhani, 2016). The seclusion of these areas and the poverty of the surrounding population, contribute to additional damage, such as illicit excavations and neglect, which deteriorate historic heritage (Rouhani, 2016).

As previously stated, the war is not always directly responsible for the harm. Political / religious tensions either national or local can manifest themselves through heritage destruction; staff is unable to access heritage sites due to safety concerns, resulting in

looting and illegal progression (which may be intensified by financial distress); and there is a dearth of appropriate site security personnel (specifically on massive sites). These issues are worsened further by the heritage sector's lack of funding for recruiting, training, and resources (Cunliffe, 2016). This incident occurred in Libya after enduring a period of instability, if not peace, following the 2011 revolution, armed conflict erupted once more in May 2014, when the 'National Army' started a military operation against militant organizations, which quickly devolved into extensive warfare (Cunliffe, 2016). In the light of this, UNESCO added all 5 Libyan World Heritage Sites to the World Heritage sites in Danger during the 2016 WH Committee conference (UNESCO Press 2016).

The Committee observed the country's high degree of instability and the presence of armed groups on or near these sites. According to Elhawat (2016), the battle is localized and concentrated in specific places. In many places of Libya, the damage to cultural artefacts is unrelated to the conflict. Rather than that, it occurs when security concerns and economic constraints prevent laws from being implemented and heritage professionals from visiting sites. Rather than direct conflict, it is this absence of security that simultaneously hampers and aids site defence (Elhawat, 2016).

4.3 Findings of Case Studies

The following table, analyzes all the cases discussed in chapter 4 in terms of: conflict, cultural value, level of damage, intervention years, types of actions employed, and functions in use.

Table 4.5: Summary of Findings from Selected Cases

Building	Type of Conflict		Conflict/Year	Heritage Values															Level of Damage			Year of Intervention	Type of Action				Current Function		
	International Conflict	Non-International Conflict		Architectural	Artistic	Associative	Cultural	Economic	Educational	Emotional	Historic	Political	Public	Religious	Scientific	Social	Symbolic	Landscape	Severe	Partial	Indirect		Preservation	Restoration	Reconstruction	Adaptation	Original	New	O+N
Old Bridge Area of the Old City of Mostar	✓		Bosnian War 1992-1995	✓	✓	✓	✓	✓	✓	✓	✓		✓		✓	✓	✓	✓	✓			2001-2004			✓		✓		
Castle of the Teutonic Order in Malbork	✓		World War II 1945	✓	✓	✓	✓	✓	✓		✓	✓			✓	✓	✓			✓		1970-2000	✓	✓	✓	✓		✓	
Warsaw Historic Center	✓		World War II 1944	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓		✓	✓	✓	✓	✓			1950-1980		✓	✓	✓			✓
Museum of Warsaw	✓		World War II 1944	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓		✓	✓	✓	✓	✓			1950 2011-2018	✓	✓	✓	✓			✓
St. Peter & St. Paul Church in Famagusta		✓	Cypriot Conflict 1974	✓	✓	✓	✓	✓	✓	✓	✓		✓	✓	✓	✓	✓				✓	2010		✓		✓	✓		

Not only have previous conflicts altered cities and resulted in the loss of famous examples of architectural heritage, but rehabilitation operations can also alter the urban environment's appearance. Post-war conservation experiences in many nations have revealed significant disparities in perceptions of the need for intervention and how its outcomes were seen in the post war era. UNESCO operating guidelines (1980–2019) emphasized the importance of reconstruction only under extreme circumstances. However, recent experience has prompted a new step in considering reconstruction as a critical component of post-war recovery, particularly in circumstances of catastrophic destruction where minimal interventions are impossible .The world has a long history of rebuilding devastated cities, and the journey of post-war reconstruction throughout the world has demonstrated that rebuilding is not only a matter of importance for professionals (such as engineers and politicians), but also of larger society's will and understanding of reconstructed places. The social environment is critical in motivating communities to participate actively in the reconstruction effort as part of the wider post-war recovery process.

The examples of Warsaw and Mostar are an illustration of effective and successful reconstruction projects; both are UNESCO Sites today, having been inscribed on the WH list following reconstruction. While debates and conflicting viewpoints were emphasized during the decision-making process for the reconstruction of such sites, time has been the most crucial witness to the validity of these decisions. It is critical to understand the context of such rebuilding decisions, which is deeply intertwined to understanding how people value heritage and how planning regulations value heritage. The cases studied in Bosnia and Herzegovina and Warsaw concern significant structures embedded in medieval urban fabric. All of these constructions formed identifiable outlines, serving as key elements and unique

epicentres. More notably, these sites remain ingrained in the memories of residents and tourists who were present when the decision to reconstruct was made; this is also true for the case of Museum of Warsaw, where the decision to incorporate reconstruction into the peace process was made as a guarantee of a sustainable peace. Such structures were used as pillars of the peace process, community cohesion, and reconciliation throughout rehabilitation.

Cases such as the Malbork Castle demonstrated the critical significance of integrating many conservation strategies, including restoration, reconstruction, adaptation, and finally preservation. Emphasizing the importance of integrating several methods in complicated and large-scale scenarios such as Malbork castle, where it is unfeasible to prioritize one method over another. Additionally, it emphasizes the critical role of adaptive reuse of historic structures in ensuring their continuous usage and generating revenue from them on both an economic and touristic level. While maintaining them independently.

In cases of indirect impact of armed conflict, the restoration and adaptation of the Saint Peter and Paul church exemplified the type of harm that can be   caused by instability, economic hardship, and political conflict, which lead to the neglect and abandonment of cultural heritage as well as the lack of financial resources to safeguard it; While the conservation of St. Peter and Paul church was successful, the challenge of allocating an appropriate function that would keep it in continues use remain to be a challenge. This challenge stems from the sensitivity and fragility of reusing a building associated with an oppositional ethnic group inside a divided region.

Overall, the cases analysed were effective in a variety of ways; the conservation action and the intervention techniques used in each case were largely determined by the extent of damage; the majority of cases of post-conflict recovery worldwide have involved reconstruction, which was discovered to be the most frequent practice, owing to the severe damage caused by armed conflict to architectural heritage. Restoration comes second, when the damage is less severe and a lower level of intervention is required, and/or when the harm is caused by the neglect triggered by conflict's adverse effects. However, the majority, if not all, cases have involved adaptation and preservation, primarily because the pre-conflict functions no longer served the society, necessitating the integration of a new function to produce revenue, employability, and continuity.

Chapter 5

CONCLUSION AND RECOMMENDATIONS

The recovery in post-conflict zones ravaged by war and instability has taken a variety of shapes over the preceding century, which was distinguished by the multiple wars that raged worldwide. By drawing on previous conflict experience, this thesis tried to contribute to the process of reclaiming the architectural, cultural and social surroundings of war-torn countries and societies whose livelihood has been severely interrupted. While this research examines post-conflict recovery and numerous organizations, including UNESCO, have released papers and statements advocating for the protection of heritage in post-conflict zones, architectural heritage continues to be threatened and harmed to this day. War is unexpected, unpredictable and can happen at any time and result in significant destruction with complete disregard for all charters and legal documents condemning it; hence, a number of recommendations and suggestions can be made to limit the damage or/and to assist in the conservation process if the damage is not controlled.

From the cases analyzed, the most successful and authentic conservation efforts were those that relied on detailed documentation; for example, the castle of Malbrok was conserved using older documentation prepared in an earlier fire. Documentation is critical for a successful conservation process; all charters emphasize the importance of it and how failed cases are based on conjecture; hence, thoroughly and frequently documenting architectural heritage is a wise precaution that must be done.

The heritage values demonstrated the importance of these values and how they influence conservation decisions for built heritage. For example, reconstruction was never a preferred method and numerous charters and documents stressed the downsides of using it in terms of how it affects the authenticity and integrity of buildings. However high cultural heritage values like Mostar and Warsaw have proven that in some cases the values justify the action.

Creating official national conservation bodies consisting of officials and conservation experts in developing countries or countries that do not have an active one is vital to avoid random projects and actions like the case of Lebanon, Beirut where the restoration of its old town resulted in a synthetic city center which lost its historical connection and cultural ties to the Lebanese identity.

Finally, as previously mentioned in 2.4; the awareness of the importance of cultural heritage, to both civilians and army personnel's is vital for the play they role in such events. "Damage to cultural property belonging to any people whatsoever means damage to the cultural heritage of mankind since each people makes its contribution to the culture of the world" (UNESCO 1954). Raising awareness is necessary as long as wars continue to destroy cultural heritage and the International Court does not routinely prosecute military leaders who destroy cultural property during times of conflict, as it does for leaders and high-ranking officials who commit crimes against humanity.

This research has thoroughly examined conservation actions taken on post-conflict architectural heritage in order to learn from both positive and negative examples. It has examined the effects of post-conflict actions by analysing a number of architectural

heritage cases affected by armed conflict, and finally made recommendations and suggestions for minimizing or mitigating future harm during future conflicts, based on those cases learned. Finally, this thesis has contributed to the field's literature by conducting a thorough and in-depth investigation of the ideas of conservation and conflict and establishing a link between the two.

However, numerous gaps were discovered on the materials and techniques employed in the conservation process, as well as the technical procedures, which could provide a chance for additional future research and discussion.

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APPENDIX

Charters and Declarations

APPLETON CHARTER FOR THE PROTECTION AND ENHANCEMENT OF THE BUILT ENVIRONMENT (1983)

CHARTER FOR THE CONSERVATION OF HISTORIC TOWNS AND URBAN AREAS (WASHINGTON CHARTER 1987)

DECLARATION OF DRESDEN ON THE "RECONSTRUCTION OF MONUMENTS DESTROYED BY WAR" (1982)

DECLARATION OF ROME (1983)

ICOMOS CHARTER- PRINCIPLES FOR THE ANALYSIS, CONSERVATION AND STRUCTURAL RESTORATION OF ARCHITECTURAL HERITAGE (2003)

ICOMOS NEW ZEALAND CHARTER FOR THE CONSERVATION OF PLACES OF CULTURAL HERITAGE VALUE (2010)

INTERNATIONAL CHARTER FOR THE CONSERVATION AND RESTORATION OF MONUMENTS AND SITES (THE VENICE CHARTER 1964)

INTERNATIONAL CULTURAL TOURISM CHARTER MANAGING TOURISM AT PLACES OF HERITAGE SIGNIFICANCE (1999)

PRINCIPLES FOR THE PRESERVATION OF HISTORIC TIMBER STRUCTURES (1999)

QUÉBEC DECLARATION ON THE PRESERVATION OF THE SPIRIT OF PLACE (2008)

RESOLUTIONS OF THE INTERNATIONAL SYMPOSIUM ON THE CONSERVATION OF SMALLER HISTORIC TOWNS, AT THE 4TH ICOMOS GENERAL ASSEMBLY (1975)

THE ATHENS CHARTER FOR THE RESTORATION OF HISTORIC MONUMENTS - 1931

THE BURRA CHARTER (2012)

THE ICOMOS CHARTER FOR THE INTERPRETATION AND PRESENTATION OF CULTURAL HERITAGE SITES (2008)

THE LEEUWARDEN DECLARATION (2018)

THE NARA DOCUMENT ON AUTHENTICITY (1994)