

DECODING CULTURAL
LANDSCAPES:
GUIDING PRINCIPLES FOR
THE MANAGEMENT OF INTERPRETATION
IN
CULTURAL WORLD HERITAGE SITES

EHAB KAMEL, B.Sc., M.Sc.

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.. To my beloved country, Egypt, and to a great generation that showed an unbelievable courage, driven by a deep faith in their country and in themselves.

In solidarity with the 2011 Egyptian Revolution against dictatorship, injustice, and corruption... you have taught the world how great nations can rise up for their rights...

.... Thank you

ABSTRACT

Conserving the cultural significance of heritage sites - as the guardians of social unity, place identity, and national pride - plays an essential role in maintaining sustainable social development, as well as preserving the variations identifying cultural groups and enriching the interaction between them. Consequently, and considering the importance of the built environment in communicating, as well as documenting, cultural messages, this research project, started in 2007, develops a set of guiding principles for interpretation management, as a process for conserving cultural World Heritage Sites; by maintaining and communicating their cultural significance through managing newly added architectural, urban, and landscape designs to such heritage sites. This research was mainly conducted to investigate and explain a concern regarding a gap that is increasing between people and the cultural heritage contexts they reside-particularly in Egypt- and to suggest a strategy for professionals to understand such sites from a perspective that reflects the public cognition.

Adopting *Grounded Theory* methodology, the research develops a series of principles, which are intended to guide the process of cultural heritage conservation; through a critical analysis of current heritage conservation practices in World Heritage Sites. The research shows how they [the guiding principles] correspond to the contemporary perception of cultural heritage in literature, for which, a thorough discussion of literature, as well as critical analysis of UNESCO's heritage conventions and ICOMOS charters are carried out. The research raises, discusses, and answers several key questions concerning heritage conservation, such as: whether UNESCO's conventions target the right heritage or not; the conflicts appearing between heritage conservation documents (conventions and charters); whether intangible heritage can be communicated through design; and the effect of Western heritage ideology on heritage conservation practices. This is carried out through the use of interpretive discourse analysis of literature and heritage documents, and personal site observations and questionnaire surveys carried out in two main World Heritage Sites: Historic Cairo in Egypt and Liverpool city in the UK. The two case studies contributed to the understanding of the general public's perception of cultural Heritage Sites, and how such perception is reflected in current heritage conservation practices.

The thesis decodes cultural World Heritage Sites into three intersecting levels: the 'cultural significances' (or 'open codes'), which represent different categories under which people perceive historic urban landscapes; the 'cultural concepts' (or 'axial codes'), which are considered as the objectives of heritage conservation practice, and represent the general concepts under which cultural significances influence the heritage interpretation process; and finally, the 'interpretation strategy tactics', the UNCAP Strategy (or the 'selective coding'), which are the five overarching principles guiding the interpretation management process in cultural heritage sites. This strategy, the UNCAP (**U**nderstanding people; **N**arrating the story; **C**onserving the spirit of place; **A**rchitectural engagement; and **P**reserving the built heritage), developed throughout this research, is intended to help heritage site managers, curators, architects, urban designers, landscape architects, developers, and decision makers to build up a thorough understanding of heritage sites, which should facilitate the establishment of more interpretive management plans for such sites, and enhance the communication of meanings and values of their physical remains, as well as emphasizing the 'spirit of place'; for achieving socio-cultural sustainability in the development of World Heritage Sites.

Keywords: World Heritage Sites, Cultural Heritage, Landscape, Heritage Management, Heritage Conservation, Interpretation, Perception.

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ABBREVIATIONS AND ACRONYMS

| | |
|------------------|--|
| ADAA | Al-Darb Al-Ahmar Revitalization Project [in HC] |
| AKTC | Aga Khan Trust for Culture |
| CH | Cultural Heritage |
| CULTNAT | The Centre for Documentation of Cultural and Natural Heritage [in Egypt] |
| ECB | Egyptian Cultural Bureau [in London] |
| GT | Grounded Theory |
| HC | Historic Cairo |
| HCC | Historic Cairo Centre |
| HCDP | Historic Cairo Development Project |
| HCSP | Historic Cities Support Program [under AKTC] |
| HUL | Historic Urban Landscape |
| ICCROM | International Centre for the Study of the Preservation and Restoration of Cultural Property |
| ICH | Intangible Cultural Heritage |
| ICOMOS | International Council on Monuments and Sites |
| IUCN | World Conservation Union [formerly the International Union for Conservation of Nature and Natural Resources] |
| LCC | Liverpool City Council |
| LMMC | Liverpool Maritime Mercantile City |
| MCQ | Multiple-Choice Question(s) |
| NGO | Non-governmental organization |
| PSDA | Paradise Street Development Area [in LMMC] |
| SCA | Supreme Council of Antiquities [in Egypt] |
| TICCIH | International Committee for the Conservation of the Industrial Heritage |
| UNDP | United Nations Development Programme |
| UNEP | United Nations Environment Programme |
| UNEP-WCMC | World Conservation Monitoring Centre [under UNEP] |
| UNESCO | United Nations Educational, Scientific and Cultural Organization |
| WHL | World Heritage List [for WHSs] |
| WHS(s) | World Heritage Site(s) |
| WWII | World War II |

INTRODUCTION

The last decade has experienced an increasing interest in identifying intangible values of cultural heritage. This interest was translated into a separate convention introduced by UNESCO for the safeguarding of intangible cultural heritage, in 2003, and the formation of a list of intangible cultural heritage. On the other hand, an increasing attention has recently been paid to the mutual influences in-between heritage sites and historic urban landscapes on the one hand, and local communities and their socio-cultural values on the other. These two perspectives, which are separately driven but heavily connected, form an increasing need for effective management strategies that compile the two aspects of cultural heritage- the tangible and the intangible- that work on protecting and enhancing the historic physical appearance, and emphasize the inherited cultural values and meanings within local communities, residents and visitors; for achieving a more sustainable development of inhabited historic urban landscapes and cultural heritage sites.

PROBLEM DEFINITION AND RESEARCH QUESTIONS

I first recognized the existence of a problem when I noticed the gap between society and built heritage- in heritage sites such as Historic Cairo- is growing wider, in spite of the massive preservation efforts that are taking place. This raised important questions such as¹: ***What is to be conserved? Why?*** and, ***How to conserve it?*** so that future generations do not only receive the built heritage undamaged, but most importantly to appreciate what they receive, and to realize their social benefits to the sustainable development of sites and communities as a whole. This problem annoyed me, personally, as being a Cairo resident for more than thirty years; completed my first and second degrees in Architecture in Cairo itself; and being attracted to the architecture of Islamic Cairo, I realized that I actually know very little about it being a World Heritage Site. This, for me, raised the biggest question mark concerning the communication of cultural heritage that preservation projects taking place in Historic Cairo actually do. ***Do current conservation practices***

¹ Research questions in Grounded Theory (the employed research methodology- see below) should be open and general rather than formed as specific hypotheses.

separate local communities, in historic urban landscapes, from their built heritage, and consequently from their inherited cultures, by turning them into audience in museums? This was one of the questions that led me to investigating the notion of public cognition of cultural heritage sites.

From both literature and practice of cultural heritage conservation, several conflicts appear to exist in the identification of cultural heritage, and consequently the reflection on the targets set for conservation practices and preservation of historic urban landscapes. The majority of historic sites today mainly target the attraction of tourism, which leads them, in many cases, into following specific patterns of site management and design that turn heritage sites into open-air museums and/or entertainment parks. This approach threatens the individuality of cultural identity of individual sites and the significance of their spirit of place and calls for new perspectives and understandings of cultural heritage sites, upon which interpretation management strategies can be built. This raised the main question of this research; ***How do people perceive their cultural heritage sites?***

RESEARCH AIMS/OBJECTIVES

This research defines the guiding principles for the management of environmental interpretation in inhabited cultural World Heritage Sites, particularly in historic cities, that can be generally applied on different levels of cultural historic urban landscapes. The definition of guiding principles, in this thesis, is based on the theorizing of cultural significances affecting public perception of cultural heritage sites and the understanding of local communities to their cultural heritage and the identity of their place. One of the aims of this thesis is to investigate the problem of separation occurring in the treatment and management of the two aspects heritage conservation must be concerned with, the tangible and the intangible heritage, in most of the heritage sites.

This research employs the defined guiding principles for setting up a strategy of tactics (the UNCAP Strategy) through which heritage sites can be culturally interpreted and engaged with the life values and meanings of their local communities and visitors. This strategy is meant to depend upon, and reflect, the public cognition of cultural heritage in its two forms,

the tangible (physical/material) form and the intangible values and meanings represented in any non-material inherited cultures.

RESEARCH SCOPE

The preliminary start of this research targeted the investigation of mutual influences in-between cultural values and the historic urban landscapes, which developed, by the progress of research, into investigating the principles guiding the management of 'cultural changes' occurring in heritage sites; for achieving sustainable development of inhabited historic urban cities.

This thesis investigates three different sets of information: literature concerning cultural heritage definition, interpretation and management; UNESCO's conventions and ICOMOS' Charters concerning conservation of both tangible and intangible heritage, particularly in World Heritage Sites' Programme; and the study of UNESCO's listed cultural World Heritage Sites; as extreme examples of cultural heritage sites-- World Heritage Sites represent sites of outstanding universal value(s). The thesis focuses on the study of two particular World Heritage Sites: Historic Cairo, in Egypt and Liverpool Maritime Mercantile City in United Kingdom. The two case studies were chosen to represent two different cultural backgrounds and ideologies; the former represents the Middle-Eastern cultures, while the latter represents the Western cultures, which would enrich the research outcome and support the generalization of the thesis' resulting principles (more details on the reasons for choosing each site are given in *Part II: Case Studies*).

VALUE OF RESEARCH

This research contributes to the recent raised awareness of cultural heritage importance to the sustainable development of societies and cities, and responds to the contemporary essential need for management strategies for interpreting cultural heritage sites.

The research contributes, in part, to the critique of literature concerning cultural heritage, as well as the classification and critique of ICOMOS' Charters, which was already published in the proceedings of the "Sharing Cultures 2009" international conference, and was also developed into a

book-chapter that was published within fifteen other selected papers (out of more than 330 conference papers) in the book "Constructing Intangible Heritage", published in June 2010.

The resultant UNCAP² Strategy has attracted the attention of scholars in the cultural heritage domain. So far I have received an invitation to present the UNCAP Strategy at the EDRA Conference in Chicago, May 2011, in the session entitled: "The Intangible Cultural Heritage: What It Is & What to Do about It".

Outside of the academic domain, this strategy would benefit cultural heritage sites' managers, as well as architects, landscape architects, urban designers, developers, conservators, and policy makers to better understand the different aspects controlling the public cognition of cultural heritage sites, in general, and World Heritage Sites, in particular; so that they can develop more interpretive environments that help the communication of different values of heritage and maintain sustainable development for these sites.

RESEARCH METHODOLOGY

The research work conducted throughout this thesis employed the Grounded Theory method, which is an inductive methodology that allows the use of different sources of data (qualitative and/or quantitative) in a systematic way (a set of research procedures). These procedures lead to a systematic generation of theory (emergence of conceptual categories related to each other in a way that explain their action).

THE EMERGED THEORY

The theory inducted via *Grounded Theory* methods (The UNCAP Strategy, in the case of this thesis) should perform the interrelated jobs Glaser and Strauss (1967) define as: (1) to enable prediction and explanation of behavior; (2) to be useful in theoretical advance in social studies and related research fields; (3) to be usable in practical applications, and should be able to give practitioners an understanding and some control of situation; (4) to provide a perspective on behavior; and (5) to guide and

² UNCAP stands for: Understanding people; Narrating the story; Conserving the spirit of place; Architectural engagement; and Preserving the built heritage_ the five pillars of the suggested conservation strategy.

provide a style for research on particular areas of behavior. This clarifies that the theory to be emerged from data is a strategy for managing the data under research, and provides modes of 'conceptualization' that describe and explain the data. Glaser and Strauss describe emerged theories that are based on data as usually cannot be completely disproved by more data, but can be modified and reformed.

THE CODING STAGES

As indicated in the Thesis' title, this research mainly depends on the 'decoding' of cultural landscapes as perceived by the common public in heritage sites. This decoding is based on inducting relevant codes of cultural significances considered by concerned local communities, where 'coding' is considered as the main analysis process of *Grounded Theory*.

Grounded Theory involves three distinctive, but yet overlapping, levels of coding. The first level, the "open coding", is the initial stage of research, in which sources and sets of data are defined and categorized. This level of coding was applied in this research to identify, name, categorize and describe cultural significances as phenomena perceived by the public in World Heritage Sites, where repeated questions such as "what is this about?" and "what does this refer to?" were always asked in the analysis of each sentence and paragraph, in a repetitive analysis and re-analysis of texts, questionnaires, and field observations till maintaining a stable referencing classification of data; the second level of analysis, the "axial coding", is a more advanced process of relating codes to each other (under common concepts) via a combination of a deductive and inductive thinking, by gathering initial codes under more casual and generic relationships. This level resulted in the identifying of the principle concepts and objectives of cultural heritage conservation; and the third level of coding, the "selective coding", is the selection of core categories that links concepts and codes together in an understandable and explanatory manner, and define the storyline around which everything else is draped. This advanced analysis of data has resulted in the definition and explanation of the five pillars of the *UNCAP Strategy for interpretation management* of cultural heritage sites. No doubt that there were many overlaps in applying the three levels of coding throughout the research, in a very complex way that could not be possibly displayed through the writing-up of the thesis, which was rather

written in a more explanatory and direct manner to simply clarify the results of this coding process.

DATA COLLECTION

Data collection in Grounded Theory is research-driven; where simultaneous data gathering and analysis is a phenomenal characteristic of this research methodology, and typically, the analysis of gathered data is what determines the data needed in the following stage of collection. In general, the research for this thesis employed the following research methods for data collection: case studies that included questionnaires (on site and online, including closed, multiple choice and open questions), personal observation, and interviews (including literature which can be considered as interviewees).

CONDUCTING THE RESEARCH

As the structure through which this thesis is written is different from the sequence of conducting the research, clarifying this sequence might add to the understanding of how the UNCAP Strategy emerged, but yet is neither important to the display of the thesis nor relevant to the research aims.

Preliminary data gathering and classification of definitions of heritage, media of cultural heritage communication with people (e.g. museums, historic quarters, archaeological sites, and World Heritage Sites), were followed by the first case study of Historic Cairo. This initial stage started in February 2007 and lasted for a year. It was followed by the analysis of case-studies, using Grounded Theory. This analysis and thesis writing occupied a further two years- as far as possible I attempted to let evidence 'speak for itself'. In other words, I tried to avoid imposing my own interpretations on what people had told me, and when in doubt about what people had meant, I took the simplest literal meaning.

After the determination of the first case study, was the design of Questionnaire, setting appointments with some of the interviewees, and planning for the field visit to Historic Cairo, which was conducted during the whole month of August 2008, on site, and continued for further six months, online, for collecting questionnaire responses (see *Chapter 4*). The analysis of this stage followed in the third stage of research, accompanying a thorough analysis of literature concerning the history of Historic Cairo, its

culture, local communities, and traditions (see *Chapter 3*). Accompanying this analysis, was a test carried upon reflecting Beck and Cable's (2002) fifteen guiding principles for interpretation in the 21st Century upon Historic Cairo, which resulted in what I called the *Sixteen Guiding Principles for Self Interpreting Cultural Heritage Sites* (see Kamel, E. & Hanks, L. 2009). These principles were presented, as a preliminary concept towards the set-up of interpretation management strategy, in the *12th International Seminar of Forum UNESCO- University and Heritage* in Hanoi, April 2009. Participating in this conference allowed me to get in contact with many practitioners, archaeologists, conservers, site managers, and academics in the field of cultural heritage conservation, as well as many people in UNESCO and ICOMOS, who offered all the help and support I needed for a better understanding of conservation practice and the role of concerned international organizations in directing the heritage conservation practice. This helped me develop a further stage of analyzing and criticizing relevant World Heritage documents, conventions, and charters (see *Chapter 2*), which was presented in the *Sharing Cultures 2009 International Conference*, and selected to be developed into a book-chapter, published in June 2010.

The analysis of the case of Historic Cairo lead to the determination of the second case study, Liverpool Maritime Mercantile City (see *Chapter 5*), for which a field survey was carried out in July 2009, followed by the design of questionnaire, distribution and response' gathering, which took a period of six months in total. Factually, the more the analysis advanced the more re-visits were required to previous analyses and coding done to earlier cases and texts, so constant coding could be maintained throughout the whole coding process. The last stage was the design of final thesis structure and writing-up the research results in a meaningful storyline, with occasional re-visits and re-coding of data.

THE CASE-STUDIES

The two case-studies, Historic Cairo and Liverpool Maritime Mercantile City, work in a complementary manner to for a holistic understanding of principles that guide both the perception and conservation practice in WHSs. And thus, although questionnaires were used in both case, the target of each was completely different, hence different questions were used for each case.

The choice of the two complementary cases depended on the following: HC represents Eastern cultures, while LMMC represents Western cultures; HC lacks a vision for site conservation management, while LMMC has a well developed management plan that praises the city's cultural heritage and historic background; and the fact that the two sites together represent all the six selection criteria for inscribing cultural WHSs on the World Heritage List- HC represents criteria i, v, and vi, while LMMC represents criteria ii, iii and iv (more details regarding the reasons for choosing the two cases are given in chapters 3, 4 and 5 of this thesis)

THESIS STRUCTURE

The thesis consists of three parts representing the build-up of theory in an inductive process. The three parts are:

- Part I: *A Critical Analysis of Cultural Heritage Conservation;*
- Part II: *Case Studies;* and
- Part III: *The UNCAP Strategy*

The aim of *Part I* is to build up an overall understanding of the aims and targets of cultural heritage conservation as 'described' in theory and guidance for the conservation practice. This part consists of two chapters. In *Chapter 1*, a thorough understanding of main outlines of cultural heritage, as introduced by literature in culture, heritage, sociology, humanities, architecture and urban design, is developed. This chapter defines heritage, and discusses its intangible components and their relevance and effects on people, as well as criticizing the interrelation between context and content in heritage sites, from the literature's perspective. *Chapter 2* dives into the critique of main guiding documents controlling the heritage conservation practice of the selected examples of outstanding universal values, where thorough analysis, classification and critique were applied to UNESCO's Conventions and *Operational Guidelines for the Implementation of the World Heritage Convention*, and ICOMOS Charters concerning the conservation and safeguarding of both World Heritage Sites and Intangible Cultural Heritage.

Part II demonstrates the two case studies of this research, in three chapters; *Chapters 3* and *4* present the case of Historic Cairo, where *Chapter 3* explores its origin and history, and their influence on its cultural significance, while *Chapter 4* analyzes the outcome of questionnaire and

field survey; to identify and explain the public cognition of cultural heritage sites. *Chapter 5* demonstrates the case study of Liverpool Maritime Mercantile City, a World Heritage Site that developed a highly detailed heritage-driven management plan. The chapter investigates the contribution of a contemporary regeneration project (The Paradise Street Development Area- PSDA) upon the public cognition of heritage contexts. Also, this chapter analyzes the city's management plan to investigate the relation between planning and application on public perception.

Part III links all parts of the storyline together; by linking between literature, documents for conservation practice, and live case studies, in two chapters. First, *Chapter 6* explains the main cultural significances, emerged from data analysis (open coding), followed by *Chapter 7*, which demonstrates and explains the objectives and concepts of the cultural heritage interpretation strategy (axial coding) and their relationships to different cultural significances; and the UNCAP Strategy tactics (selective coding), what they are? How they work? And what are their relationships to both the concepts and the cultural significances?

PART I
A CRITICAL ANALYSIS OF CULTURAL HERITAGE
CONSERVATION

Chapter 1: What to Conserve? A Critical Review of Cultural Heritage Literature

Chapter 2: Contribution of UNESCO's WHS Programme to Cultural Heritage Conservation

CHAPTER ONE

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*Our revels now are ended. These our actors,
As I foretold you, were all spirits and
Are melted into air, into thin air; 150
And - like the baseless fabric of this vision —
The cloud-capped towers, the gorgeous palaces,
The solemn temples, the great globe itself,
Yea, all which it inherit, shall dissolve,
And like this insubstantial pageant faded, 155
Leave not a rack behind. We are such stuff
As dreams are made on, and our little life
Is rounded with a sleep.*

(Shakespeare: The Tempest³)

³ See (Vaughan & Vaughan 1999, pp.253,254)

WHAT TO CONSERVE? A CRITICAL REVIEW OF CULTURAL HERITAGE LITERATURE

INTRODUCTION

This chapter contributes to the understanding of various points of view concerned with defining, analyzing, arguing, and conserving 'cultural heritage' by exploring and criticizing different theories and perceptions concerning 'cultural heritage'. The chapter explores the definitions of 'heritage' throughout history, and questions how the conflicts in considering and identifying 'heritage' might have affected the approaches to its conservation. As well, it investigates the relation between 'place' and 'memory' and how place has been always the medium through which history was written, resulting in two inseparable faces, the tangible and the intangible, which form the one coin of 'cultural heritage'. This would develop a better understanding of the complex construct of heritage places; by stressing the growing awareness of intangible cultural heritage importance, which represent a remarkable turn in heritage conservation realm of the twenty-first century, and emphasizing the notion of heritage as a coefficient of society, which is understood through experience, learnt through performance, and represented through 'activities' formed in the present rather than a past oriented vision that tends to 'pickle' images from the past in a picturesque manner only targeting tourism attraction rather than maintaining and developing the identity of place and preserving its spirit.

1.1. HERITAGE CONSERVATION

"We act now, modifying our environment for the future. We recall now. We learn now, which is to say we modify ourselves to act more effectively in the future."

(Lynch, What Time is this Place?, 1972, p. 89)

Although Lynch has been arguing that recalling the past should be through providing an environment that facilitates learning; by linking the living

moment to a wider span of time, this was not how historic places had been dealt with for ages. It is important to discuss and criticize the concept of heritage conservation as an abstract notion; why heritage should be conserved, the notion of controlling the heritage and managing how it changes, rather than freezing the present in specific moments in the past, and the relation between the context and the content of heritage as an important aspect to be considered in conserving cultural heritage; as an introduction to the identification of heritage that needs to be conserved, which is discussed below.

Generally speaking, conservation has been related, and still is to a great extent, related to the vision of heritage as the display of nations' glory represented in their remains; the notion that has been explained previously as more linked to the past. For example, in the nineteenth-century, historic buildings⁴ were restored to their original state, and all adaptations to these buildings were removed. The emphasis was on purifying the image of their past in a picturesque manner. Later, the French concept of *patrimoine* started to dominate the field of heritage conservation and lasted for ages⁵. This conservation approach that emphasized the concept of inheritance and the sense of aesthetic grandness, based on the idea of that people's duty towards the *past* is only to 'receive and admire' the passed on monuments, and, most importantly, to pass them "untouched" to future generations (Smith, 2006).

Ruskin's (1865) ideas concerning historic buildings were, certainly, of a great influence on the heritage conservation practices of that era; as Ruskin considered historic buildings as not belonging to present generation, which makes them, in Ruskin's words, 'have no right whatever to touch them'. This concept was the foundation to the conservation trend of 'conserve as found'.

There is no doubt that, recently, there has been a greater awareness of the importance of conserving 'intangible heritage', as an approach of maintaining local identities, growing day after day, especially after the pressure mostly made by Southern hemisphere developing countries states

⁴ During that period, the buildings considered as historic, and thus saved and restored, were mainly those of artistic and picturesque values.

⁵ This concept is still dominating some schools of heritage conservation till yet.

parties of UNESCO in 1997⁶, who showed their upset from the non-geographic balance of World Heritage Sites due to the Selection Criteria that represent more the Western and Northern cultures, and might not be necessarily suitable for the cultural heritage of Southern countries, which are still, of course, part of the World's heritage that should be equally safeguarded and conserved⁷.

From the one hand, such awareness of intangible heritage importance expresses that 'heritage conservation' concerns, in the first place, the identification of the significances and outstanding sides of each community on their local levels. From the other hand, it is discovered that there can be easily shared intangible heritage that can form good bases for strong unity between different groups of people, which is hardly ever the case when dealing with just pure physical remains, but on the contrary, they can be a source of disputation between countries and nations on their ownership.

"Physical elements not only make visible and stable cultural categories, they also have meaning; that is, they can be decoded if and when they match people's schemata."

(Rapoport, 1982, p. 15)

Where the main thing we learn from looking back at the past is that life moves on, and 'change' is its only constant; but, as Tabraham (2006) claims, people work to provide a future for the past because they believe that the past has something important to offer the future. Accordingly, it can be claimed that heritage conservation is a process that should consist of two main bases; the first is the preservation of the 'tangible' (physical) remains to be passed over to future generations, and the second is to manage the change of the 'intangible heritage', which are basically the cultural activities taking place in the present, as explained above, so that the main defining cultural values of each community, or society, are maintained and conserved throughout time. In the same sense, Tiesdell, Oc, and Heath (1996) describe preservation, or what they call 'pickling', as mainly concerned with limiting change, while conservation is more about the inevitability of change and the management of that change, where

⁶ This will be further discussed in *Chapter 2*.

⁷ For more details, see (Aikawa-Faure, 2009, pp. 14-15)

they describe regulating the change occurring to historic quarters as of a great importance, where the aggregate effect of a large number of relatively unregulated small changes are claimed to, over time, result in the erosion of the character of these quarters.

Thus, conservation of the physical appearance of any historic/heritage space should help, with the preservation of the intangible aspects of heritage represented in cultural activities, maintaining the cultural heritage of historic urban landscapes (HUL) and maintaining the identity of its society. Also, it must be realized that without the physical image, that enhances both the collective memory and the spatial memory, the changes happening to the intangible cultural activities would probably be less controllable.

In this chapter, the notion of heritage conservation as dialogues between the present and the past, memory-management, and culture guidance is discussed, in a sense of engaging both the cultural contexts and its content in one whole for a better understanding, and thus conservation and maintenance of cultural heritage.

1.2. THE PAST-PRESENT DIALOGUE: TANGIBLE OR INTANGIBLE?

Heritage is often assumed to be, as stated by Kenny (2009), the uncontested residue of static traditions, but it can be easily noticed that the term 'heritage' is commonly used by people to name their ancestors' remains that link them to their past, and offer them supporting memories and meanings that, normally, provide a source of pride and belonging; as throughout history, not only had people always been eager to learn from their ancestors', as well as their own, experiences for achieving a better planning of their future, but also they have treasured material remains of the past for the purpose of constructing their own identities.

Referring to the literature concerning cultural heritage it is clear that, generally, there are two competing concepts of 'heritage', resulting in two different approaches for dealing with heritage. The first concept of heritage, which is currently the most common, considers heritage as the remains from the past that, usually, celebrate glories of the past as well as different aspects of power and dominance of particular civilizations. This

concept, as professed in the heritage literature⁸, emerged in Europe, particularly Britain, France and Germany, during the nineteenth-century. It was a result of the, then, newly developed dialogues about race, through colonial expansions, where ethnic and cultural identities, as mentioned by Smith (2006, p. 17): "*became firmly linked with concepts of biology or 'blood'*". And, of course, it should be remarked that a particular version of Darwinism had helped to justify that link between race and identity, and had claimed the advancement of the European cultural and technical achievements⁹. This heritage concept claimed to represent, as Smith (2006) complains, the common sense assumption of 'heritage' as being, wrongly, identified as 'old', grand, monumental and/or aesthetically pleasing sites.

On the other hand, in the past thirty years, there has been a growing effort to spread the second concept of *heritage* as a practice of meaning and an identity making tool that uses memories from the past, and analyzes how each generation discovers fresh ideas and values through interacting with these physical remains. This concept defines 'heritage' as an activity of understanding, which is discursively constructed in the present, which might be different from the remains themselves, but closely connected to them at the same time. This notion of heritage is what Kenny (2009) demonstrates by defining *heritage* as '*a process in the present [that] allows for a more dynamic understanding of cultural production*', but it should be also mentioned that the continuous process of 'heritage' construction is itself a product of the cultural process that the heritage practices seek to develop and maintain.

This thesis adopts the second concept of heritage, stressing the notion of heritage as an act of understanding and learning from the past, using the languages of the present for planning a better sustainable future. For a better understanding of the construction of 'heritage', in general, three main questions were raised for investigation, and are discussed below: what is the relation between 'place' and 'history'?; How tangible can heritage be?; How can the intangible sides of heritage be identified?

⁸ For example, refer back to (Feilden & Jokilehto, 1993), (Smith, 2006), and (Smith & Akagawa, 2009)

⁹ The effect of this notion on the contemporary heritage practice shall be discussed later in this Thesis

1.2.1. PLACE AND HISTORY

"From the heights of these pyramids, forty centuries look down on us."

(Napoleon Bonaparte, July 1898)

It can be felt that both history and place have a sort of invisible connection between them. When Napoleon Bonaparte¹⁰ reached the Great Egyptian Pyramids on the Giza Plateau, at the head of a colonizing army, he must have felt the past glories of a great civilization that had been completely vanished, but were still evident in a physical evidence; the pyramids. It was not the 'pyramids' that Bonaparte was stopped by, but it was the 'history' materialized in them.

"I shall build Akhetaten in this place for the Sun-disc, my Father... It belongs to the Sun-disc my Father [like] the mountains, the deserts, the fields, the isles, the upper lands and the lower lands, the water, the villages, the men, the animals, and all those things to which the Sun-disc my Father will give life eternally."¹¹

(Akhenaton)¹²

Akhenaton's quotation demonstrates, obviously, how architecture has been used since ever as a tool to display the power and dominance of religions, rulers, governments and even ideologies. This shows clearly how people had realized that dominating the space and marking it, using the architecture of space, is the starting point for the documentation of history. But it is now realized that, even when the historic 'places' can successfully materialize meanings, intangible values, identity and experiences, these

¹⁰ Napoleon Bonaparte (1769 - 1821) is the emperor of France who conquered much of Europe in the early nineteenth century. (Source: http://www.bbc.co.uk/history/historic_figures/bonaparte_napoleon.shtml, Accessed 3rd March 2010)

¹¹ From (Tinniswood, 1998, p. 17)

¹² Akhenaten is a legendary king who ruled Egypt for 17 years in the middle of the 14th century BC. He tried to replace the several Gods, previously worshiped in Egypt, with a single abstract God, the Sun-disc, for whom he build the great new capital of Egypt, Akhetaten, and dedicated it to the worship of the new religion.

intangible values, as Smith (2006) describes, are always subject to negotiation and change.

It can be easily noticed that people, always, try to document every important event of their daily life, which they like to remember in the future, by several ways; the most important of which is to link these events to certain places: places where they were born, streets where they grew up, schools where they learnt, beaches where they spent their most memorable summer-vacations...etc. Similarly, it is a fact that every historic event is related or linked, somehow, either directly or indirectly, to a particular place, or places. And depending on the importance of the event (or era) throughout time, some places, consequently, develop to be memorials of particular historic eras.

For the previously mentioned reasons, places have such powers for guiding their communities, and that is why it has been found, throughout history, that invaders have been always trying to superimpose public buildings in public places, which carry their own architectural styles, in a way that confirms the supremacy of the new regime, and documents their dominance over the conquered nations.

1.2.2. THE CONFLICT OF HERITAGE(S)

"Personal, social and cultural identity is embodied in our person and objectified in our things. Through the things we can understand ourselves or others, not because they are externalizations of ourselves or others, reflecting something prior and more basic in our consciousness or social relations but because these things are the very medium through which we make and know ourselves."

(Tilley, Keane, Kuchler, Spyer, & Rowlands, 2006, p. 61)

Although physical 'things' and non-material values of human beings are interconnected in a complex and interactive way, it can be assumed that due to the two concepts of heritage, and to current heritage conservation activities, a conflict has arisen: cultural heritage has been separated into 'tangible' remains, of which clear conservation, protection, and safeguarding regulations have been set up; and 'intangible' meanings,

values, memories, feelings, and activities that might appear whether accompanying historic monuments or not. This separation has been so obvious to the extent that Laurajane Smith (2006) believes that there is a decided tendency, within the international classification of heritage, to define *heritage*, and then *intangible heritage*, as two separate and different things.

In fact, most of the physical remains that exist today are 'antiquities', which are categorized and valued according to their archaeological values; these antiquities have been, usually, preserved and protected from people either partially, by keeping them in museums, whether opened or closed, or completely conceding them away from people. In both ways, no interaction was allowed between people and historic remains, which, by time, created a gap between societies and their history, and thus their heritage practices.

The problem of *heritage*, as being practices and activities, is that a link should be discovered and fostered between the physical remains and understanding of their meanings, which requires the engagement of the society in such process of understanding, as well as requiring the existence of proper landscapes that facilitates that process. Nowadays, for example, many of the contemporary museums encourage new methods of exhibiting the tangible remains by creating ways of interaction between them and the audience, such interaction that is found to be fostering the feelings of belonging and admiration in the visitors, not mentioning being the proper way of educating and transferring knowledge. This clarifies that historic buildings are not heritage unless they are well understood by people, in a way that makes their meanings a part of their societies' life that helps forming their future, otherwise, historic buildings are just antiquities that are maintained and preserved as pieces of arts, that might make the place more beautiful¹³, but not consequently meaningful.

*"The world is entirely made of all these interhooking,
interlocking nonmaterial patterns."*

(Alexander, 1979, p. 91)

¹³ Even the beauty of a place having ancient antiquities can be sometimes argued.

As it is confusing to differentiate between tangible historic remains and their intangible meanings, sometimes some intangible values can be from the solidity and influence that they can be considered as of material existence; for example as Smith (2006) claims that social relations are 'material' and have material consequences. Christopher Alexander, in his book *The Timeless Way of Building*, claims that the spaces' "structure" is made out of "patterns" of repetitive activities happening there, where realizing these patterns of activities is essential before suggesting any new elements to the space, which is consequently supposed to introduce a change to the existing patterns. These patterns are simply understood as the intangible characteristics of the place; which produces what is known as "the sense of place", or *genius loci*.

Traditions (in the form of activities and/or behaviour) represent an important form of the intangible inheritance that forms their life patterns. These traditions are alleged, by Misztal (2003), as being re-employed and used as a tool for creating a sense of belonging and fostering group identities, where she defines tradition as "*an interpretive scheme transmitted from one generation to the next*¹⁴⁴". Meanwhile, "keying" is considered to be the process through which the social identity is guided and developed within a certain place; as it is the bringing together of symbolic models from the past with the experience of the present, where Misztal strongly insists that "keying" can direct traditions towards making dramatic events comprehensible, particularly during national emergency periods, by making the intangible values tangible.



Figure 1. 1. Age-old traditions are well conserved and still observed at Oxford University (Photo by David Azia) (Source: <http://www.flickr.com/photos/dazia/575697656/>)

¹⁴¹⁴ See (Misztal, 2003, p. 95)

"Although the past is no longer the exclusive source of the present, tradition in some respects retains its significance in the modern world. It is still an important means of making sense of the world, a crucial way of creating a sense of belonging as well as a valid source of rethinking the present."

(Misztal, 2003, p. 97)

As a general conclusion, intangible cultural heritage can be described as the living heritage, activities that highlight the cultural significances of different societies. These activities can be related to language, performances, knowledge, food, clothes, traditions, habits, faiths, values...etc. where such activities are originally created and developed in the past and transformed to the present, with more developments and modifications, through successive generations, as tools for shaping their characteristics and identity that help them living their present and planning their future. Thus, the identifying activities of any society are very much attached to the place in the first place, but at the same time can be transformed, by people, either individuals or groups, and now by media, from one place to another; like, for example, the US cultural influence all over the world nowadays.

1.3. FUNCTIONING HERITAGE

"If heritage is something that is 'done', what then is done? There is no one defining action or moment of heritage, but rather a range of activities that include remembering, commemoration, communicating and passing on knowledge and memories, asserting and expressing identity and social and cultural values and meanings."

(Smith, 2006, p. 83)

A belief that cultural heritage is, in broad terms, the achievement of human civilizations, which therefore need to be documented and safeguarded over time¹⁵, has dominated the "Euro-centric guard" of

¹⁵ See (Feilden & Jokilehto 1993, p.11)

heritage conservation practice throughout the Twentieth Century. This concept has led to a greater emphasis on isolating many cultural heritage contents from their historic contexts for the sake of their physical preservation¹⁶. As previously clarified, 'heritage', as a concept adopted throughout this thesis, means, as Smith clarifies, those cultural practices that happen in a place and form a range of values, meanings, and understandings, of which, cultural management should be explained as the exploration of the 'intangible' sides of the place; such as experience, identity, memory and remembering, performance, ...etc¹⁷. This approach, for tackling heritage conservation, puts more challenges in front of the heritage sites' managers, as well as architects, urban designers, and landscape architects who stand for developing these heritage sites; as this requires a thorough understanding of different heritage activities taking place there, as well as a deep understanding of the society, how they experience their heritage, and how they perform it as well.

1.3.1. HERITAGE AND COMMUNITY

The term 'community' is very difficult to define in a way that fits all cases and different purposes, but there is no doubt that society is the main owner of heritage, especially intangible heritage. Community, still, can be generally defined as a body of people united by their social network of interrelationships, where the bonds and relationships between the members of community are reinforced by social norms and traditions that are buttressed by social sanctions (Hazucha & Kono, 2009). And thus, the members of a community usually share history, habits, language, traditions, knowledge, customs, ceremonies, cultural expressions, and other social and cultural practices. Where they can, usually, be realized as carrying their cultural characteristics with them from place to place; for example, as in the case of Chinatowns in America with the Chinese-American communities practicing their Chinese cultural heritage, in spite of the legal exclusion, institutionalized discrimination, and the racialized stereotyping they have suffered for long (Schaefer, 2008, p. 285).

Hillier (1996) highlights the relation between local communities and the formation of their urban spaces when he claims that urban spaces are both spatially structured and functionally driven, and between the spatial

¹⁶ Heritage in practice is further discussed below, in *Chapter 2*.

¹⁷ See (Smith 2006, pp.44-84)

structure and the space function there are degrees of intelligibility, through which the large-scale spatial system is understood and learnt without conscious effort, where the three components; structure, function, and intelligibility, can be considered as the spatial elements of social engagement. In other words, these three components represent the three elements forming the sense, or 'spirit', of place: *form, function, and meaning*, through which people experience their culture heritage sites.

"[] heritage can be understood as a social construction, produced and reproduced through interaction, rather than there being a heritage that can be known external to society."

(Marmion, Wilkes, & Calver 2009: 576)

When analyzing heritage, it is very important to realize that society members do not passively absorb environmental influences, whether the inherited or newly emergent, but also they actively play an important role in changing their surroundings by modifying, and sometimes recreating, their cultural traditions, which often happens through cross-cultural borrowing between neighboring communities (Hazucha & Kono, 2009).

1.3.2. HERITAGE AS EXPERIENCE

Our experience of the monument in its modern landscape is informed by an entirely different cultural tradition from that of past people, and moreover the land itself has altered irrevocably over the past 6000 years. The landscape is itself a record of generations of human activity, which have added field boundaries, houses, roads and telegraph poles to its surface.

(Tilley, Keane, Kuchler, Spyer, & Rowlands, 2006, p. 55)

'Experiencing' is the way to understand historic tangible and intangible inheritances within their contemporary contexts, and the way contemporary generations interpret their spatial meanings; simply, experiencing the heritage means getting engaged with it. If heritage is considered as activities done in the present for experiencing the inherited values of the handed-over inheritance, either tangible or intangible, these activities wouldn't be recognized and admired as heritage experience unless they are accompanied by the act of remembering. Also, such activities should be fostering the feelings of belonging and constructing a

sort of identity for both the local communities and the place. Festivals, for example, are one of the forms of transforming and enhancing the heritage experience of any community. This can be clear in Smith's (2006) description of the week-long Castleford Festival; how the community is engaged and how children learn about their traditional crafts and skills, and how they know the meanings behind these traditions and the materials used in their present life. Such ways of engagement are proven to enrich the sense of pride within local communities and help them interact with their past as part of their present life.

As the concept of "culture" can be considered as referring to everything human, and to everything in any civilization, thus performances that have social meanings are always just cultures, and cultures are always just performances of social meanings. And if we realize cultures as routines of habitual memory (discussed below) that are unconsciously learnt and developed via numerous routes, this would clarify that cultural heritage is actually conserved through preserving the traditional social performances in the first place, not just as folkloric arts, but more as a part of the social life patterns.



Figure 1. 2. African dance and music; one of the heritage performances still practiced in some African communities' daily life, as well as being both an identifying art that enhances the African culture advertisement, and a source of tourism attraction now a days (Source: <http://www.wildlife-kenya.org/redelephants.html>, accessed 13th March 2010)

1.3.3. HERITAGE AND THE CONSTRUCT OF IDENTITY

If identifying people can be considered as gathering the individuals into groups of the same characteristics, there are very obvious categories that people are identified by since their birth; like gender: whether *males* or *females*, and nationality, although it depends on factors like parents' nationalities and place of birth, which can be argued as meaningless and non-identifying in the sense of grouping alike people together, the process of identification that created generations suffering loss of identities; for example, in most cases of second generations of immigrants, in many European countries, are seen as non-natives by Europeans, while at the same time, they are also seen as non-citizens by the natives of their parents' countries of origin, especially when from mixed ethnic groups.

Grouping people into categories, or 'labeling' them, is one of the concerns of the 'social identity'. These groups can be initiated according to one, or more reasons in addition to those mentioned above, some of them are related to the physical characteristics of the human being, which cannot be changed, while others are related to believes or concepts that people show their standing points from, which might change from time to time; for example, labeling groups of people based on their religion: *Muslims, Christians, Jews*, or even sub-religious grouping can take place, like *Catholic, Orthodoxy, Sunni, Shiite, ...etc.*; or based on their ideologies: *Conservatives, Liberals, Socialists*; or based on their ethnic groups, as we can find: *White, Black, Gipsy*; or based on their origins, in a much wider consideration than that of the nationality, where this grouping can has several levels, starting from grouping people depending on their continents, countries, regions, cities, to grouping after specific streets, depending on the influential powers and importance of such origins: for example, people are grouped as *Europeans, French, Scottish, Londoner, ...etc.* Thus, people, as individuals, might belong to more than one social identity; as it is a feeling of sharing others their look, fate, aims, dreams, goals, or history, where using such identities might depend on the situation itself when they are used, exactly as Cuno (2008) describes the complexity of having dual nationality and, moreover, dual cultures as personal identities; when people share and enjoy a non-static and non-separable identity that is made up of many components all mixed together to show their individuality.

Although Charles Correa (1983) disclaimed that identity can be constructed, he stresses that it can be developed through tackling what a community conceives as its problems. Correa defines *identity* as a process, and not a product, which might be linked to the cultural heritage inherited from previous civilizations, which produces self-conscious identities. Thus, identity can be considered as a function of both historical and cultural circumstances. Furthermore, Cote & Levine (2002) claim that all aspects of social reality are constructs of historic facts, and that they have serious influences on lives and behaviors of individuals of local communities. It is also claimed that cultural heritage is often utilized for constructing shared identities of communities and societies (Hazucha & Kono, 2009).

Heritage, as a cultural process, has a great importance in the formation of both social and personal identities. Thus, heritage practices and the understanding of the history of place are claimed to be connecting people to their past, and fostering their sense of pride and belonging. Memory in particular has, currently, begun to be widely called upon for the purposes of legitimating identities; since it has been realized that the core meaning of any individual or group identity is actually seen as sustained by remembering (Mizstal, 2003). Particularly speaking, the identity of place, also known as the "spirit of place", is claimed to consist of three major components, which are: The physical features and appearance of place, the activities and functions through which people interact with place, and the meanings and human experiences of space (Garnham, 1985), where the physical appearance and activities both participate in the formation of the meanings of a place.

Constructing identity and feelings of belonging raises the question of ownership, where the tangible heritage, meaning here the inherited physical remains and historic monuments from the past, might simply seem belonging to their countries, there is a huge debate concerning this issue; as when mentioning the past, we can be talking about, not just remains from hundreds of years, but those from thousands of years ago, which sure have belonged to different people from non-existing civilizations that, coincidentally, happened to occupy the same lands of today's countries. So, this raises a question whether that is enough to own them or not? This is a question that has been discussed in several occasions. On the other hand, intangible cultural heritage seem very difficult and complicated to conserve and maintain, but the problem of intangible heritage ownership is

likely much easier from that of the tangibles. This might be simply because people, individuals and groups, are those who transfer that intangible heritage through time and from one generation to another, and thus whoever practices the heritage can claim its ownership. Here, the intangible heritage is normally pointing to groups and communities or places in particular; for example, the *Kimono* will always be a Japanese heritage, no matter who wears it, and where ever it is worn. The same as the Egyptian *Sphinx*, as an example of a tangible historic monument, it will always remain an Ancient Egyptian symbol.

1.4. HERITAGE AND MEMORY-MANAGEMENT

Misztal (2003) differentiates between 'memory' and 'history' as two dissimilar 'routes to the past'; as she connects between the orientation of memory towards the past and the 'ritualized actions' that create a sense of the past in the present, whereas she considers the historical orientation as an exploration of past events, which aims to develop the understanding of these events' causes and consequences. Thus, memory itself is considered as a tool for preserving the past, and giving it added cultural meanings. Hayden (1996) underlines the power of HULs, particularly, in defining their public pasts, as she points out that places generate the memories of their local communities, who already share a common past, and at the same time, she sees that places can represent shared pasts to the outsiders. For a further clarification of the difference between memory and history approaches towards the past, Misztal states that 'memory' emphasizes social groups' awareness of their identities and their extended roots throughout time from past to present, while on the other hand, 'history' accentuates the discontinuities, which makes it '*situated outside and above groups*' (Misztal, 2003, p. 102).

Buildings, or physical historic remains, themselves, do not have inherent stable meanings¹⁸, but they sure stand as witnesses of history, which act as memory markers that work on calling back spatial memories from the past into the present. Such historic remains can be considered as remembering-initiators, while the understanding of the buildings' history, and the meanings behind that history, are the media through which such remembering develops into further heritage practices; and thus, cultural

¹⁸ See (Jones, 2000)

heritage management is stressed in this thesis as being a process for memory-management and meanings-interpretation.

1.4.1. MEANINGS AND THE IDEOLOGY OF PLACE

"Meanings, like the environments that communicate them, are culture specific and hence culturally variable."

(Rapoport, 1982, p. 21)

As a main component of the 'spirit of place', meanings are very much related to the cultures they are interpreted through, where Rapoport claims that meanings change according to the changes in cultures communicating them, which explains why particular messages and symbols can be misunderstood if not interpreted within a complete understanding of their original cultures. The meanings of a place are found to be continuously constructed and reconstructed through time, as well as carrying more than simply just one set of meanings. Hayden (1996) considers 'places' as being responsible for making memories cohere in complex ways, where she underpins the notion that memory, in general, is naturally place-oriented. Furthermore, it is claimed that 'place' stimulates 'visual memory' that can be utilized as a source of a community-based 'public history'¹⁹ that provides a sense of shared authority; an authority that gives power to communities to define their own collective meanings of the past(s)²⁰

Dovey (2010) connects between meanings and the ideological construction of place, where he describes the 'ideology of place' as the construct of place experience and the process through which a framework of series of beliefs is set up. Dovey states that 'ideology' is integrated with a 'web of meanings', of which it constructs a set of guides and spectacles that people can interpret the place by, otherwise the place would be, as claimed by Dovey, meaningless. Such 'web of meanings' is what, generally, form 'cultures. Several techniques can be applied for establishing, legitimizing and reproducing the ideology of place, and it is emphasized that the built

¹⁹ The field of 'public history' embraces the different kinds of efforts to bring history to the public (Hayden, 1996, p. 48)

²⁰ This approach in understanding cultural heritage sites supports the notion that heritage is a construction of the present community

environment is the primary medium for distinguishing such techniques; as places are considered as the 'warehouses of memory' (Dovey, 2010).

If our visual presence was limited to our metric presence, then there is no doubt towns and buildings would not be as they are.

(Hillier, 1996, p. 175)

Harvey (2005) stresses the notion that ancient monuments can be acknowledged as socially constructed phenomena that have, what he names, 'life history'. This also emphasizes the important role collective memory plays in both the formation, and then the interpretation, of their cultural heritage. This vision matches Misztal's (2003) perspective of antiquities, as she believes that the latter are characterized by the predominance of oral memory that conveys a sense of the past that mixes between the mythical and the historical. The relation between antiquities and memory goes back to the *ars memoria*, or the art of memory, which refers to the discoveries of the poet Simonides of Ceos (c.556-468 BC) emphasizing the importance of the sense of sight to the memory, confirming Aristotle's claim that every thought is linked to an image (Misztal (2003) and Yates (1966)). Hence, there is a mental image for every memory, and consequently, images can be claimed to be responsible of constructing and recalling both individual and collective memories.

1.4.2. TIME-REFERENCING

"We do manipulate time when we indulge in reverie. But the external social world must be attended to recurrently and must have a stable time structure. Moreover, our society is a highly programmed one. The clock is ubiquitous; sometimes even minimum speeds are fixed."

(Lynch, *What Time is this Place?*, 1972, p. 76)

Time can be defined as a measuring tool that people use to sequence events. At the same time, this measuring tool has its devices; the time-keeping devices, which differ in their accuracy, ranging from the atomic clocks, the most accurate time-keeping device, to the sundial devices.

Madanipour (2007, p. 151) explains 'measuring time' as "*the ability to assign numerical value to what is after all not observable or subject of direct experience. It is a way of conceptualizing a part of nature and bringing it under a form of order, so it can be understood and utilized in new ways*". Thus, this thesis claims that historic buildings and monuments, representing the built evidences of heritage, work as time-keeping devices as well; exactly as if they are huge clocks that stopped working at certain times in the past, where the time they stopped at marks significant moments in our history that need to be thought of very carefully in our present time. What is so fascinating about cultural heritage sites is that they have the capability, with their built historical evidences, as well as their inherited intangible cultural heritage, to display several past-times instantly in the present time, which gives such places their special sense and spirit, which fulfills for the some that magical fantasy of *time traveling*.

Actually, the dialogue between the past and the present has its own magic on the present time itself, and can enrich the imagination and reflection in the present time upon the past; as for Gerry Judah²¹ who finds in the absence- in the sense of what was once there but is not there anymore- a generator for reaching out towards what might have been the present (Littlefield, 2007).

To understand how time can be dealt with and managed, more understanding of the *time structure* is required; how it is defined, how it is recognized, and how it varies. Lynch (1972) defines seven dimensions through which time varies:

- A. Time grain:** which is the unit of division, or chunks into which time is defined;
- B. Time period:** or, as defined by Lynch, the length of time of events' recurring;
- C. Time amplitude:** which is the amount of change happens within a complete cycle;

²¹ Gerry Judah is an artist, born in Calcutta in 1951, where he was influenced by the dramatic landscapes of India and its architecture. Then he moved to live and study the fine arts at the UCL in London, where he exhibited his works at London's Whitechapel Art Gallery, Camden Arts Centre and Yorkshire Sculpture Park, and in the 1980s he started designing for film, television, theatre, museums, and public installations (for more information, see Judah's website, available at: <http://www.gerryjudah.com>- Accessed 7th March 2010)

- D. Time Rate:** which is the speed by which changes occur;
- E. Time synchronization:** which is the degree to which time cycles and changes are in phase, or overlap;
- F. Time regularity:** which is the degree of stability of preceding characteristics remaining unchanged, and
- G. Time orientation:** which is the degree to which attention is focused; for example, being past, present, or future oriented.



Figure 1. 3. Judah's work, influenced by the power of absence on the present reality (Source: <http://www.gerryjudah.com/gallery/>)

In reality, time structure is not as segregated as it is displayed in the points above, but rather, all time dimensions previously mentioned are likely bounded together in a complex way, and although there can exist more than one time structure for each person, still, time structure *is* a characteristic of a *place*; as it maintains the homogeneousness of activities within the space, because, as Lynch claims in his book *What Time is this Place?* (1972), when a locality or a group has a different time rate of change, either slower or faster, from its surroundings, simply this will result in the group being either isolated or overwhelmed.

"While attempting to keep the future open, there is no need to keep it wide open, able to change into anything else imaginable."

(Lynch, 1972, p. 114)

As time is constitutively a collection of human activities, relations, and experiences, it is assumed that it is captured in 'memory' that provides links between the past and the present (Miszta, 2003). Hence, controlling time means, generally, controlling memory, and if 'imagination' is the tool by which people understand their memories, thus it should be also guided throughout the process of memory construction.

1.4.3. MEMORY AS A GUIDANCE FOR SPATIAL PATTERNS

"Meanings are in people, not in objects or things. However things do elicit meanings; the question is How they elicit or activate these meanings and guide them and, thus, which things or objects "work" best. Put differently, the question is How (and, of course, wither) meanings can be encoded in things in such a way that they can be decoded by the intended users."

(Rapoport, 1982, p. 19)

The power of creating a mental future lies in the ability to imagine the remote consequences of the present, which will connect present feelings and motives to these consequences (Lynch, 1972). Towards suggesting a method for controlling present consequences in space, Christopher Alexander (1979) claims that knowing how the "structure" of a space supports the intangible activities, or what he calls *patterns of events*, it occupies and creates, shall allow the prediction of change that might be generated by any transformation of the space's structure, and thus, controlling such change can be possible. Alexander describes the structure of a place as consisting of a pattern of repeatable relationships that form the base fabric of space, even after its physical elements dissolve²².

In their book, *The Social Logic of Space*, Hillier & Hanson (1984) discuss and suggest an approach for analyzing buildings; as transformation of space through objects, where volumes of space, surrounding buildings, are created and organized into patterns. While Hayden (1996) adds the importance of the collaborative work between architectural conservation, public history, and public art for defining the history of a city; when they are complemented by a strong community process that establishes the

²² See (Alexander 1979: 83-89)

context of social memory. The set-out of the mission statement accompanied the formation of *Historic Scotland* declares that buildings' preservation is not, by itself, sufficient to maintain a secure future, but it is hearts and minds that have to be won for the cause of heritage conservation, and to create a better and more informed appreciation of the built heritage and its wider cultural inheritance, where the 'understanding' of heritage should be fostered, and 'enjoyment' must be facilitated (see Tabraham 2006). In the same way, Gibb (2006) believes that raising people's awareness, increasing their enjoyment and making sure that heritage is passed on to future generations are all vital to all communities. These aspects of heritage conservation can be achieved, as Gibb states, through 'good interpretation' of the culture and history of place.

For conserving and safeguarding cultural heritage, intangible heritage must be recognised and respected, consequently admiring the societies, local communities, groups, and individuals concerned with such intangible heritage. That means that recognition of these societies is required in the first place, as well as the recognition of the social patterns regulating the use of different parts and forms of heritage within those societies (Hazucha & Kono, 2009). An example of the relation between the built environment, as a context containing cultural meanings, and its content, represented in the contained meanings, memories and feelings, can be realized by noticing a group of Japanese tourists in front of a Sushi restaurant on Piccadilly Street in London²³, and how would they react compared to non-Japanese pedestrians; if the Sushi restaurant to be considered as a kind of cultural context that carries a sort of the Japanese culture, food, people in the street might, or might not, admire the food served in the restaurant, but for the Japanese, as observed, it is not just about the food as much as it is about the feelings of belonging, and memories the restaurant carries for them. In such case, the built form creates a mental image that recalls memories and feelings to complete the holistic image of 'culture', and that is when the *context* meets the *content*. If the *context* has strong roots to the past, in such case the feeling of belonging and appreciation of identity is fostered, and more engagement with meanings is more likely to occur.

This research claims that cultural heritage conservation requires both the cultural context and the cultural content to unite and blend together in a

²³ This was a field observation I did for a talk given in the *Royal Academy of Arts*, in London, in September 2009.

way that dissolves separations that might be felt between them, as well as between the present and the past. One of the aims of this thesis is to explore the problem of separation occurring in the treatment and management of the two aspects heritage conservation must be concerned with, the tangible and the intangible heritage, in most of the heritage sites_ particularly in inhabited heritage cities_ where just the physical preservation is their concern, or the tangible and intangible heritages are dealt with through two completely separate approaches. For this purpose, next chapter explores, analyzes and criticizes the practical approaches definition of 'cultural heritage', in particular the UNESCO's approach, as it represents the curator of World Heritage Sites.

CONCLUDING REMARKS

Although the concept of heritage as 'the remains of the past' is still dominating the public 'common sense', a growing understanding of the role of heritage in present life has started to rise on the academic level that considers 'cultural heritage', in particular, as the cultural activities taking place in the present time, affected by, and learning from, inherited values that are represented in both tangible and intangible forms. This perception encourages new approaches of heritage conservation and heritage sites' management processes to be innovated, providing techniques of heritage investigation and analysis that allow the maintenance of both the tangible and the intangible heritage as two faces of 'one' coin that cannot be separated of dealt with separately.

In general, heritage is not just a *thing* or a place, but rather cultural processes of social activities that include remembering, memory marking, as well as a continuous meaning making and re-making through certain socio-cultural patterns that can be different from one place to another, in a way that gives every space its own significance, defines its identity, and thus forms the 'spirit of place', or the *genius loci*.

From the contents of Chapter one, several aspects are realized to be important to study for understanding any cultural heritage. These aspects, which are considered by this research as the bases for forming the cultural heritage management guiding principles, can be summarized as follows:

- The individuality of each place from the aspect of the relevant detailed analyses of its cultural, historical and social construct, which form the place's identity, and clarify its spirit;
- Considering that every tangible remain has relevant intangible heritage that needs to be preserved as well as its physical form, which represent what this research names the 'context' and the 'content' of heritage;
- The importance of considering the society as an important stake holder in the process of acknowledging and analyzing any place;
- The relation between present activities and the past habits in place, with a thorough analysis of the existing life patterns;
- The importance of defining, understanding and maintaining the stories of place, giving attention to the 'memory' of place as much as its history, with a complete understanding of the collective memory related to the place, the remembering and forgetting patterns, and the *keying* tools and techniques usually applied;
- The importance of conserving the cultural heritage for the benefit of both the present and the coming generations, which require the involvement of such heritage in its society's life (make them usable), rather than separating the society from its history, and thus from their place and their identity;
- Heritage conservation is a process to manage the changes occurring to the place, rather than just a technique of freezing the image of a place sometime in the past in a picturesque emotional way.

CHAPTER TWO

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Contribution of UNESCO's WHS Programme to Cultural Heritage Conservation

INTRODUCTION

As part of Part one of the Thesis, aiming to navigate through the notion of cultural heritage, Chapter two provides an overview of UNESCO's *World Heritage Sites* tool; its rationale, the driving 1972 WH Convention, the involved organizations, and the other relevant guiding-documents of the Convention's implementation process; i.e. the *Operational Guidelines* and *ICOMOS Charters*.

Also, this Chapter criticizes the overall system and its effect upon the world's cultural heritage; from the global cultural representation perspective, as well as the local identities' preservation and sustainable development. For that purpose, the relation between the two conventions, WH Convention and ICH Convention, is discussed to criticize the inter-relations between them to clarify the need for developing the current WHS' conservation tools to consider and emphasize the safeguarding of the associated intangible cultural values of the built heritage.

2.1. WHAT ARE WORLD HERITAGE SITES?

Heritage, as defined by the United Nations Educational, Scientific and Cultural Organization 'UNESCO', in the 'World Heritage Information Kit' (2005), is our inheritance from our ancestors, and we convey it to the future generations. And, currently, it forms our identity. From here comes the importance of knowing and understanding this identity, as well as understanding how to deal with it in order to strengthen this identity while transferring it to the following generations.

In the first section of this Chapter, a description of UNESCO's WHS is set out, including: what they are; how they came about; what they aim to achieve; who manages them; and how they are managed.

2.1.1. BACKGROUND OF WORLD HERITAGE CONSERVATION

World Heritage Sites signify a sort of universal common heritage, as they represent collective properties of humanity and not only that of the countries where they exist. The difference between them and any other heritage site lies in their designation as of 'outstanding universal value'. Such sites are selected for inscription on the World Heritage List (WHL) and described on the basis of their merits as of the best existing examples of either, or both, cultural and natural heritage.

It is important to highlight that the notion of conserving the cultural and/or natural heritage did not start with the WHSs. The idea of founding an international movement concerned with preserving and protecting World Heritage was highlighted about forty years before the establishment of the World Heritage Convention in 1972. The first bases for 'cultural world heritage' were established by the 1931 Athens Conference organized by the League of Nations, and these ideas gathered pace after World War II. Major international concern was aroused in the 1950's, due to the decision to build the Aswan High Dam in Egypt, which would have flooded the valley of Abu Simbel, containing the Abu Simbel Temples, a treasure of ancient Egyptian civilization. In 1959, UNESCO provided the Governments of Egypt and Sudan with an international safeguarding campaign, which had the responsibility of carrying out archaeological researches upon the flooded areas, and, most importantly, dismantling and moving the Abu Simbel and Philae Temples to a dry ground before reassembling them again. Then, UNESCO initiated the preparation of a draft convention on the protection of cultural heritage, with the help of the International Council on Monuments and Sites (ICOMOS). The timeline of subsequent developments is set out in the table below.

Table 2. 1. Development timeline of UNESCO

1959 UNESCO launched an international campaign and collected US\$80 million to save the Abu Simbel Temples in the Nile valley in Egypt, and prepared a draft of the convention on the protection of cultural Heritage.

1962 UNESCO presented its recommendation on the safeguarding of the beauty and character of Landscapes and Sites, which covered the preservation and the restoration of the aspects of natural, rural and urban landscapes and sites, which have a cultural or aesthetical interest or form typical natural surroundings.

1965 'World Heritage Trust' conference was held in the White House calling for protection of 'natural and scenic areas and historic sites'.

1966 UNESCO launched an international campaign to save Venice after floods threatened the city.

1968 IUCN developed a proposal, similar to the 'World Heritage Trust', for its members.

1972 The Convention concerning the Protection of World Cultural and Natural Heritage, adopted by the General Conference of UNESCO in Paris 16 November 1972, was brought up by gathering the efforts of the expert groups involving UNESCO, ICOMOS, and IUCN.

1978 The inscription of the first twelve sites on the World Heritage List.

1992 The creation of the UNESCO World Heritage Centre, and the adoption of the Cultural Landscapes category by the World Heritage Committee, announcing the World Heritage Convention the first international legal instrument to identify and protect Cultural Landscapes.

1994 The World Heritage Committee adopted the Global Strategy for a Balanced and Representative World Heritage List, in order to achieve better regional balance and greater thematic diversity in the World Heritage List.

2002 was proclaimed by the United Nations (UN) as the International Year for Cultural Heritage. UNESCO organized the International Congress World Heritage 'Shared Legacy, Common Responsibility' in Venice, in order to assess the former 30 years achievements of the World Heritage Convention. The World Heritage Committee established, with the Budapest Declaration on World Heritage, four overarching goals ('4Cs').

2.1.2. MISSION OF UNESCO'S WHS

UNESCO's mission regarding the World Heritage sites (as stated in the *World Heritage Information Kit*, 2005) can be summarized as:

- Encouraging countries to sign the World Heritage Convention, and to ensure the protection of their heritage;

- Encouraging states parties²⁴ of the convention to nominate sites to be included on the World Heritage List;
- Encouraging state parties to set up management plans and reporting systems for their sites' conservation;
- Providing technical assistance and professional training;
- Providing emergency assistance for sites in immediate danger;
- Supporting in public awareness-building activities for world heritage conservation;
- Encouraging participation of the local population; and
- Encouraging the international cooperation in the conservation of the world heritage.

2.1.3. WORLD HERITAGE INVOLVED BODIES

For implementing and ensuring the best possible conservation and safeguarding of the world's most unique and outstanding cultural and natural heritage, many organizations are involved in forming, developing, following up, and implementing, as well as consulting on the inscribed²⁵ sites. These organizations are as listed below:

A) World Heritage Centre (WHC)

The UNESCO's World Heritage Centre, in Paris (hereinafter is referred to as the *WHC*), is responsible for the day-to-day management of the *World Heritage Convention* and the administration of the *World Heritage Fund*.

B) The World Heritage Committee

The Committee's main responsibilities are the implementation of the *World Heritage Convention*, the allocation of financial assistances from the *World Heritage Fund*, and having the final decision on whether a site is inscribed on the World Heritage List or not, by examining the reports on their states of conservation. The Committee meets once a year (June/July), and consists from 21 members as representatives of the State Parties²⁶.

C) ICOMOS

²⁴ *States parties of the convention* are those countries signed to the Convention.

²⁵ *Inscription* is the term most used throughout this thesis; as it is the commonly used term for selection/designation sites for listing by UNESCO and sister cultural heritage organizations.

²⁶ The composition of the Committee is available at: <http://whc.unesco.org/en/committeemembers>, accessed 30th March 2010.

The international Council on Monuments and Sites (ICOMOS) is a non-governmental association of professionals, founded in 1965 after the adoption of the Charter of Venice. ICOMOS provides the World Heritage Committee with, and works as one of its advisory bodies on, evaluations of sites proposed for inscription on the World Heritage List, as well as providing studies, technical assistance, and reports on the listed sites' conditions.

D) ICCROM

The International Centre for the Study of the Preservation and Restoration of Cultural Properties (ICCROM), in Rome, is an intergovernmental body, and it provides expert advice concerning the conservation of WHSs, as well as providing training on restoration techniques, and works as an advisory body to the WH Committee.

E) IUCN

The World Conservation Union (IUCN) is an international non-governmental organization. IUCN is the third advisor for the World Heritage Committee, which is concerned with the inscription of properties with natural values, and its specialists report on the state of conservation of World Heritage Sites.

F) State-Parties

The State-Parties are the countries which adhere to the *World Heritage Convention*. They nominate sites on their territories to be considered for inscription on the World Heritage List. The state parties have the responsibility to protect the heritage values of these sites, and report their situation periodically.

G) The General Assembly

The General Assembly involves all the State Parties, and it meets once every two years, during the regular session of the General Conference of UNESCO, to discuss the statement of accounts of the World Heritage Fund, to make decisions on major policy, and to elect the members of the WH Committee.

H) UNESCO's Culture Sector

Among others, the Culture Sector is responsible for important conventions and universal declarations. The Cultural Heritage Division manages international campaigns and assists in safeguarding sites. The division also carries out operational projects in cooperation with others.

I) UNESCO's Science Sector

The Science Sector cooperates in executing operational projects concerning Natural World Heritage Properties.

J) ICOM

The International Council of Museums (ICOM) is a non-governmental organization with around 17000 members in 140 countries, many of which have WHSs with Museums. ICOM is mainly attentive to promote and develop museums and the museum profession at an international level.

K) NWHF

The Nordic World Heritage Foundation (NWHF) was established by the Norwegian Government in 2002, and was given UNESCO auspices by the General Conference in 2003. NWHF promotes World Heritage Conservation by supporting innovative projects, preservation and fundraising activities, and works towards a balanced WHL.

L) OWHC

The Organization of World Heritage Cities (OWHC) facilitates the exchange of knowledge, management techniques and financial resources for the sake of protecting monuments and sites of World Heritage Cities, in order to develop a sense of solidarity and cooperative relationship between them. (There are more than 200 World Heritage Cities to date)

M) UNEP-WCMC

The UNEP World Conservation Monitoring Centre is responsible for managing the database of world heritage properties with natural values.

2.2. THE RATIONALE OF WORLD HERITAGE SITES

To understand the rationale of WHS as a tool for safeguarding the World's heritage, this section explores the most implemented UNESCO convention,

and the main driving vehicle of the World heritage conservation, the WH Convention questions considered include: how it defines 'cultural heritage', the sites' inscription process, and the role of the *Operational Guidelines*, with a critical analysis of the effect of the Selection Criteria upon the global cultural heritage as it is represented.

2.2.1. THE WORLD HERITAGE CONVENTION

The 1972 Convention concerning the Protection of the World Cultural and Natural Heritage (hereinafter referred to as the *World Heritage Convention* or the *Convention*) is one of the most successful UNESCO's legal instruments. The *Convention* defines the way in which people interact with nature. In another words, it links together principles of nature conservation and the preservation of Cultural properties, by preserving the balance between them both (UNESCO 2007). The *Convention* is signed by 186 State Parties²⁷, involving 890 Listed World Heritage Sites²⁸ from 148 countries²⁹ as of March 2010 (See *Appendix 1* for a full list of inscribed cultural WHSs).

The *WH Convention* aims at the identification, protection, conservation, presentation and transmission to future generations of cultural and natural heritage of outstanding universal value, where it sets out the duties of state parties in identifying potential sites for inscription on the WHL, clarifies their role in their protection and conservation, and emphasizes the importance of their regular reporting to the World heritage Committee on the state of conservation of their World Heritage properties; explains how the WHF is to be used and managed and the conditions under which an international financial assistance can be provided.

The *Convention* obliges its member state parties not only to conserve the WHS(s) situated on their territories, but also to protect and conserve their national heritage, and thus this research claims that the *Convention* targets both the tangible and the intangible heritage.

UNESCO's 'Cultural Heritage'

²⁷ A full list of the involved state parties is available at <http://whc.unesco.org/en/stateparties>, accessed 30th March 2010.

²⁸ The listed sites include 689 cultural heritage, 176 natural heritage, and 25 mixed heritage properties.

²⁹ A full list of World Heritage Sites is available at <http://whc.unesco.org/en/list>, accessed 30th March 2010.

The notion of defining and safeguarding the World's heritage came out mainly after the World War II, when an international movement was formed that was concerned with preserving and protecting heritage. Afterwards, in the 1950s, due to the threatens of flooding to the Valley of Abu Simbel in Egypt, UNESCO gathered its efforts to provide an international safeguarding campaign that was responsible for searching the threats, and most importantly responsible for dismantling, moving, and then after reassembling both of Abu Simbel and Philae temples to a dry land. That campaign and the gathering of international efforts, for the sake of an internationally recognized cultural heritage, was the initiative push to UNESCO to initiate, with the help of ICOMOS, the preparation of a draft convention on the protection of cultural heritage.

Working on encouraging the identification, protection, and preservation of cultural and natural heritage all around the globe, UNESCO then founded an international convention, *The Convention Concerning the Protection of the World Cultural and Natural Heritage*, better known as *The World Heritage Convention (WHC)*, adopted by UNESCO in 1972. This Convention is considered to be the base foundation for all the conservation work of World Heritage Sites (UNESCO 2005)

World heritage sites, thus, are sites that signify a sort of universally important heritage; as they represent collective properties of humanity, and not just of their countries where they exist (UNESCO 1972). The main significance between World Heritage Sites and any other heritage site lies in their description as of 'outstanding universal value(s)'. Such sites are selected for inscription, on the World Heritage List, on the bases of their merits as of the best existing examples of cultural and/or natural heritage.

Ten selection criteria are set up, six of which concern cultural heritage while the other four concern natural heritage. These criteria are used by ICOMOS and UNESCO to categorize the sites nominated by their own countries. These selection criteria generally not only reflect the UNESCO's perception of what is outstanding in the World's heritage, but also, for many countries, these criteria started to be treated as defining indicators for significant cultures. This clarifies to an extent the great influence that the programme of UNESCO WHS has worldwide, where having an inscribed site gives the beholding country a certain kind of 'honor' of influencing 'significantly' the humanity's culture; but do *World Heritage Sites* really

identify and conserve 'our' cultural heritage? This is a question that will be advised throughout this thesis (as in *Chapters 3 and 4*).

2.2.2. THE WORLD HERITAGE LIST

The World Heritage List is the list of accepted cultural, natural and mixed nominated sites to be inscribed as World Heritage Sites of outstanding universal value

A) Classification of World Heritage Sites

World Heritage Sites are classified either thematically or regionally (UNESCO, 2007). For the aim of achieving the goals of this research, thematic classification would be the most important classification to be considered.

IUCN and ICOMOS' thematic analysis categorizes WHS list into the following categories:

1. Archaeological World Heritage Sites;
2. World Heritage Cities;
3. Monuments and Groups of Buildings;
4. Modern Heritage;
5. Cultural Landscapes;
6. World Heritage Forests;
7. Marine World Heritage Sites;
8. World Heritage Geological and Geomorphologic Sites; and
9. Mountain Sites.

The last four categories will not be discussed in this research, as they are mainly concerned with Natural Heritage Sites.

B) The Inscription Process

The inscription of any 'world' heritage site starts, as indicated by *Article 3* of the Convention, with a 'willingly' delineation and nomination of that site by the State Party it is located within its territories. The inscription process is described in Articles 11 and 12 of the Convention, where each State Party submits an inventory of property/properties that it [the State Party] considers of an outstanding universal cultural or natural value(s), supporting their nomination with relevant documents of its/their location(s) and significance.

The submitted sites, by the States Parties, form the Tentative List, of which the WH Committee decides the sites to be inscribed on the World Heritage List (WHL); with the support of the evaluation reports made by its advisories, ICOMOS and IUCN, which evaluate the nominated sites against the Selection Criteria defined by the *Operational Guidelines for the Implementation of the World Heritage Convention*³⁰.

The Convention gives the Committee the right to establish, update and publish a *List of World Heritage in Danger*, which is a list of the inscribed World Heritage Sites that require major conservation and assistance operations, where defining the criteria upon which the sites are to be chosen for listing as endangered are the responsibility of the Committee. Also, the Convention urges the Committee to distribute an updated list of the inscribed World Heritage Sites, at least, every two years.



Figure 2. 1. Diagram of the World Heritage Sites' inscription process (Author's work)

Thus, the nomination process can be summarized in the following five steps:

- 1) The State Party prepares a *Tentative List* of the important cultural and/or natural heritage sites located within its boundaries³¹; providing a forecast of the properties that the State Party may decide to submit for inscription in the following five to ten years.

³⁰ Discussed below.

³¹ Exceptions are permitted in some cases of abnormal circumstances; such as in the inscription of *Jerusalem* in 1982, which was proposed by *Jordan*.

(It is important to highlight that without being included on the State Party's Tentative List, the Committee cannot inscribe any property no matter how significant its cultural and/or natural contribution to the world's heritage is);

- 2) The State Party submits a *nomination file* for the sites she wishes to inscribe³² to the World Heritage Centre. The nomination file must be very detailed, including all the necessary documents and maps;
- 3) The World Heritage Centre reviews and checks the completion of the nomination file before sending it to the *Advisory Bodies* for evaluation;
- 4) *Evaluation* of the nominated site(s) is made by the two Advisory Bodies, ICOMOS and IUCN, which provide the World Heritage Committee with evaluations of the cultural and natural sites respectively;
- 5) *The final decision* is made by the World Heritage Committee, which meets once a year to decide which sites will be inscribed on the World Heritage List.

2.2.3. SELECTION CRITERIA

A) The Operational Guidelines

The Operational Guidelines for the Implementation of the World Heritage Convention, known as *The Operational Guidelines*, are setup by the WH Centre to facilitate the implementation of the *Convention*. These *Operational Guidelines* are revised periodically to reflect the decisions of the World Heritage Committee³³.

The *Operational Guidelines* set forth the procedure for the inscription of sites and monuments on the *WHL* and the List of World Heritage in Danger; the protection and conservation of WHSs; the granting for international assistance under the *WHF*; and the mobilization of both the national and international support in favor of the *Convention*. And thus, the Operational Guidelines are considered to be the UNESCO's most important document for managing the implementation of different conventions

³² The World Heritage Centre offers advice and assistance in the preparation of nomination files.

³³ The most recent version, till yet, was issued in 2008 (Available at <http://whc.unesco.org/en/guidelines/>, accessed 30th March 2010)

concerning both cultural and natural heritage conservation; where the Guidelines consider a group of selected global conventions and programmes relating to their protection besides the World Heritage Convention; such as the *Convention for the Protection of Cultural Property in the Event of Armed Conflict (1954)*, the *Convention on the Protection of the Underwater Cultural Heritage (2001)*, and the *Convention for the Safeguarding of the Intangible Cultural Heritage (2003)* which is discussed below as one of the UNESCO's major steps towards raising the awareness of the intangible heritage's importance in humans' cultural identities.

B) The 'Universal Outstanding-ness' Condition for Inscription and its effect upon the global cultural heritage representation

Eighty percent of the World Heritage Site, up to date, represent outstanding 'cultural' heritage³⁴ that are distributed between continents (as shown in the table below). Europe, alone, acquires half of the cultural WHSs on the List; with countries containing many inscribed sites compared to anywhere else in the world; as, for example, there are forty-one sites in Italy, thirty-six in Spain, and thirty sites in France. This huge number of listed sites in Europe communicates an image of that the most effective, productive, creative and outstanding cultures have been located in Europe, while the rest of the World's participation in the humanity's cultural development is only evaluated as of the same effect as Europe.

Table 2. 2. Number of inscribed WHSs in different continents

| Continent | Africa | Asia | Europe | N. America | S. America | Oceania | Total |
|----------------------------------|--------|------|--------|------------|------------|---------|-------|
| Number of inscribed cultural WHS | 70 | 174 | 344 | 57 | 42 | 9 | 696 |
| % | 10 | 25 | 50 | 8 | 6 | 1 | 100 |

Actually, the problem of cultural heritage distribution on the World's map, and their concentration in Europe (See *Appendix 2*) is a result of many reasons; some of which are:

- The domination of the European definition of heritage, and the idea that European civilization has the highest value, which has resulted in a number of questionable consequences, including: Under-estimating

³⁴ 689 cultural heritage sites and 25 mixed heritage sites (cultural and natural); out of a total 890 WHSs.

other forms of cultural heritage, that didn't have similar monumental architectural remains as of ancient European civilizations, for many years;

- The over-use of some selection criteria while other criteria are less represented on the WHL (see the graph below), as the Criterion (iv) is the most represented one on the List, sixty-eight percent of the listed sites, where this Criterion concerns the 'outstanding' examples of 'buildings', 'architectural' ensembles and/or architectural landscapes that illustrate 'significant stages' in 'human history' (that is seventy-five percent of Europe's cultural heritage) ³⁵;
- Leaving the responsibility of nominating Sites for inscription to the States-parties, while many of them are either not interested, or avoiding being over loaded by responsibilities and commitments to the global community; and
- As in many cases all over Europe, the inscription of every single individual monument as a separate WHS, while at the same time elsewhere huge areas are inscribed as a single site on the List, which gives a false image of the weights of World's cultural heritage distribution at the end.

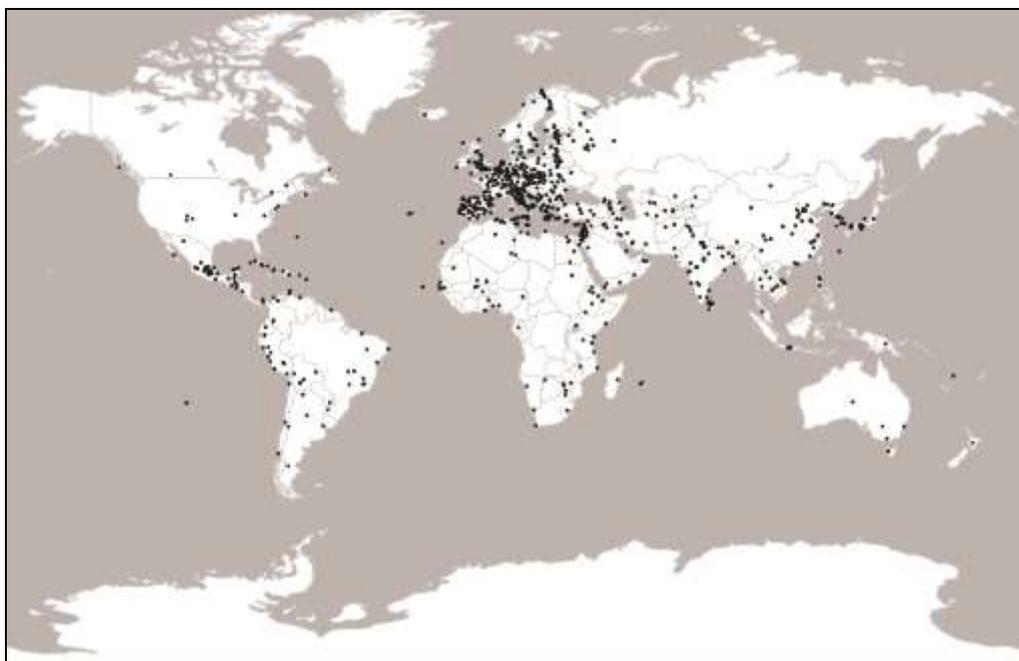


Figure 2. 2. Map of cultural WHSs' distribution up to 2010

³⁵ 260 cultural WHSs in Europe are inscribed on the basis of Criterion IV.

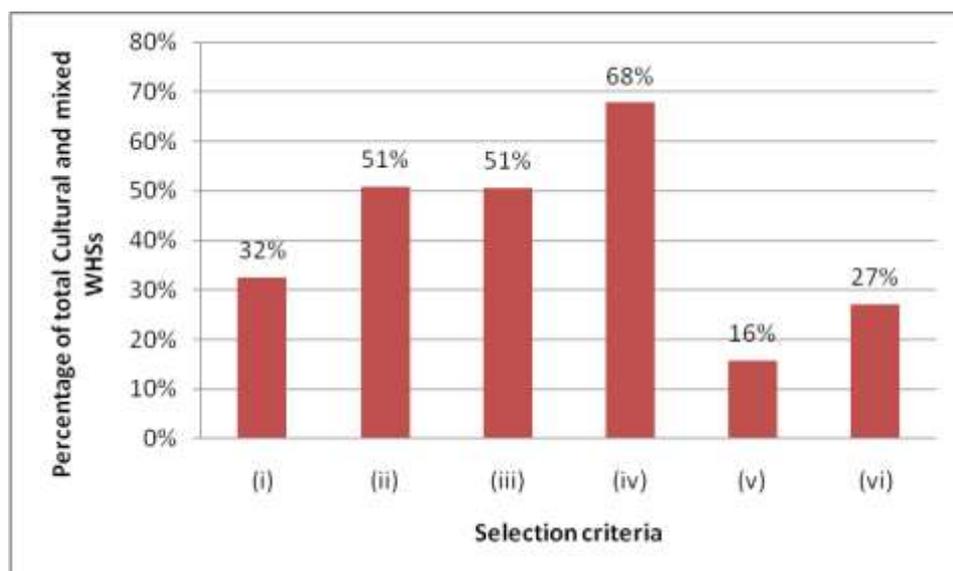


Figure 2. 3. Repetition of Selection Criteria (Author's work)

2.3. ICOMOS CHARTERS

ICOMOS is the only global non-governmental organization of its kind that works for the conservation and protection of cultural heritage; whereas it, currently, has national committees in over 110 countries, which bring together almost 9500 members from all over the world³⁶. The main objectives of ICOMOS are to provide a forum for professional dialogue and exchange of knowledge between the conservation specialists, to cooperate with different authorities, national and international, on establishing documentation centers for conservation purposes, to provide and/or help in organizing training programmes on conservation profession and practice, to collect, evaluate and disseminate information on conservation principles, techniques and policies (as the consultant for UNESCO), and to work for the adoption and implementation of international conventions on the conservation and enhancement of both the architectural and archaeological heritage.

2.3.1. THE CHARTERS: A BACKGROUND

ICOMOS Charters and documents can be classified into three types of documents: Charters adopted by the General Assembly of ICOMOS;

³⁶ Source (http://icomos.ie/main_content/icomos_international), accessed 30th March 2010.

Charters adopted by ICOMOS National Committees; and resolutions and declarations of ICOMOS Symposia.

ICOMOS General Assembly has adopted twelve charters, over sixteen assemblies³⁷, which concerns general issues and try to set up regulations to solve major raised questions and problems of WHSs, starting with the *International Charter for the Conservation and Restoration of Monuments and Sites*, known as *The Venice Charter*, in 1964; till the most recent, to date, *ICOMOS Charter on Cultural Routes*, and *ICOMOS Charter on the Interpretation and Presentation of Cultural Heritage Sites*, both in 2008.

The charters adopted by the ICOMOS National Committees have the nature of identifying, analyzing, and regulating local WHSs cultural conservation matters, like the *Preservation Charter for the Historic Towns and Areas of the United States of America*, which was adopted by the US/ICOMOS in 1992; and the *Principles for the Conservation of Heritage Sites in China*, adopted by China ICOMOS in 2004. Meanwhile, some of these Charters receive an international recognition due to their importance; such as *The Australia ICOMOS Charter for the Conservation of Places of Cultural Significance*, popularly known as *The Burra Charter*, which was adopted by the Australia ICOMOS, first in 1988, and then replaced by the currently existing Burra Charter in 1999, which was targeting all types of places of cultural significance, including natural, indigenous and historic places with cultural values.

The third type of ICOMOS documents, the Resolutions and Declarations of ICOMOS Symposia, is the result of active and productive discussions that involve both the practitioners, researchers and the academics concerned with the field of cultural heritage conservation, to setup guiding principles for the ICOMOS General Assembly to take into consideration. Some examples of these documents are the *Resolutions of the Symposium on the Introduction of Contemporary Architecture into Ancient Groups of Buildings*, in 1972; the *Guidelines for Education and Training in the Conservation of Monuments, Ensembles and Sites*, in 1993; and the *Xi'an Declaration on the Conservation of the Setting of Heritage Structures, Sites and Areas*, adopted by the 15th General Assembly of ICOMOS, in Xi'an,

³⁷ A full list of ICOMOS General Assemblies can be found at: http://international.icomos.org/agindex_eng.htm, accessed 31st March 2010.

China, in 2005. The recent, to date, 16th General Assembly took place in Quebec, Canada, from the 29th of September to the 4th of October 2008 which tackled the problem of 'finding the spirit of place'.

2.3.2. CONFLICTS WITHIN CHARTERS

| ICOMOS Charters | |
|--|---|
| Setting Categories | Managing Actions |
| 1964 International Charter for the Conservation and Restoration of Monuments and Sites (The Venice Charter) | |
| 1981 The Florence Charter (Historic gardens and landscapes) | |
| | 1987 Charter on the Conservation of Historic Towns and Urban Areas |
| 1990 Charter for the Protection and Management of the Archaeological Heritage | |
| | 1996 Charter for the Protection and Management of the Underwater Cultural Heritage |
| 1999 Charter on the Built Vernacular heritage | |
| | 1999 International Charter on Cultural Tourism |
| | 1999 Principles for the Preservation of Historic Timber Structures |
| | 2003 ICOMOS Charter – principles for the analysis, conservation and structural restoration of architectural heritage |
| | 2003 ICOMOS Principles for the Preservation and Conservation-Restoration of Wall Paintings |
| | 2007 The ICOMOS Charter for the Interpretation and Presentation of Cultural Heritage Sites (The Enane Charter) |
| 2008 The ICOMOS Charter on Cultural Routes | |

Figure 2. 4. ICOMOS charters' categories (Author's work)

The ICOMOS charters passed through an interesting journey of discovering the crux of heritage understanding, and thus conservation. Along this journey some conflicts of interpretation occurred and developed throughout time. Some are being solved, while others might still be raising more debates, which in itself can be considered as one of the goals of cultural heritage preservation. Those conflicts will be explored through the following textual analysis of the main ICOMOS charters. For better focus on the main guiding concepts throughout the ICOMOS charters, a choice to concentrate on the charters concerning the setting up and introduction of novel concepts and categories to the World Heritage List (WHL) was made for this short study (see Figure 2.4), which are: The Venice Charter (1964), The Florence Charter (1982), Charter for the Protection and Management of Archaeological Heritage (1990), Charter on the Built

Vernacular Heritage (1999), and the ICOMOS Charter on Cultural Routes (2008).

In this chapter, two main conflicts appear from analyzing the previously mentioned ICOMOS Charters, with other World Heritage documents that will be mentioned later; the conflict of 'identity', the conflict of 'conservation', and thus their influence on the meaning management of World Heritage Sites.

A) The Conflict of Identity

The concept of naming 'World Heritage Sites' raised a debate regarding the issue of cultural heritage and its crux as a defining element of local identities, and whether they can be referred to as global belongings or not. Do World Heritage Sites represent local identities, or do they really represent a heritage for the 'international community' as a whole? This is an argument which is largely discussed on different levels. Regardless the benefits of being inscribed on the World Heritage List; like having an international support in safeguarding the site, a question comes to mind when WHSs are mentioned; to whom does such heritage belong?

The World Heritage Convention (UNESCO 1972) states that: "*The deterioration or disappearance of any item of the cultural or natural heritage constitutes a harmful impoverishment to the heritage of all the nations of the world*", and that is, from the Convention's point of view, because of the outstanding value of such heritage that makes them need to be preserved as part of the world heritage of mankind as a whole.

This conflict becomes more obvious by three articles of the same convention; *Article 3* states that it is the responsibility of each State Party of the Convention to identify and delineate the properties situated on its territory, while the *Articles 4 and 5*, on the other hand, clarify that the role of the international community is to offer the financial, artistic, scientific, and technical support.

The non-interference to the process of nomination from UNESCO might not be considered as a conflict, with respect to global identity of heritage, from the point of respecting the sovereignty of the State Parties on territories located within their boundaries. However, from another point of view, a considerable percentage of World Heritage Sites' heritages go back to

ancient civilizations and societies that existed long before any of the present states exist. Such ancient heritage might be related to global history more than to the local identities. Furthermore, even to relatively new heritage, who can deny the 'globalness' of Picasso's, Mozart's, or Le Corbusier's work, and many others who globally influenced and changed concepts of their own times, if not till now.

It can be assumed that, from another perspective, the local state parties being responsible for identifying their WHSs might sometimes limit, or decrease, the listing of some well known sites that are considered, by all the world's nations, to be of outstanding universal values; for example, the *Falling Water House* which is not listed as a WHS; a work piece of one of the most influencing American architects, Frank Lloyd Wright, that no one can ignore his or his building's influence on the Modern architecture, especially the organic movement, all over the world, where the *Falling Water House* was voted as 'the best all-time work of American architecture' in 1991 by the American Institute of Architects (AIA), but the real value of that building lies in its integration with the landscape of surrounding nature. In other words, can anyone imagine if Egypt has NOT nominated the Giza pyramids, or China has NOT nominated its Great Wall to be listed?

As the purpose of identifying and listing World Heritage Sites is to raise the awareness of the sites' cultural importance and significance in human's history as much as protecting them from demolishing, a much effective nomination process should be developed to ensure justified selection of the humanity's significant cultural products that the 'World' considers as its 'heritage'; for example, a process can be suggested that differentiates between nominating sites according to their significance in the humanity's cultural formation, which would be the responsibility of a selected international interdisciplinary group or committee; and on the other hand, the acceptance of beholding states parties to take responsibilities of the nominated sites' safeguarding.

B) The Conflict of Conservation

"Environments change. A sudden disaster may destroy a city, farms will be made from wilderness, a loved place is abandoned, or a new settlement is built on an obscure frontier. Slower natural processes may transform an ancient landscape,

or social shifts cause bizarre dislocations. In the midst of these events, people remember the past and imagine the future."

(Lynch 1972, p.6)

The main intention in conserving 'monuments' is clearly set out in *Article 3* of *The Venice Charter*; that is to safeguard them as 'works of art' and as 'historic evidence'. This makes the most obvious role of the WHC to enhance and encourage different state-parties to carry out their responsibilities in the safeguarding and conservation of the global heritage.

Ever since the earliest issues of World Heritage Documents, intangible factors that could threaten WHSs have been considered; as the WHC states: "*The cultural heritage and the natural heritage are increasingly threatened with destruction not only by the traditional causes of decay [tangible], but also by changing social and economic conditions [intangible] which aggravate the situation with even more formidable phenomena of damage or destruction*". This awareness yet raises another related conflict that is whether the monument is just the physical building or piece of art, or does it also include the accompanying intangible meanings, values, memories, and experiences? In other words, if the physical appearance is considered as the cultural context, which it really is, would it be considered as an outstanding heritage if separated from its content?

Although *The Venice Charter* (ICOMOS 1964) stressed the inseparability between monuments, their history, and their settings³⁸, the first attempts to conserve cultural heritage clearly adopted the easy way of approaching the problem; concerning only the physical conservation. Yet, the conflict of tangible vs. intangible conservation through the World Heritage documents passed through a journey of understanding the crux of cultural heritage conservation. Perhaps such conflict started with an inaccurate definition of 'cultural heritage' by the WHC (UNESCO 1972) that states that monuments, groups of buildings, and sites that are of outstanding universal value(s) are to be considered as 'cultural heritage'; the reasons of having this approach can be better understood when considering that UNESCO's efforts in World Heritage conservation were mostly carried out by architects and archaeologists.

³⁸ See *Article 7* of the Charter in (ICOMOS 1964)

2.3.3. THE DEVELOPMENT STAGES OF THE CHARTERS

ICOMOS adopted twelve international charters; starting with *The Venice Charter*³⁹ in 1962. *Figure 2* shows the map of ICOMOS charters in a chronological arrangement related to other related world heritage regulating documents, such as: the resolutions and declarations of ICOMOS symposia, the charters adopted by ICOMOS national committees, and other international standards; one of which is the most important document on world heritage, *The World Heritage Convention*.

The stages that ICOMOS charters passed through show the increasing awareness of the role of intangible sides of heritage. These stages can be explained as follows:

The first stage was the announcement of the concept of conserving universally outstanding heritage, and the international responsibilities towards such heritage. That was through *The Venice Charter 1964*. This step was followed by some efforts discussing particular ways of treatment within WHSs, such as ICOMOS resolutions in 1972 and 1975, Declaration of Amsterdam, and European Charter of the Architectural Heritage in 1975.

The second stage was not a great evolution from the first concept of the world heritage, but still *The Florence Charter* (ICOMOS 1982) introduced the concept of preserving a tangible alive heritage; historic gardens, that is continuously renewable, and thus in need of a special treatment in conservation.

The third stage was a step further into the details of technical treatment of tangible archaeological remains by announcing the *Charter for the Protection and Management of the Archaeological Heritage* (ICOMOS 1990), that separated the archaeological sites into a category that needs special care in excavations as well as conservation. The importance of this stage lies in the resultant concept, which is that cultural heritage might not simply mean archaeological remains.

After the ICOMOS Declaration of Human Rights in 1998, in 1999, a greater awareness of the intangible sides of heritage started to show in the

³⁹ The International Charter for the Conservation and Restoration of Monuments and Sites, known as *The Venice Charter*, is considered as the baseline document cited for international conservation philosophy and practice to date. (see Rodwell, 2007)

ICOMOS charters, which is considered as the fourth stage in the charters' development. *The Charter on the Built Vernacular Heritage* (ICOMOS 1999) stressed the right of all communities to maintain their living traditions, where the Charter concerned mainly the preservation of the traditional and natural ways by which communities house themselves, which include intangible aspects as much as the tangible appearance they might have. In the same year, 1999, ICOMOS adopted the *International Charter on Cultural Tourism*, which, although being considered as a managing-actions charter, also dealt directly with the users and their intangible attitudes within WHSs.

The fifth stage of development is highly activated since the year 2003, when ICOMOS focused the scientific symposium of its 14th General Assembly on the preservation of social intangible values of monuments and sites. ICOMOS, as a result of the symposium, dedicated its efforts to considering intangible values (memory, beliefs, traditional knowledge, and attachment to place). Also, in October 2003, UNESCO adopted the *Convention for the Safeguarding of the Intangible Cultural Heritage* (ICHC). Then, the *Xi'an Declaration on the Conservation of the Setting of Heritage Structures Sites and Areas* came in 2005 to consider the social and spiritual practices, customs, traditional knowledge, and other intangible forms and expressions as part of the heritage setting to be conserved.

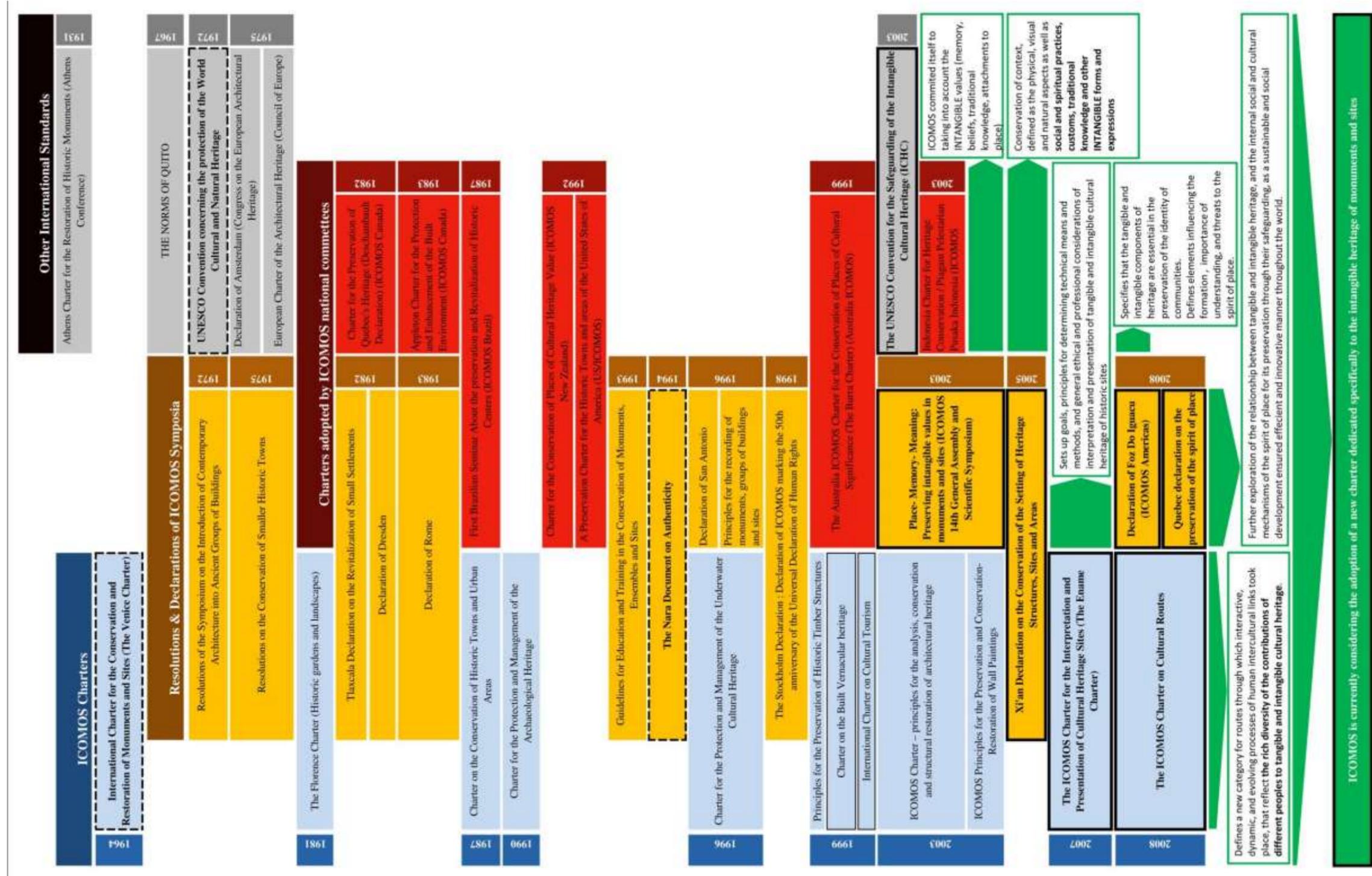
These efforts produced *The ICOMOS Charter for the Interpretation and Presentation of Cultural Heritage Sites*, known as *The Enane Charter* (ICOMOS 2007), which is the first Charter to explore the importance of interpretation of cultural heritage to users, and not just protecting the physical look. Later in the year 2008, a further step was taken into the conservation of intangible cultural heritage when two declarations were announced, the first was the *Declaration of Foz Do Iguacu* and the second was the *Quebec Declaration on the Preservation of the Spirit of Place*, which declared the importance of preserving the 'spirit of place' as an efficient and innovative manner leading to a sustainable and social development throughout the world.

As a result of this development of concept of cultural heritage preservation, *The ICOMOS Charter on Cultural Routes* (ICOMOS 2008) came to light. The Charter defines routes through which interactive,

dynamic, and evolving processes of human intercultural links took place, that reflect the **rich diversity of the contributions of different peoples to both tangible and intangible cultural heritage alike**. This took the concept of heritage conservation further beyond the 'pickling' of certain remains in time, to a maintenance of interactive cultural stories of shared culture. This should also affect peoples' perception of cultural heritage from just valuable remains that must be protected, and thus served, to an essential part of their daily life that means to form their identities and further more foster/strengthen the unity between different communities by preserving their shared routes of cultural communication.

An awareness of the importance of intangible sides of cultural heritage is growing day after day. As the efforts concerning heritage conservation during the Twentieth Century targeted mainly the conservation of the tangible sides of sites, the Twenty-First Century will foster the preservation of the intangible sides of cultural heritage to ensure better sustainable and social development within healthy and rich cultural interaction between different communities.

Figure 2. 5. Charters' map (by the author)



- Note that the 1999 Burra Charter is the third revision.

Although ICHC has entered into force since April 2006, this did not completely solve the problem of conserving the cultural heritage content of WHSs; this conflict calls for more integration between both the ICHC and the WHC and not dealing with them as two separate conventions of two different cases. Thus, it is expected that the cycle of development of WH documents would repeat itself again; exploring methods and techniques of preserving intangible heritage, as happened with the tangible heritage conservation previously. In such a process, discussing the use of digital technologies, mainly virtual, mixed, and augmented reality applications, might be worth studying for the good of narrating the stories, meanings, memories, and experiences of cultural heritage sites.

2.4. WH CONVENTION VS. ICH CONVENTION: SUPPLEMENT OR CONFLICT?

The *Convention for the Safeguarding of Intangible Cultural Heritage* (hereinafter referred to as the *ICH Convention*) was adopted, in 2003, to safeguard intangible heritage of groups and individuals within concerned communities; to ensure its respect; to raise both the local and international awareness of its importance; and to establish a foundation for international cooperation and assistance for its conservation.

2.4.1. THE ICH CONVENTION AS A CULTURAL HERITAGE NEED

The ICH Convention, as stated in its content, has been initiated as a response to particular cultural heritage needs (See UNESCO 2003). This section of the Thesis discusses whether these needs are newly evolved or they are un-solved problems of the WH Convention due to a lack of implementation strategies and/or tools. This is done through a discussion of the three main needs described in the ICH Convention's introduction.

A) The Need for Supplementing Existing Agreements

"Considering that existing international agreements, recommendations and resolutions concerning the cultural and natural heritage need to be effectively enriched and supplemented by means of new provisions relating to the intangible cultural heritage."

(UNESCO 2003, p.1)

Positively, the ICH Convention aims to recover the tendency towards tangible heritage shown in the WH Convention, whether that was intended or not. Although the latter calls for preserving 'cultural' heritage that, according to the definitions and descriptions clarified in Chapter One, above, no doubt includes both the intangibles as well as the tangibles as two faces of the same coin, still many deficiencies exist in the WH Convention due to the emphasis it puts on the conservation of historic monuments particularly as of outstanding value in themselves.

Thus, one of the main issues raised by the ICH Convention is the need to enrich and supplement the existing international agreements regarding intangible cultural heritage conservation, which reflects two main problems; the first is the previous ignorance of intangible cultural heritage; and the second is the still existing division of cultural heritage into tangible and intangible, and accordingly, treating them separately.

"Considering that it is essential... to adopt new provisions in the form of a convention establishing an effective system of collective protection of the cultural and natural heritage of outstanding universal value"

(UNESCO 1972, p.1)

Comparing between both considerations stated by the two conventions, it is noticed that a relation between the 'outstanding universal value' description as a condition for the inscription of WHS, and the lack of consideration to intangible cultural heritage, might have been recognized by the ICH Convention, where the superlatives; the oldest, the biggest, the best, and even the worst, that are usually used to describe WHSs, are not particularly the best way to consider many of the intangible aspects of cultures that mainly depends on celebrating the diversity rather than emphasizing competition. Hence, and if the WH Convention basically aimed to establish an effective system to collectively protect 'the' cultural heritage, a question should be raised here of whether there was a requirement for a new convention, or was it the WH Convention that needed modifications and/or clarification, particularly concerning the definition of cultural heritage?

B) The Need for Instruments

"...no binding multilateral instrument as yet exists for the safeguarding of the intangible cultural heritage."

(UNESCO 2003, p.1)

Rather than just preserving the historic remains in such a way that, sometimes, creates barriers between the people and their local inherited cultures, a lack of strategies that consider cultural heritage conservation as the maintenance and management of inherited cultural activities practiced in heritage places (in a way that provides continuity through generations and sustains the community development), is one of the main reasons for UNESCO's adoption of the ICH Convention.

This need highlights deficiencies in the *Operational Guidelines* as well as the *Convention* itself; as the former is UNESCO's document for the implementation of cultural (and natural) heritage conservation, concerning the provision of suitable instruments that considers intangible heritage conservation. But still, the question raised here is whether this need required a new convention, or simply a revision to the *Operational Guidelines* instead; as a convention still needs implementation guiding principles after all, and does not, normally, provide implementing instruments by itself.

C) The Need for Raising ICH Awareness

"Considering the need to build greater awareness, especially among the younger generations, of the importance of the intangible cultural heritage and its safeguarding."

(UNESCO 2003, p.1)

Intentionally or not, the WH Convention has resulted in emphasizing the importance of the tangible historic remains at the expense of the intangible sides of cultural heritage, which showed the need to raise the awareness of the intangible cultural heritage importance in the heritage conservation process, for better sustainable development, of any society, group, or even individuals.

But still, as the WH Convention states that: "*The States Parties to this Convention shall endeavor by all appropriate means, and in particular by educational and information programmes, to strengthen appreciation and respect by their peoples of the cultural and natural heritage defined in Articles 1 and 2 of the Convention*" (UNESCO 1972,[Article 27] p.13) it is obvious that the *Convention's* deficiency, regarding the intangible heritage conservation, lies mainly in its definition to the 'cultural heritage'.

Thus, the next section of this Chapter compares the targeted heritage to be conserved by the two Conventions, WH Convention and ICH Convention, in order to highlight the common interests as well as the dissimilarities between them.

2.4.2. WHAT TO CONSERVE?

World Heritage Convention is, obviously, more general in its scope than the ICH Convention; as it targets both cultural and natural heritage of outstanding universal values. But, as the former is not within the scope of this research, the focus here is just on the cultural heritage and the two conventions intended to conserve it.

A) Conserved Heritage under the WH Convention

The conserved World Heritage targeted by the WH Convention is identified by both the definition of 'cultural heritage' in *Article 1* of the Convention; and the selection criteria in the *Operational Guidelines*, which clarify what to be considered for inscription on the WHL.

The Convention classifies 'its' *cultural heritage* into three categories: monuments, groups of buildings, and sites; the first two categories 'clearly' target material historical remains, meanwhile the third category, sites, implicitly exceeds the built environment; as sites, whenever inhabited by man, normally are not just its buildings, but the peoples living and using the place as well. This category is singled out by being considered as of having outstanding universal value from aesthetic, ethnological or anthropological points of view, which are all related to societal evaluation compared with the 'history, art or science' significance used for evaluating the first two categories, which sound more scientific, or 'academic', to the general public.

Furthermore, in assessing the Tentative List's sites for inscription on WHL, Selection Criterion VI backs the implicit content mentioned above; by letting the chance for sites that are associated with 'events', 'living traditions', 'ideas' and 'beliefs', which are all intangible, to be inscribed on the List. Although the Committee considers that this Criterion should 'preferably' be used in conjunction with other criteria, it still happens that some sites are inscribed only on the basis of this Criterion; such as the *Old Bridge Area of the Old City of Mostar*⁴⁰ in Bosnia and Herzegovina, *Rila Monastery*⁴¹ in Bulgaria, and the *Hiroshima Peace Memorial (Genbaku Dome)* in Japan, which is inscribed on the basis of the meanings and memories it carries⁴², and not for the significance of any material remains. Likewise with the *Independence Hall* in United States of America, which despite its importance and significant role in shaping contemporary USA, casts shadows of the Western powers dominating heritage identification; as many other places all over the globe have played similar roles in changing ideologies and policies of mankind, but are not yet inscribed⁴³.

This highlights that UNESCO's WH Convention mainly targets material/tangible outstanding historic remains, but at the same time, because they can never be separated, there is room for including sites of significant intangible cultural heritage, even if it does not contribute to the 'commonly agreed' architecturally significant heritage, but there is, still, a lack in highly activating the presence of such cultural sites on the WHL.

B) Conserved Heritage under the ICH Convention

As defined in Article 2 of the *Convention for the Safeguarding of the Intangible Cultural Heritage 2003*, intangible cultural heritage is defined as the practices, representations, expressions, knowledge, skills⁴⁴, and, most

⁴⁰ Although most of the historic town has been rebuilt after being destroyed in the 1990s conflict, and thus not authentic, the Committee considers it as an outstanding example of a multicultural urban settlement; representing pre-Ottoman, eastern Ottoman, Mediterranean and western European architectural features.

⁴¹ Inscribed for symbolizing 'the awareness of a Slavic cultural identity following centuries of occupation'.

⁴² The Hiroshima Peace Memorial is the only structure remaining after the explosion of the first atomic bomb on August 1945.

⁴³ Suez Canal and high dam in Egypt can be clear examples of reshaping the modern Middle East ideologies in their time; but their absence from the List, whether intentionally or not, works on marginalising their role, as many other sites, from one generation to the other.

⁴⁴ Including instruments, objects, and artefacts.

importantly from this thesis' point of view, it includes the 'cultural spaces' associated with communities, groups, and individuals recognized as part of their cultural heritage; which emphasizes the in-escapable mutually influencing relation between the space and its occupying intangible forms of cultural heritage for providing communities with a sense of identity and cultural continuity.

The same Article classifies the ICH, which it relates to the already existing international human rights instruments, into the following domains:

- Oral traditions and expressions⁴⁵;
- Performing arts;
- Social practices, rituals and festive events;
- Knowledge and practices concerning nature and the universe; and
- Traditional craftsmanship.

This thesis considers Article 3 of the ICH Convention, that states very clearly that: '*the convention may not be interpreted as diminishing the level of protection under the 1972 WH Convention for properties with which an item of the intangible cultural heritage is associated*', as carrying an incorrect message that cultural heritage sites may not be associated with 'any' intangible cultural heritage, or the possibility of treating both aspects of heritage, tangible and intangible, separately; which, still after the recognition of the intangible cultural heritage conservation importance, reflects the UNESCO's division of heritage into 'heritage', then 'intangible heritage'.

2.4.3. HERITAGE SAFEGUARDING AND THE NEED TO MERGE THE TWO CONVENTIONS

The Convention shows an insensibility to the relations between tangible and the intangible aspects of cultural heritage of the inscribed WHS, which could result in the loss of cultural identities of these sites; as for many WHSs, the care for preserving the built heritage mainly targets the attraction of more tourism that brings in more income, and thus accompanying promoting strategies result in changing the original sense of place to a more attracting touristic environment, rather than emphasizing the preservation and development of local cultural activities for the sake of

⁴⁵ Including languages.

achieving a more sustainable development of local communities (the negative influences of such approach is further clarified in *Chapter 4*).

On the other hand, 'safeguarding', under the ICH Convention, emphasizes the importance of applying various measures for ensuring the viability of the intangible cultural heritage that identify, document, protect, enhance, and promote such intangible aspects through education, which help their revitalization and transmission from one generation to the other (UNESCO 2003, *Article 2*). Although the ICH Convention targets the previously mentioned intangible cultural aspects, regardless of whether it is accompanied by built heritage or not, the implementation of its measures on WHSs is essential for ensuring the proper safeguarding of heritage that maintains the continuity of the different cultural identities; as it is previously explained throughout *Chapter 1*, above, that built heritage by itself does not represent cultures.

CONCLUDING REMARKS

Since the built heritage is basically a result of cultural activities and practices of a specific civilization⁴⁶, whether demolished or still present, this thesis claims that intangible cultural heritage should never be neglected in any inscribed cultural WHS. Thus, the safeguarding tools adopted in the ICH convention should be included within the WH Convention, strengthening and enlarging the presence of listed sites representing *Criterion VI* on the *Operational Guidelines*. This would emphasize the identification, documentation, research, preservation, protection, enhancement, transmission through formal and non-formal education, and revitalize the various aspects of intangible cultural heritage associated to 'every' inscribed site on the WHL.

The Operational Guidelines- while they consider the ICH Convention- still need to develop implementation tools for ensuring the safeguarding of WHS' associated intangible cultural aspects, while also managing the process of change of its sites. This must be done in a way that such intangible aspects are always keenly interpreted and carefully presented throughout any new additions to any of the sites. This notion will be

⁴⁶ As emphasized in Chapter One above.

investigated in the following chapters of this thesis for the purpose of suggesting a series of general guiding principles for managing the interpretation of cultural heritage through architectural changes occurring at cultural WHSs.

PART II

CASE STUDIES

- Chapter 3:** Acknowledging Cultural Heritage Significance- The Case of Historic Cairo
- Chapter 4:** The Perceived Heritage of Historic Cairo- A Field Survey
- Chapter 5:** Contribution of Contemporary Urban Projects to the Interpretation of Cultural Heritage Sites: The Case of Liverpool's PSDA

CHAPTER THREE

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ACKNOWLEDGING CULTURAL HERITAGE SIGNIFICANCE- THE CASE OF HISTORIC CAIRO

INTRODUCTION

As *Part I*, of this thesis, explained the theoretical conceptualization of cultural heritage, and criticized the guiding documents regulating its conservation on the globally outstanding level, *Part II* explores two live case studies of inhabited cultural World Heritage Sites in three chapters; the first two chapters demonstrate the case of Historic Cairo (HC), in Egypt, whereas the third chapter presents the case of Liverpool Maritime Mercantile City (LMMC).

This chapter verifies, and further discusses, the outcomes of *Part I* through questioning the consequences of WHS status in Historic Cairo; to provide more practical evidences on the role of UNESCO's heritage conservation influence and how it meets the public perception of cultural heritage sites, which is discussed in the next chapter of this thesis. The Chapter consists of three sections: the first section describes Historic Cairo, explains why it is chosen as a case study, and demonstrates a historical background of both the place and the conservation activities took place there, with an explanation of different conservation strategies adopted since the Ottomans' era and their influences on conservation practice and the city's public realm; the second section demonstrates the most recognized conservation efforts done in Historic Cairo; then the third section discusses the consequences of having a WHS status on the place and how it affects the significance of place.

3.1. INVESTIGATING THE HERITAGE CAPABILITIES OF THE HISTORIC CITY

*He who hath not seen Cairo hath not seen
the World.
Her Soil is Gold;
Her Nile is a Marvel;
Her Women are as the bright-eyed Houris
of Paradise;*

*Her houses are Palaces, and her Air is
soft, with an odour above Aloes,
refreshing the heart;
And how should Cairo be
otherwise, when she is **the**
Mother of the World?*

(Stanley Lane-Poole, 1902)

3.1.1. THE CHOICE OF THE CASE-STUDY

Historic Cairo was chosen as a case study, for analyzing the heritage conservation efforts against public perception of heritage, for the following reasons:

A) Its Cultural importance

Historic Cairo represents an evidence of one of Egypt's main transformation stages; changing its culture_ including change of national communication language and religion, which consequently lead to the change of its identity. This change of identity, caused by the multi-cultural emigrants resided Cairo prior to the Islamic Conquest of Egypt in 642AC, became, in itself, a form of identity to the current cosmopolitan capital city of Egypt.

Still inhabited, with such rich mixed cultural background that yet influences the life in one of the most occupied capital cities of the world, Historic Cairo offers a good case-study to well understand how peoples perceive, and interact with their cultural heritage; and how heritage can play a role in defining the identity of place.

B) Its World Heritage importance

Historic Cairo is one of the earliest inhabited cultural heritage sites/cities inscribed to the WHL⁴⁷ (Listed in 1979). Also, Historic Cairo is the first inscribed site based on Selection Criterion V⁴⁸, which is 'to represent an outstanding example of a human settlement that is representative of a culture under the impact of irreversible change'. This promoted Historic

⁴⁷ City of Quito in Ecuador and Cracow's Historic Centre in Poland were the first two inhabited heritage sites inscribed on the WHL in 1978.

⁴⁸ The least represented criterion on WHL (Refer to *Chapter 2* above)

Cairo WHS as a useful case for studying the treatment of sites from such category that should represent an extreme of many other non-listed cultural heritage settlements, which enhances the generalizing of findings.

Nevertheless, choosing a case study that the researcher is already familiar with its culture, and has a hands-on experience with its communication language(s), facilitated the involvement of researcher, with his personal experience, in this research, and helped avoiding cultural misinterpretations that could have appeared if decoding different cultural context without the aid of local residents.

3.1.2. THE DESCRIPTION OF HISTORIC CAIRO?

A) The listed site

The historic core of the Capital city of Egypt, Cairo, was inscribed on the WHL, in 1979, under the name of 'Islamic Cairo', as it was nominated by the State Party. The Advisory Body's (ICOMOS) evaluation of the site for inscription considered the spread of historically rich and culturally significant buildings in different areas representing different eras of the city's rich history of the Islamic civilization and the significant architecture it left behind. ICOMOS categorized the site to be inscribed under the three selection criteria *I*, *V* and *VI*, where it [ICOMOS] noted the existence of remains from earlier epochs as well_ the Roman fortress and Coptic churches. In 2007, the name of the listed site has been changed to 'Historic Cairo' for the existence of such buildings from different eras that preceded Islam.

Under the multiple repetitive calls from the WH Committee, from the State Party, requesting a map to define the exact boundaries of the inscribed site, Egypt provided the Committee with several maps of different parts of the site; defining it into five different areas: Fustat (089-001); Mosque of Ibn Tulun, The Citadel area, and The Fatimid Nucleus of Cairo (089-002); Al-Imam ash-Shaf'i Necropolis (089-003); Sayyidah Nafisah Necropolis (089-004); and Qayitbay Necropolis (089-005)_ as shown in *Figure 3.1* below.

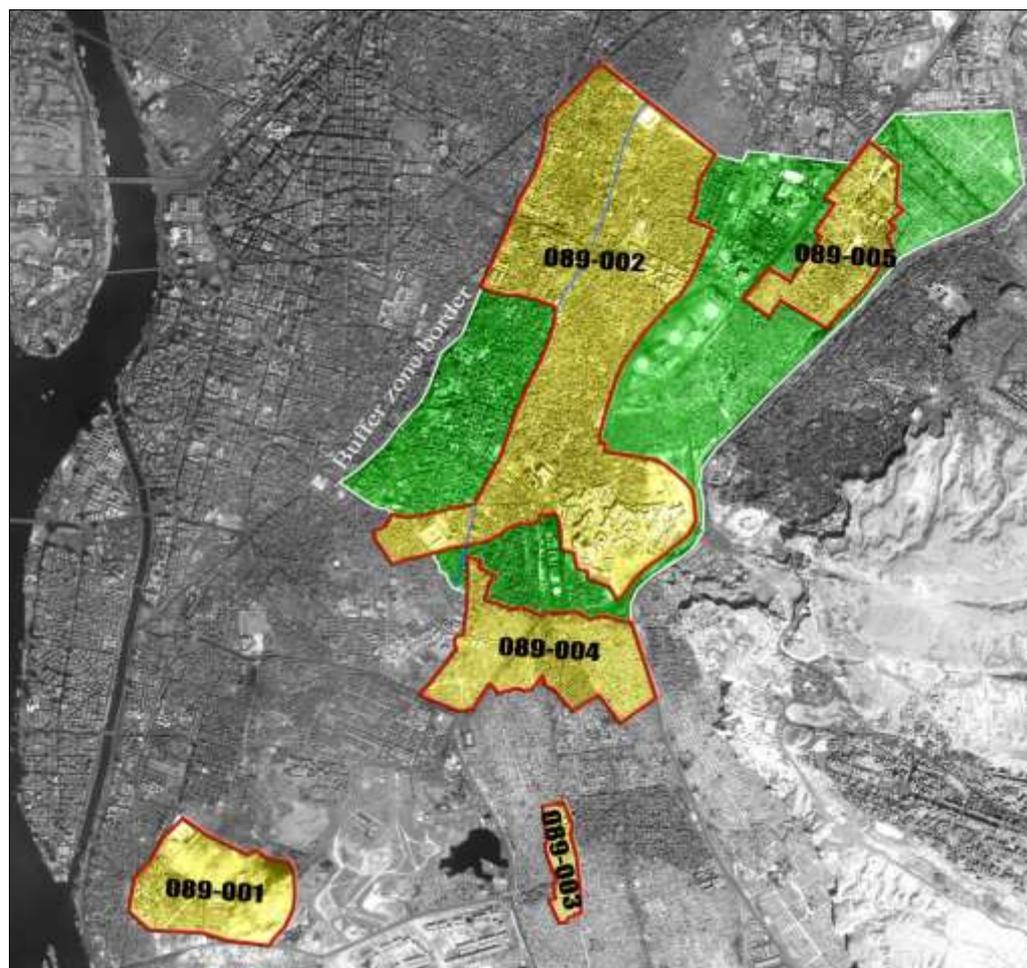


Figure 3. 1. Map of listed sites of Historic Cairo (by Author)⁴⁹

Box 3.1 Historic Cairo significance, as described in ICOMOS evaluation⁵⁰

I) Several of the great monuments of Cairo are incontestable masterpieces. Its barely pointed horseshoe arches underscored by friezes in bas relief convey an openness and rhythm to the mosque of Ibn-Tulun for which it has long been praised. The decoration of the Fatimid period is, by the choice of its elements and of their application, of decisive importance to the history of monumental Musulman [Islamic] art: at El-Azhar and Al-Hakim, various types of interlace and epigraphic and linear decor with their specifically Musulman [Islamic] characteristics were developed. Unforgettable, the Mamluk monument reign triumphant above the skyline of Cairo, the refinement of their colourful architecture, boldly defined, original and unexpected: domes with Persian arches incrustated with interlace, minarets with finely chiselled cantilevers, tall facades with pointed arches, balconies mounted on stalactites like those of the madrassa [school] of Sultan Hassan and the mosque of Qayyit Bey.

⁴⁹ Data gathered through several maps and descriptive documents submitted by Egypt to the WH Committee in 2007 (Available at: <http://whc.unesco.org/en/list/89/documents/>)

⁵⁰ Source: (ICOMOS, Advisory Body Evaluation- Historic Cairo, 1979)

V) The centre of Cairo groups numerous streets and old dwellings and thus maintains, in the heart of the traditional urban fabric, forms of human settlement which go back to the Middle Ages.

VI) The historic centre of Cairo constitutes the impressive material witness to the international importance, on the political, strategic, intellectual and commercial level, of the city during the medieval period.

B) The conflict between the two Cairo(s)

Although Al-Maqrizi (1364-1442) differentiated between the two cities_ when describing the life in Egypt in his famous book, *Khitat Al-Maqrizi*⁵¹_ now, *Misr* and *al-Qahira*, mistakenly, both refer to the whole capital city. This conflict in contemporary understanding of Cairo's history is probably due to a conflict in translation of the two Arabic names: 'Misr' and 'al-Qahira'. Historically, the two names pointed to two different areas, or more specifically, to Egypt's capital cities in four different eras. It happened that, in the translation of the used names, both names are translated as 'Cairo', which is, actually, 'al-Qahira'. This conflict is clear in the translation of the Arabic name 'Misr al-qadeema' or the old Misr, into 'Old Cairo' instead, implying having an old and then a new Cairo(s), which is not the case that happened. The ironic fact is that this conflict transferred to the current use of the two Arabic names themselves; partly because of a traditional habit of naming the capital city as 'Misr' that haven't changed, and partly because of the conflict happened in signifying the history of the two capital cities from each other in the public cognition.

The inscribed site includes the two cities, *Misr* and *al-Qahira*, both under the name of 'Historic Cairo', which is assumed, in this research, as complicating the understanding of the actual history of place, by the non-separation of the two cities. Thus, a clarification of the historic background of the capital city, now named 'Cairo', would be essential for discussing how the city is currently being conserved and, consequently, how it is perceived by the public.

3.1.3. HISTORIC BACKGROUND

In the early 600's, when Muslims were winning 'shattering victories', as described by Raymond (2000), over the Byzantines and the Sassanids in Palestine and Qadisiyya respectively, the Copts of Egypt_ a Byzantine

⁵¹ See (Al-Maqrizi, 1998 a), (Al-Maqrizi, 1998 b) and (Al-Maqrizi, 1998 c)

province at the time_ were suffering from the cruelty of their rulers, which lead the patriarch of the Orthodox Church, Cyrus, to persecute Egyptian Copts. This bad treatment to the Monophysite Copts by the Byzantines followed a long period of suffering in Egypt due to the consecutive invasions; the Greeks and then Romans, passing through turbulent times in the first decade of the seventh century when siding Heraclius in his rebellion against the emperor Phocas, then being invaded by the Sassanids' King Khosrau II, whose occupation lasted for six years of suffering for the Orthodox Egyptians before the Byzantines regain the control over Egypt in 629.

A sharp social division appeared, even in a linguistic variation, within Egyptians at that period; where Greek was the language of the urban ruling elite, while the majority of population spoke the Coptic language. This separation appeared mainly between the Orthodox and the Copts, where the climax of opposition happened when the Orthodox patriarch was entrusted civil and religious administration by the Byzantines in 631, and he imposed a very oppressive taxation over the Egyptians. All these hardships and unstable circumstances facilitated the Muslims' rapid conquest of Egypt, which was greatly supported by the deep opposition of most of the local population of Egypt to Byzantines, and their acceptance of the principles of Islam that advocated tolerance toward '*People of the Book*'⁵² from the other hand. (For further information see (Raymond, 2000) and (Al-Shayyal, 2007 a))

A) Searching for a Capital

Since the unification of Ancient Egypt in 3118 BC, and for almost 1200 years, *Memphis*_ just south of nowadays Cairo⁵³_ was the Capital of The glorious ancient country, before moving up to Upper Egypt to the South, to settle down in Thebes and Amarna, during the Middle Kingdom (Williams S. , 2009). The capital city was brought back, afterwards, to the far North of Egypt by the famous Greek king, Alexander III of Macedon, known as Alexander the Great, to take place in the city of Alexandria that he founded in 331 BC. Alexandria remained the capital of Egypt for nearly a thousand years, upto the Muslim conquest of Egypt in 641.

⁵² 'People of the Book' in Islam are the Christians and Jews.

⁵³ Distanced twelve miles from Fustat, which was thirty miles in length and 20 miles in width (Al-Maqrizi, 1998 a, pp. 380-381)

When *Amr Ibn Al'as* got the full control over Egypt, in 642, he had to decide where to rule the country from and which city would he take as his capital. *Amr*, first, was amazed by Alexandria City and already intended to reside it, when he wrote to the Caliph *Omar Ibn Al-Khattab* asking for his permission, but *Ibn Al-Khattab* ordered him not to let water barriers between the Muslims' Army and the Caliph; meaning that *Omar* can always reach them, at any time, without crossing water barriers⁵⁴ (Al-Shayyal, 2007 a, p. 29). At the same time, Alexandria was a cosmopolitan city with a strong population that might had some loyalty to the Byzantines, at that time, in addition to its unsafe location; being located almost outside of Egypt, on the Mediterranean Sea, which would have facilitated being attacked easily from the sea, where Arabs, at that time, did not have enough knowledge of sea battles yet (Raymond, 2000, p. 12). Thus, *Amr* shifted back to the strategic place, to the north of Egypt's old capital, Memphis, and next to the Roman fortress of Babylon, to build his capital city, *Fustat*; commonly called 'Misr'.

B) Fustat

*Fustat*⁵⁵, the first capital city of Islamic Egypt, contained only vacant or vegetation lands across the area from the *River Nile* on the West, and the

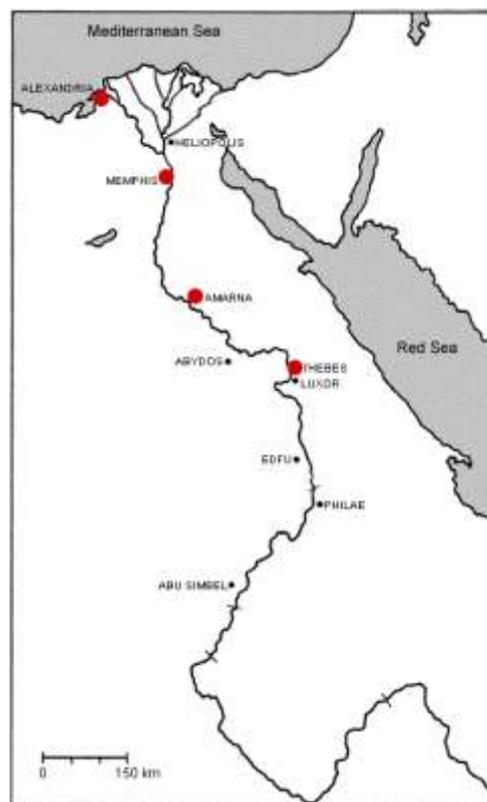


Figure 3. 2. Map of Ancient Egypt showing the locations of its capitals (modified by author) [original source: <http://www.civilization.ca>]

⁵⁴ In such a way they can always go back to their centre of ruling easily.

⁵⁵ The reason it was called 'Fustat' is assumed to be derived from the Arabic meaning of the word *Fustat*, meaning tent, because of a famous story of *Amr Ibn Al'as* leaving his tent erected in the same place where *Fustat* was founded, after he defeated the Byzantine army in Babylon fortress, and heading towards Alexandria in 641; as he discovered a bird (pigeon) laid its eggs on the top of the tent. And when the Muslims' army returned back to the same place, after taking control over Egypt, they

Mukattam Mountain on the East, with no construction other than the Babylon Fortress⁵⁶ and the Hanging Church, which were directly facing the *River Nile* at that time (Al-Maqrizi, 1998 a, p. 790).

There is a belief that a city that used to exist in Ancient Egypt at the same place where *Fustat* existed; considering evidences from remains of some statues that existed almost till the time of *Sultan Qalawoon* (Al-Shayyal, 2007 a, pp. 31-32). Most predictably, these remains belonged to the ancient great city of Heliopolis⁵⁷ (also known as Ain Shams)_ whose ruins used to extend to where the city of Fustat was founded (Al-Maqrizi, 1998 a, p. 640)_ before the Babylonians build their fortress at the heights to the South of the ancient city (demolished at that time), in the sixth century, while the fortress' name remained to refer to the whole surrounding city. Thus, Babylon, by the time of the Arabs' conquest to Egypt, was already the second most important city in Egypt, after Alexandria, as described by Al-Shayyal (2007 a, p. 33), which probably had encouraged *Amr Ibn Al-'As* to reside it, especially that it had a strategic location; being central to both Upper and Lower Egypt, overlooking the River Nile, which facilitates its connection to the South and North part of the Country. Also, being located in-between the *Mukattam Mountain* to the East, and the *River Nile* to the West, provided natural boundaries that secured the city. These reasons explain why that place was successively selected for allocating the capital cities of Egypt, starting from Memphis and Heliopolis, till reaching Fustat City itself, and clarify that the location was not selected haphazardly, but as a logic choice after the Caliph *Omar's* orders not to reside Alexandria.

gathered around the tent, which was still there, and started constructing their city (Al-Shayyal, 2007 a) and (Al-Maqrizi, 1998 a))

⁵⁶ Also, known as *Qasr al-Sham`*, meaning 'the Castle of Candles', which was originally derived by Arabs from the Copts' name 'Castle of Khemi', meaning the Castle of Egypt.

⁵⁷ Ain Shams, or *Heliopolis*, is believed to be one of ancient Egypt's great religious cities, with a great temple, or structure, that people used to pilgrimage to from all over the globe with other similar religious structures distributed elsewhere that goes back to the era of the prophet Idris (Enoch, in Bible), and were believed to be twelve structures all over the world (Al-Maqrizi, 1998 a, p. 635). And also, it has a very strong connection to the memory of Copts, as well as the rest of Egyptians, in Egypt as it was believed that Mary passed by it with Jesus, her child at that time, on their way back to Jerusalem (Al-Maqrizi, 1998 a, pp. 642-643)

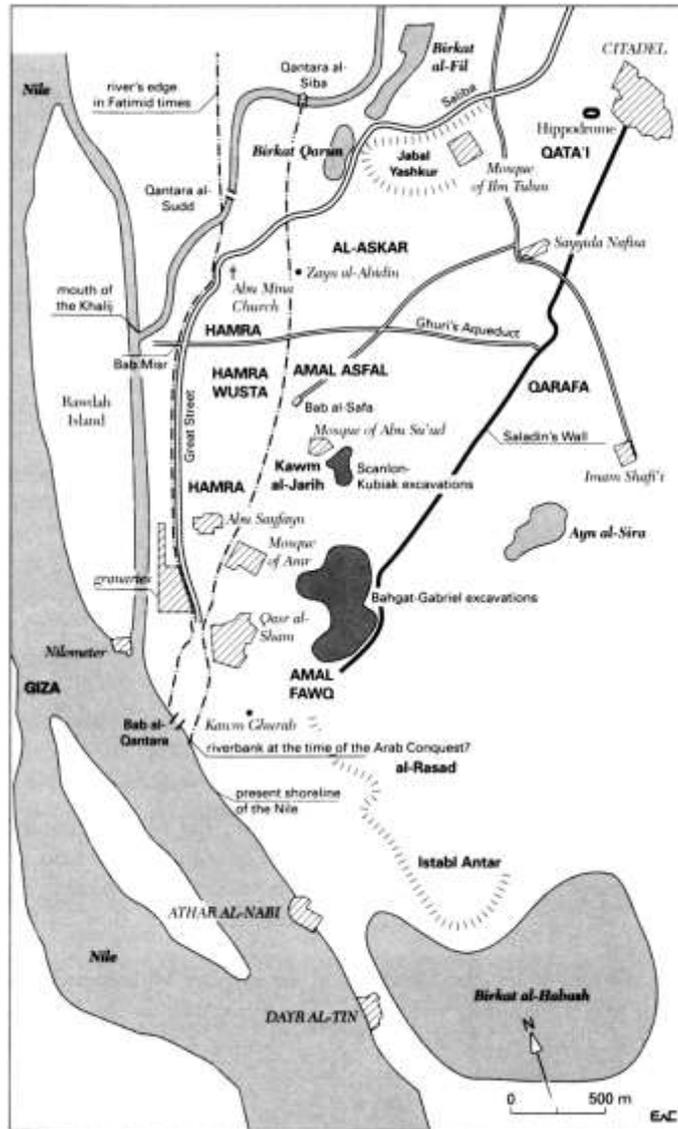


Figure 3. 3. Map of Misr [Source: (Raymond, 2000, p. 8)]

The construction of Fustat all started with the construction of the Mosque of *Amr Ibn Al-'As* and his house to the East of the Mosque (Al-Shayyal, 2007 a, p. 37). Where, according to Al-Maqrizi (1342-1442), tribes have gathered and competed on land occupation, which made Amr assign a committee of four people to allocate different tribes⁵⁸, each in a *Khitta* (a neighborhood, as defined by contemporary urban terms). The *Khittat*⁵⁹ that formed the Fustat City were: The *Khitta of Raya*⁶⁰ (a mix of people from different origins whose original tribes didn't have enough number of people to form a neighborhood, so they were gathered together under one banner to form a neighborhood), which was the nearest to the Mosque of Amr and

⁵⁸ Al-Maqrizi did not mention the criteria upon which the allocation took place.

⁵⁹ The plural of *Khitta*.

⁶⁰ Means 'banner'

surrounding it; the *Khitta of Muhra* (a tribe from *Yemen*), which was allocated to the South of *Raya*; the *Khitta of Tajeeb* (a tribe from *Bahrain*) to the South of *Muhra*; *Khitat Lakhm* (one of the biggest tribes of *Yemen*), which were allocated in three different locations_ the first was to the North of *Raya*, the second was to the East of the *Hanging Church*, and the third was next to the previous one; the *Khitta of al-Lafeef* (people from mixed tribes, all were non-Egyptians), allocated to the North from *Raya*; the *Khitta of Ahl al-Zahir* (people from tribes that remained in Alexandria for a time, then followed Amr to the new Capital after the settlement of the other tribes), which were allocated to the East of *Lakhm* in the North-East⁶¹; and more than sixteen other neighborhoods representing tribes from *Yemen, Persia, Arab Gulf, Ethiopia, Syria*, and the Romans who entered Islam. (Al-Maqrizi, 1998 a, pp. 819-824)

Al-Shayyal (2007 a) describes the city's urban and architectural characteristics of *Fustat* as having followed that of *Yemen* and the South of Arab Gulf cities, from where most of *Amr's* soldiers came, which would have characterized with a simple, if not naïve, urban structure, depending on gathering each tribe into their separate neighborhood (as described above) distanced from each other⁶². The gaps in-between different neighborhoods were usually left to be filled by future extensions till the neighborhoods fuse together in an un-planned manner. The connecting roads in *Fustat* had different widths varying from one and a half meters to a maximum of six meters, which were named after the tribes or the famous people who resided them, or after the crafts and/or trades that took place there. The houses had no windows, but small opening beneath the ceiling so that a standard man, standing on a bed, cannot see through them (Al-Shayyal, 2007 a, pp. 37-40).

The City of *Fustat* developed, like any other big city nowadays, into districts for the noble people; and others for the general public. The city was not restricted to Muslims, but there was a street near to the *Babylon Fortress* that was occupied by a group of wealthy Copts, while Jews resided a street where their yet existing *Jewish synagogue* was built. Also, *Fustat* was a destination for traders and merchants from all over the world, of whom many stayed and resided the city, and thus new districts for *Indians*,

⁶¹ This Neighborhood was connected to *Askar City* that followed *Fustat*.

⁶² Raymond (2000, p. 13) described *Fustat's* organization as camp-city like.

Moroccans, Kurds, and Iraqis were constructed (Al-Shayyal, 2007 a, pp. 52-53). Consequently, Fustat was full of markets that sold imported goods from Arabs, India, China, Europe, the Mediterranean, and North and Middle Africa as well (Al-Shayyal, 2007 a, p. 70). This variety in backgrounds and cultures enriched different industries and craftsmanship in the city, to flourish renowned craftsmanship such as in: bakeries, cobblers, carpenters, metalworkers, stone-crafts, paper-crafts, soap industries, copper industry, glass industry, copper industry, sugar industry, the pottery industry, ...etc. (Al-Shayyal, 2007 a, pp. 72-78).

The most important remark that should be considered is that *Fustat*, even after the construction of al-Qahira, was, and remained, as described by Al-Tarabeily (2003, p. 30), the city of common public, or the 'popular capital', which has been always referred to as 'Misr'.

C) Askar

In the *Abbasids*⁶³ era, a new city, *Askar*, was constructed to the North-East of *Fustat*⁶⁴, from which Egypt was run for almost a hundred and eighteen years⁶⁵— the South border of which can now be defined by the partially existing *Aqueduct Wall* of Cairo City. Al-Tarabeily (2003) describes the city of *Askar* as a suburb of the already existing great city of Fustat; where *Askar* was mainly inhabited by the Rulers and soldiers⁶⁶.

The city of *Askar* remained as the governmental capital city of Egypt till 868 AC, when Ahmed Ibn-Tulun constructed, and moved to, his new palace in *Qata'i*. At that time, *Askar* and Fustat were already attached to each other and became one, and the identity of *Askar*, as a separate city, faded away, and rather was considered as part of the greater city called 'Misr'.

D) Qata'i

Qata'i was founded by *Ahmed Ibn-Tulun*— the founder of the Tulunid interim in Egypt— who built the then new capital city in the vacant land to the north of *Askar*, where he constructed a great castle and the, yet

⁶³ The Abbasid Caliphs ruled the Islamic Empire from Baghdad, in Iraq.

⁶⁴ Al-Shayyal (2007 a, p. 42) assumes that *Askar* was constructed where the *Khitta of Lakhm* in *Fustat* originally existed.

⁶⁵ From 750 to 868 AC. (Al-Tarabeily, 2003, p. 15)

⁶⁶ Soldiers, in Arabic language, means *Askar*; and that's, obviously, where the City's name was derived from— meaning 'the city of soldiers'.

existing, 'Ibn-Tulun' Mosque, with a huge urban square separating them; was used for racing horses. The new city was divided into neighborhoods, each for a definite group of people, mostly in a similar manner of *Fustat*; gathering people from same origins or belonging to the same profession. And thus, Qata'i contained neighborhoods of groups, such as those of: Obeid Ibn-Tulun, his sons, and soldiers; Sudanese; Europeans; tent makers, ...etc. (Al-Maqrizi, 1998 a, pp. 865-902)

The city of *Qata'i* was completely burnt to earth by the Abbasids back in 904 AC (See (Al-Shayyal, 2007 a, p. 45) and (Al-Maqrizi, 1998 a, p. 865)), where almost nothing remained but the Mosque of Ibn-Tulun_ which is currently exists to the west of the *Citadel of Saladin* and the *Mosque of Sultan Hassan*. Then, the rulers returned to reside *Misr*.

E) Al-Qahira (Cairo)

The city of *Al-Qahira*, is actually the fourth Islamic capital city of Egypt, and was founded, by the Al-Mu'izz li Din Allah, the Fatimid Caliph, in 969 AC_ and that's where it got its names 'Fatimid Cairo', and 'Qahirat al-Mu'izz' (Cairo of Al-Mu'izz) from. At a particular stage of its development, *Al-Qahira* was meant to absorb the three cities: *Fustat*; *Askar*; and *Qata'i* within its boundaries (see *Figure 3.4*), but when Saladin started the buildup of the extension of the city's fortifications and constructing his Citadel on the top of the Muqattam cliffs, to the east of the city_ using the manpower of the thousands of Crusader captives from the Battle of Hattin in 1187 AC (Rodenbeck, 1998, pp. 125-126)_ the *Al-Qahira* managed to keep its identity from that of old *Fustat*, and developed independently on its own foundations; resulted in a continuous evolution of its own nature.

Al-Qahira, or Cairo, witnessed several eras that have passed Egypt, starting from the Fatimid (969-1171), Ayyubid (1171-1250), Mamluk (1250-1517), and the Ottoman then after till reaching the modernization period of Egypt started by Mohammed Ali who had full control of Egypt after arranging the Mamluks' massacre in the Citadel in 1811.

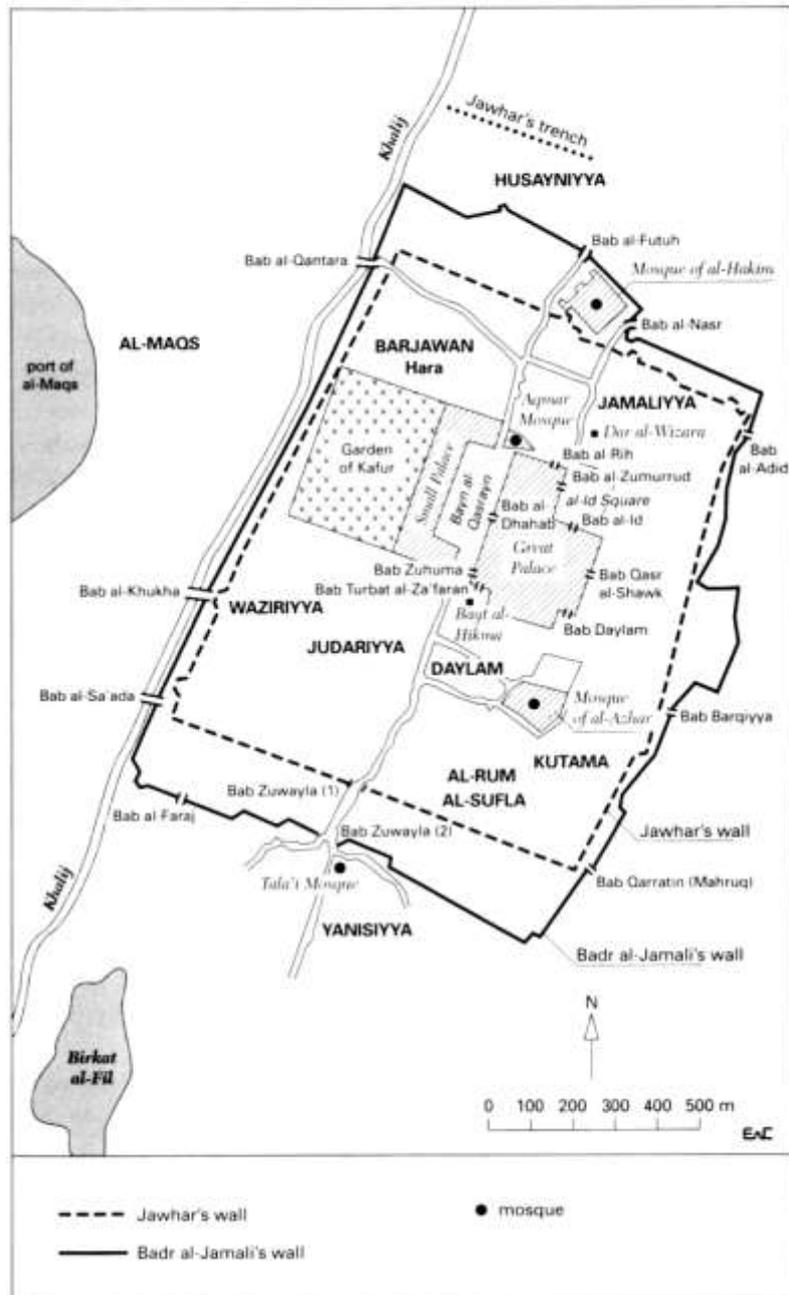


Figure 3.4. Map of al-Qahira of the Fatimid era [Source: (Raymond, 2000, p. 32)]

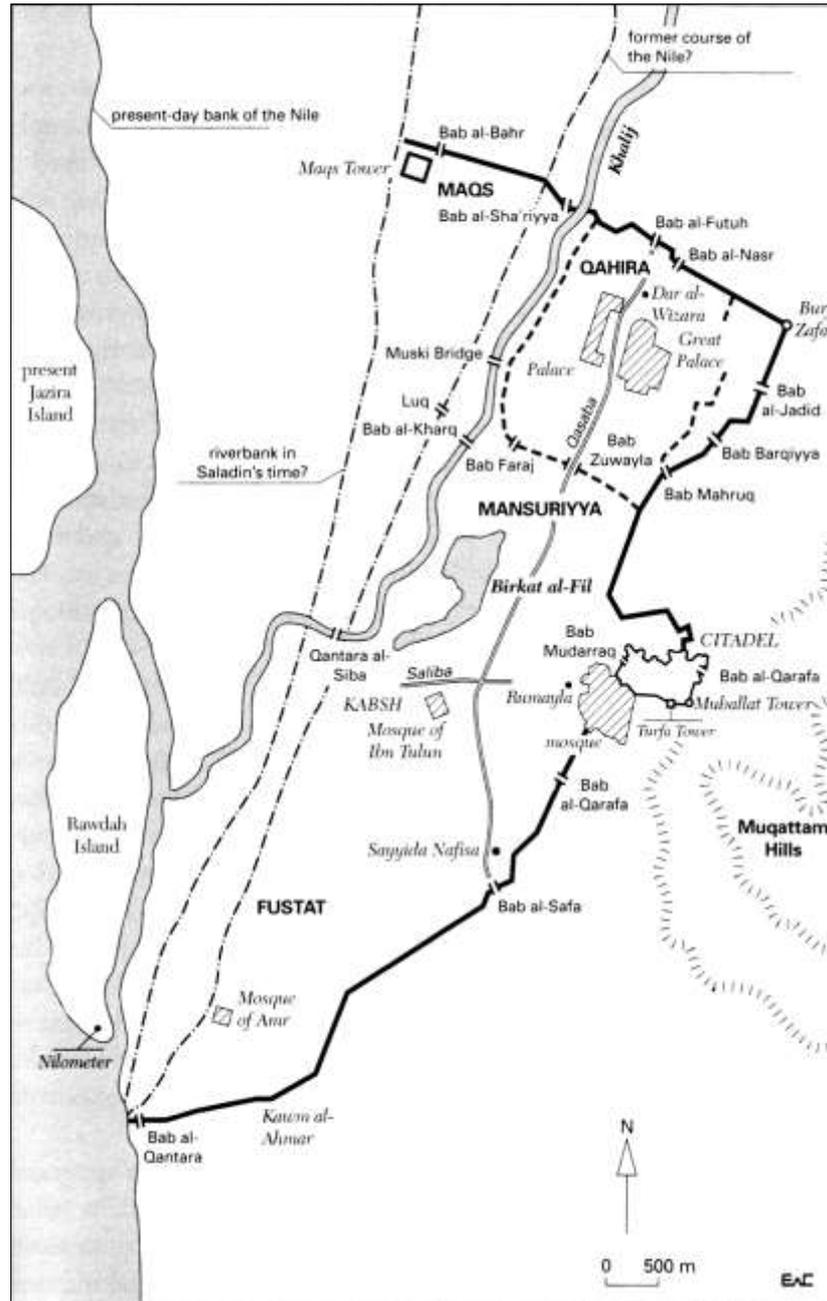


Figure 3. 5. Al-Qahira as planned by Saladin [Source: (Raymond, 2000, p. 81)]

3.1.4. 'WAQF' AND CONSERVATION HISTORY IN CAIRO

The *Waqf* was, and still is, a commonly known religious act of deeding properties, so that their proceeds would benefit a specific group of people, activity, or charitable foundation. *Waqf*, in Egypt, was of two main types; either for a public interest (*waqf khayri*, or charitable endowments)_ which is used for financing mosques, religious institutions⁶⁷, or charities and

⁶⁷ Religious institutions included schools that used to be held in mosques, which functioned for holding both religious prayers and educational

public services⁶⁸; or for a partial interest (waqf ahli, or family endowments)_ as being deeded for the benefit of family members⁶⁹.

A) Waqf in Shari'a (Islamic law)

Waqf, as a system, appeared in Islamic societies, around a century after the rise of Islam; as a 'creative' interpretation and response to Islamic Shari'a. From the one hand, *waqf* applied the base of doing good to people by donating an everlasting property for the public beneficiary, but on the other hand, some people used *waqf* for circumventing Islam's inheritance regulations⁷⁰. The founder's exact intentions from *waqf* had to be clarified in details in an endowment deed written at the time a waqf is founded. These *waqfs* were run by trustees⁷¹ who controlled the *waqf* finances, determining the needed employment, and their wages, even including his own wage_ It was the trustee's responsibility to determine the required maintenance needed for the building to keep running, which usually took place through hiring an architect/carpenter to be permanently responsible for the building's physical conservation. (Sanders, 2008)

The *Waqf* used to be established by turning immovable property, usually a land or a building, into an endowment that funds any kind of permitted⁷² activity, where the beneficiaries do not have to be Muslims. These endowments were described as the 'vehicle' for financing Islamic Societies at that time (Kuran, 2004, p. 75). During the first two centuries of the Ottoman occupation to Egypt, the Islamic courts were the main responsible for the resolution of conflicts concerning *waqf* abuses (Sanders, 2008, p. 30) on a case-by-case basis.

B) Waqf and architecture conservation

Only very few of *Al-Qahira's* big mosques and public services buildings, in general, were built or funded by the State, during the pre-modern era,

classes; where students used to gather in circles around their Shiekh (teacher) who used to sit resting his back on a column of the mosques. And columns used to be names after each teacher.

⁶⁸ One of the most famous forms of public services endowments was the *sabiel*, whic is a special purpose building providing the passers with cold water fountains to drink, from underground *sahrij* that is filled through openings on the street.

⁶⁹ (Raymond, 2000, p. 234)

⁷⁰ For more information, see (Kuran, 2004, pp. 74-76)

⁷¹ The *waqf* trustee is known as *nazir al-waqf*

⁷² Being a legal activity according to the Shari'a.

while the majority of social, public, and semi-public services, of that time, were mainly *Waqf* properties (Kuran, 2004, pp. 74, 75). However, the huge number of institutions founded through *waqf* system, is described by Sanders (2008) as one of the main reasons that made Cairo “*the most important religious, political, and cultural centre of the Islamic world*” during the fourteenth century⁷³. Such practice of activity conservation maintained, to a great extent, the currently dominating architectural and urban character of the late medieval Cairo_ after the destruction of hundreds of *waqf* buildings, it was estimated, in 1920, that 18,500 of Egypt’s city buildings were tied under this system (Raymond, 2000, p. 235), which supports the estimation of *waqf* buildings as one-half of Cairo’s buildings and monuments when the Ottomans conquered Egypt in the sixteenth century (Sanders, 2008, p. 29).

Unlike the *Mamluk* rulers, who were fond of constructing buildings (Nicolle & McBride, 1993, p. 4), the *Ottoman* governance did not care much about constructing new buildings, or changing the then existing urban fabric, as much as they greatly cared for maintaining the *Mamluk*’s monuments, especially the *waqf* buildings (Sanders, 2008, pp. 29-35), in a way that conserved the character of the city as it used to be in the *Mamluk* era⁷⁴.

C) *Waqf and the Comité*

A Committee for the preservation and restoration of monuments of Oriental art and architecture, shortly known as ‘*the Comité*’, was formed in 1881 during the British occupation to Egypt_ as a response to a preceding call made by the Archaeological Section at the Second International Congress of Orientalists in 1874. The *Comité* was composed of multi-national members: French, Austro-Hungarian, British, and Egyptian , who were concerned with the preservation of Oriental arts of Arabs in Egypt at that time (Sanders, 2008, p. 26).

Sanders (2008) claims that, although it played an essential role in preserving more than six-hundred monuments in Historic Cairo, the *Comité*, which was completely dissolved in 1952 (Sutton & Fahmi, 2002, p. 80), was one of the main reasons for the mal-functioning of *waqf* system in

⁷³ See (Sanders, 2008, p. 28)

⁷⁴ Sanders (2008) believes the Ottoman’s devotion to *waqf* preservation was mainly to keep the loyalty of *ulamaa* (the religious leaders/symbols), whose support was essential at that time.

Egypt till today; as they [the mainly European mentality] failed to understand the local history of *waqf* and how it functioned legally, socially, and economically. So, particularly by governing the *waqf Institute* established by Muhammad Ali in the early Nineteenth Century as the responsible for the mosques and religious institutions of Cairo; to work through the Comité de Conservation des Monuments de l'Art Arabe since 1881, the *waqf* system started to function differently; in a more centralized manner, where the functions of many monuments started to get lost and neglected since then.

3.2. CONSERVATION EFFORTS IN HISTORIC CAIRO

Historic Cairo is one of the most architecturally-rich capital cities in the world. This is represented in its hundreds of mosques, schools, palaces, houses, *wekalat*⁷⁵, *Kuttab*⁷⁶, public baths, hospitals, city walls and huge gates, and its significant citadel, which all exceed the six-hundred listed antiquities (SCA, 2002, p. 1) that represent the medieval Islamic civilization. Since the Ottomans' era, the interest in monuments conservation started to develop, starting from the activities of *the Comité* formed in 1881, till reaching the current existing Supreme Council of Antiquities (SCA) _ currently in charge, and responsible, for all aspects of running Egypt's cultural heritage, including: management, protection, welfare, documentation, conservation, preservation, research, and exhibiting the heritage of Egypt.

Since commence of the conservation practice in Historic Cairo, all the attention was paid to the preservation of monuments, with ignorance of the people inhabiting the place and deeply interacting, whether positively or negatively, with the historic monuments themselves. This approach resulted in a complete separation between the governmental efforts done in conservation, which appeared isolated from people, on the one hand; and the residents' response to conservation projects (SCA, 2002, p. 2). This separation has been clearly noticed through the field observation and survey carried by this research.

Fortunately, after the 1992 Cairo's earthquake that affected many monuments in Cairo, new approaches have been adopted to consider and

⁷⁵ Commercial buildings.

⁷⁶ Pre-school institutions for children; to teach Qur'an, reading and writing.

integrate people in the process of conservation in Historic Cairo (Kamil, 2002). In this section, these different contemporary efforts done for conserving cultural heritage of Historic Cairo are discussed and criticized briefly.

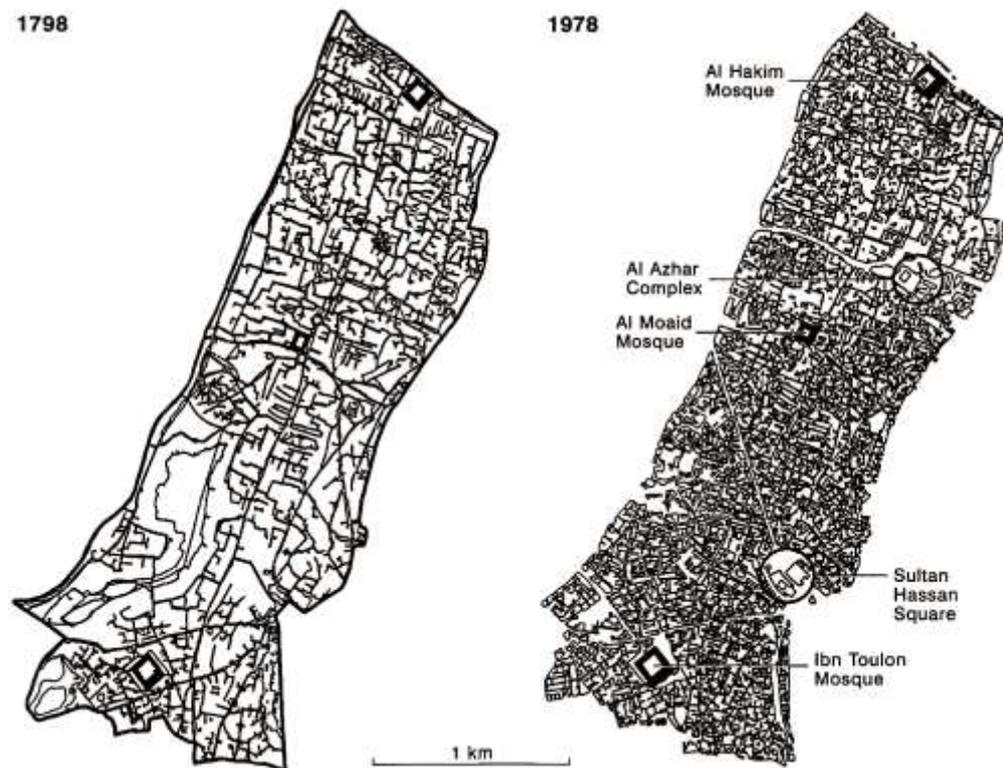


Figure 3.6. Street pattern of the Northern section of HC, 1798 and 1978⁷⁷

3.2.1. BUILDINGS CONSERVATION

A) Documentation

After the 1992 earthquake in Cairo, which highlighted the need for changing the overwhelming traditional conservation strategies in historic districts, and the need for defining new methods that provide more consideration to urban contexts surrounding monuments; including all related residential, economic, social, and cultural consequent problems. More serious steps towards scientifically managed conservation were required, and thus, the need for accurate surveys and documentation of existing historic buildings, and their exact current situation, were essential for deciding a realistic and useful conservation process and defining priorities for work to be executed.

⁷⁷ Source: (Sutton & Fahmi, 2002, p. 78)

Historically, the first documentation of Cairo's architecture was carried by *Edme Francois Jomard*, a member of the Institute d'Egypt that was established by Napoleon during the French invasion to Egypt (1798-1801). Jomard admired and highlighted Cairo's Islamic architecture; as he considered it as important as Ancient Egypt's antiquities in his contribution to the famous published book, *Description de L'Egypt* (SCA, 2002, p. 8). But no further scientific documentation of Cairo's monuments was carried out since then, until the formation of Historic Cairo Centre (HCC), in 1998, for acquiring a work-plan and deciding a methodology to preparing researches concerning the development of Historic Cairo (it should be mentioned that the borders of HC, that this Centre was concerned with, represented just one of the five listed areas defined later by the Ministry of Culture as the inscribed heritage site_ see *Figure 3.7*).

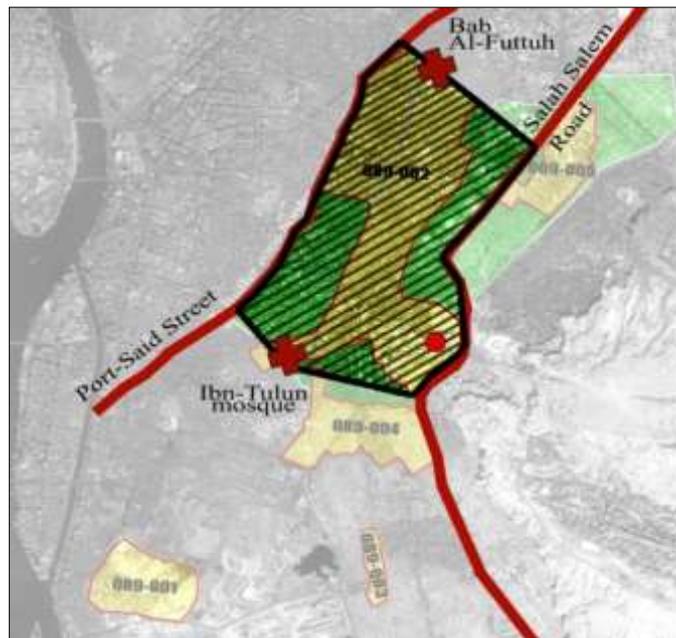


Figure 3. 7. Boundaries of Historic Cairo as defined by Historic Cairo Centre: from Bab al-Futtuh in North to Ibn-Tulun Mosque in South, and from Salah Salem Road in East to Port-Said Street in West; excluding areas 1, 3, 4 and 5 of the inscribed heritage site (the red dot indicates the location of the Historic Cairo Centre in Saladin Citadel).

But the Historic Cairo Development Project (HCDP), again, was trapped into the pit of building conservation since its early stages of documentation; The project was only concerned with gathering information and data of buildings: buildings boundaries, inter-relations between buildings, buildings coordinates, structural status, preparation of

architectural orthogonal drawings, details documentation, soil mechanics, sub-soil water level and foundations, structure stability, buildings materials and their engineering properties, and buildings photographic documentation for the purpose of building restoration (SCA, 2002, pp. 31-34).

The Centre for Documentation of Cultural and Natural Heritage (CULTNAT)_ which was established in January 2000, and asserted its physical status as a *Bibliotheca Alexandrina* institute_ supported by the Ministry of Communications and Information Technology, in 2003⁷⁸, added a new quality, with human dimension, to heritage documentation of Egypt's heritage in general, including the cultural heritage of HC. Cooperating with different national and international organizations concerned with heritage, CULTNAT succeeded in documenting aspects of the intangible heritage and social life as well as tangible heritage; they documented music, folklore, photographic memories, cinema, theater, and caricatures, as well as documenting antiquities and architecture of place, with making the information accessible for the public, and providing a much more holistic perspective of the real cultural heritage of Egypt. Although CULTNAT project still lacks being an interactive medium that allows the contribution and interaction of the general public, as in any common cultural activity, but it already represents a vital turn in the heritage perception in Egypt towards admiring intangible activities as part of the heritage to be conserved.

B) Preservation

As previously mentioned, the first building conservation steps that took place in Historic Cairo, based on methodological scientific approaches (according to contemporary perception of buildings conservation) were those carried out by the Comité. But still, with a fast growing city, many problems started to appear and aggravate all together to force the historic area into more and more suffer and deterioration, such as: the rise in underground water level; the infrastructure that cannot serve contemporary population requirements; the increase in population density; the shortage in monuments preservation; the non-appropriateness of the still existing historic urban fabric and streets to the heavy use of

⁷⁸ For more information about CULTNAT, see: <http://www.cultnat.org/> , and http://www.bibalex.org/ResearchCentres/CULTNAT_en.aspx

contemporary transportation means; and the non-managed use of historic buildings (SCA, 2002, p. 9).

Since the inscription of HC on UNESCO's WHL, the majority of conservation efforts that took place in the heritage area were for individual buildings, on a case-by-case basis (SCA, 2002, p. 10), which have all targeted the repair and maintenance of the physical appearance of these historical buildings. That was until the mid 1998, when the UNDP, in cooperation with the SCA, prepared a study titled 'Historic Cairo Development Project'⁷⁹, then the Ministry of Culture started to re-evaluate its approaches and methods used for heritage conservation, and thus, its intentions for conservation started to consider the urban spaces as well as the individual buildings (SCA, 2002, p. 23). Although the Egyptian Government put more concern into conserving heritage context, its approach still favors tourism over local community development, the approach that lead to what Sutton & Fahmi (2002) call the 'disneyfication' of the old city, which they assert is a result of adopting 'restoration' as a conservation approach for inhabited HULs.

The individual buildings conservation projects in HC included many monuments, such as: Bab al-Futuh (AD 1087), Bab Zuwayla (AD 1092), Al-Hakim Mosque (AD 990 and later), Al-Aqmar Mosque, The Katkhuda Sabeel/Kuttab (caravansary and school) , Sultan al-Zahir Barquq Funerary Complex, Sultan al-Mu'aid Mosque, Madrassa of al-Nassir ibn Qalawun, Al-Ghuri Complex, and The Sultan al-Mansur Qalawun Complex, in addition to two major revitalization projects run by the United Nations Development Program (UNDP), in Gammalia quarter, and the Aga Khan Trust for Culture (AKTC), in Darb Al-Ahmar district in Historic Cairo, in addition to its newly established development project of Al-Azhar Park.

3.2.2. DEVELOPMENT PROJECTS

A) Azhar Park⁸⁰

The Azhar Park, on the east border of the listed WHS, and on one of the main and longest roads of Cairo, Salah Salem Road, is a project of the *Aga Khan Trust for Culture* (AKTC), which aimed to develop and upgrade the

⁷⁹ This was the start of HCDP, which was the reason for forming the HCC mentioned earlier.

⁸⁰ The Azhar Park project will be discussed in more details, for its contribution to the contemporary interpretation of traditional architectural and spatial heritage of HC, in the next chapter.

B) Al-Darb al-Ahmar Revitalization Project

The once one of the economically vital districts of Cairo, al-Darb al-Ahmar , located outside the southern walls of Fatimid Cairo and goes back to the beginnings of the Eleventh Century_ connecting the walled old palace city with Saladin’s Citadel_ lost its economic importance by the 1950s and 1960s; as the rise of large-scale industrialization lead to the diminution of small-scale workshops and enterprises’ (such as those which al-Darb al-Ahmar’s economy was based upon) contribution to the city’s economy (El-Rashidi, 2004). The deterioration of the district’s conditions linked to poverty, poor services and infrastructure, rising ground-water level, and lack of public open spaces, accompanied with the bad maintenance of both the district’s huge wealth of monuments and, most importantly, its traditional housing buildings, guided the AKTC’s Historic Cities Support Program’s (HCSP) choice of their, almost, biggest challenge of revitalizing the Darb al-Ahmar district as a follow up to their project of Azhar Park.

Al-Darb Al-Ahmar (ADAA) Revitalization Project worked on five different sectors of place development (DAR, 2008):

- **Employment:** including creating permanent employment opportunities, training locals, and counseling services.
- **Health:** including the application of a health insurance scheme for skilled workers and their families, providing medical/health awareness campaigns, executing women health program, providing health-care services for the elders, and executing a working child program for raising the health awareness of ADAA children.
- **Education:** including literacy improvement classes (especially for women), improving cultural and social skills through cultural activities, events, and exhibitions, providing childhood development training sessions, providing vocational training courses (e.g. filing and computer training courses, and carpentry training workshops), and providing ADAA with a library that offers books, encyclopedias, and electronic references, as well as organizing cultural and leisure trips for children to visit historic sites and touristic visits.
- **Environment:** cleaning solid wastes (in cooperation with other NGOs), organizing awareness campaigns, and upgrading open-spaces.
- **Building preservation:** including the rehabilitation of houses, and the preservation of historic public buildings, which provide excellent opportunities for vocational training and raising skills programs for residents.



Figure 3. 9. General layout of Azhar Park, Ayyubid Wall and Darb al-Ahmar Projects [source: (Bianca, 2004, pp. 86,87)]

C) The UNDP rehabilitation plan

The 1997 UNDP Historic Cairo conservation plan is claimed to be based on, and a continue to the work done on, the 1980 UNESCO plan that only remained a 'paper project' and never put into action (Sutton & Fahmi, 2002, p. 81). The Plan included 4km² of the listed heritage site; from the Bab El-Futuh gate in the north to the Ibn-Tulun mosque in the south. The Plan divided the mentioned part of the heritage site into five zones of different characters: the *Heritage Corridor*, including nine monuments' clusters located along al-Mu'izz, Bab-al-Wazeer, Gamalia and Saliba Streets; the *Institutional Corridor* along the Azhar Street, containing Azhar Mosque, Azhaar University, Hussein Hospital, wholesale commercial activities and business offices, and linking the old city to downtown; the *19th Century Corridor* along Mohammed Ali Street that contains many 19th century buildings and represents an artistic culture of that era with what it contains of folk music and shops that sell musical instruments; the *Community Zone* to the east and south of the historic site, where the low-income residents of HC live next to their area of employment; and the *Transformation Zone* in the west side of the HC site, which is under rapid character transformation due to their mix use as being near to the downtown of the Greater Cairo city (UNDP, 1997).

The UNDP framework plan consisted out of four principle planning themes: *Realizing Urban Integration* between the five different site zones; *Flexible Distribution of Uses and Activities* within each of the zones; *Improving Accessibility* to Historic Cairo via applying a hierarchy of roads of four different traffic levels; and distinguishing an *Urban Form* for each of the five site zones. Although the framework considered the five zones as a one whole urban body of the historic city that all need to integrate to maintain the liveliness of the place, the UNDP project turned to, just, concentrate on the Heritage Corridor section of its plan, and more specifically on the Mu'izz Street development.

The project confronted many objections from the local community, whom were never involved in the decision making of any of the project stages, unlike Darb al-Ahmar Project, as they considered the site development as favoring the tourism over their needs, which raises an important question of whether the tourists can be a target of building up a heritage conservation plan, or not? Of course, any heritage site would aim to attract

tourism to increase its income, but are 'tourists' really part of the heritage place?

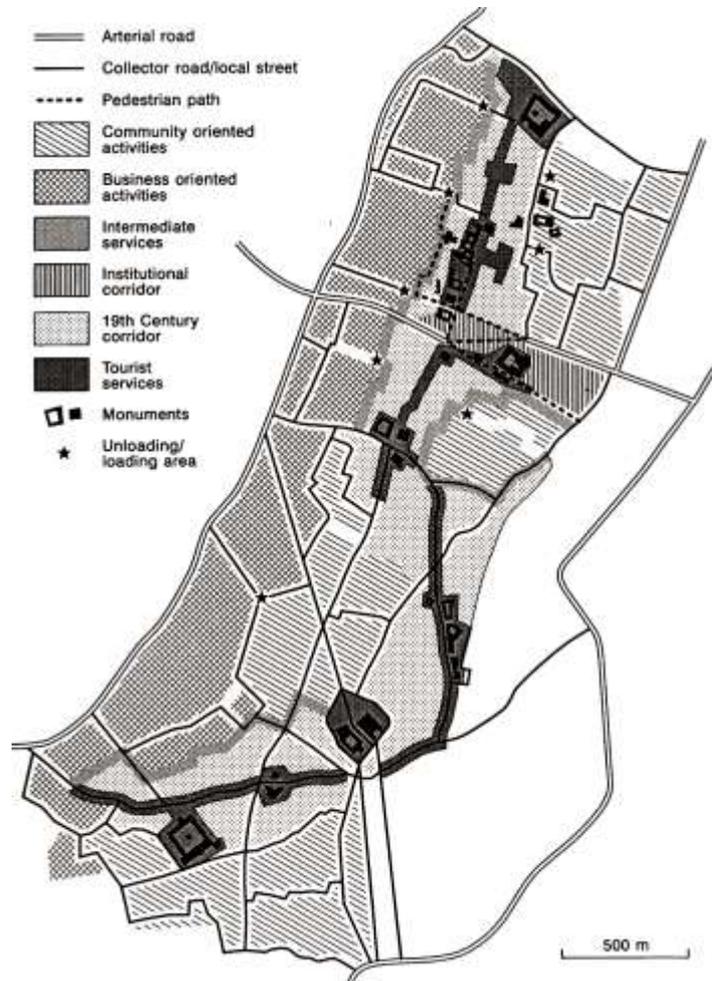


Figure 3. 10. UNDP rehabilitation plan, 1997 [After (Sutton & Fahmi, 2002)]

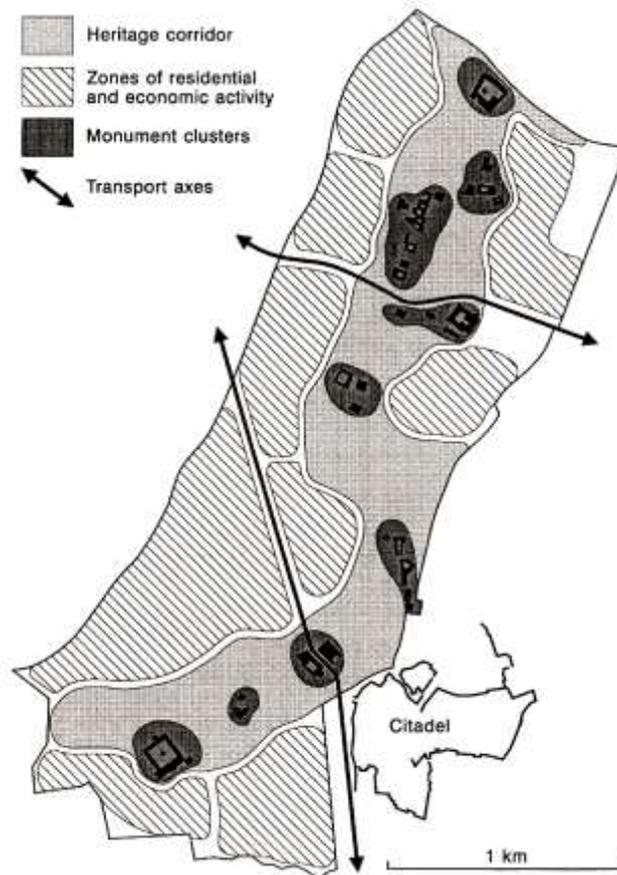


Figure 3. 11. Heritage corridor and monuments clusters- as proposed by UNDP plan [After (Sutton & Fahmi, 2002)]

3.3. CULTURAL HERITAGE INFLUENCE AND THE CONSEQUENCES OF WHS STATUS IN HC

Historic Cairo has been, and still is, influencing, not only the culture of contemporary Cairo, but also the identity of the city and its inhabitants in general, which appears in many tangible and intangible cultural communication media.

3.3.1 ARCHITECTURAL INFLUENCE

The dominating physical Islamic architecture character of Historic Cairo, sure, has influenced many architects' perception of the city's image. Despite all the efforts that have been exerted towards Westernizing the Cairo, still the Waqf system succeeded to conserve massive numbers of

monuments in Cairo by keeping them functioning through time, in a way that maintained a whole district in a continuous living heritage status that, with no doubt, preserved a character for Cairo for long centuries, where the physical image integrated the social functioning of place. This combination and consistency of character throughout time emphasized Historic Cairo's architectural spirit as representing the city's traditional appearance.

The architectural influence of HC appears clearly in the dominating character of *Korba* district, in the *Baron Empain's* evolutionary urban project of Modern Heliopolis in the early twentieth century. *Korba's* character set up a new architectural style, known as 'new Islamic', which has been influenced to a great extent by, and tended to recreate the spirit of, the traditional architectural of HC; using the motives of its architecture, such as arches, arcades, covered alleys, and decorative patterns, with a greater emphasis on the openness of space and the inclusion of green public areas, which is still one of the most beautiful districts of Egypt to date.

Also, more recent contemporary examples of reflecting HC's spirit onto new architectural projects, in Cairo, can be seen in the architecture of the children's cultural park near Ibn-Tulun mosque and the Azhar Park, which are both adjacent to the inscribed heritage site⁸³, as well as the new campus of the American University in Cairo (AUC).



Figure 3. 12. Korba's arcades

⁸³ Both examples will be further discussed, as examples of cultural interpretation, in the next Chapter.



Figure 3. 13. Heliopolis Palace Hotel (Currently a Presidential palace)



Figure 3. 14. Heliopolis Palace Hotel interior, showing the arched terrace recalling the traditional 'majlis'



Figure 3. 15. AUC new campus- a reflection of HC's spirit⁸⁴

⁸⁴ Source: (Asfour, 2007, p. 65)

3.3.2. INTANGIBLE INFLUENCE

The cultural influence of the spirit of HC reached far beyond the physical appearance, as it represents a very important religious symbol, having both the Azhar Mosque, one of the oldest schools of teaching and spreading the message of Islam all over the world; and the Hussein Mosque, that is claimed to contain the head of Al-Hussein, the cousin of Prophet Muhammad [PBUH], where they represent a symbolic religious destination for many Egyptians. As well, the district of Mu'izz Street, Khan El-Khalili, and Musky, yet represent one of the main markets in now a day Cairo, which strongly links the district to the local community; some of the old activities and crafts can still be found to date, such as spices' trades, and tent making.

In the fields of arts, HC represented an important influence to many artists; starting from *David Roberts* (1796-1864), whose paintings of old Cairo are still being sold all over the world, till contemporary novelists, and film makers, Egyptians and non-Egyptians, who are fascinated by the spirit of place; for example, the Egyptian Nobel Prize winner (1988) novelist *Naguib Mahfouz*, who resided the place and wrote many novels and movie scripts that investigated HC.

CONCLUDING REMARKS

In addition to its historic significance, being inscribed on the WHL brought more attention to the cultural heritage importance of Historic Cairo, both on the academic scholar and the heritage conservation levels, including governmental and non-governmental bodies. The World Heritage status of historic Cairo contributed to the raise of awareness of the public, at least the educated category of the public that is concerned with 'national identity' dilemma, searching for their roots, especially that people still find some strings of cultural links yet join them to the place and its cultural heritage and identity.

Apparently, there is a lack of an overall general vision to the enormous conservation work done to the heritage site, with an intensive concentration on the restoration of historic buildings, and a clear tendency to turning the site into an open museum for more tourism attraction, which negatively affects the sustainability of place; in the sense of protecting and

maintaining the natural continuity of culture development in place and its functioning within the local community and its influence over the communicated values that frame and form the patterns of place.

The difference between the *Waqf* approach of conservation and the contemporary approach of heritage conservation represents, to a great extent, from the thesis point of view, the difference described by Zaki Naguib Mahmoud⁸⁵ (2000) between the Arabs' principles of thinking and their equivalent principles in other cultures; as the latter, mostly, depend on studying the details to reach the general concept, while the Arabs' way of thinking depends on understanding and interpreting the existing general concepts⁸⁶ and then go down to the related details, which might vary without affecting the general concept. *Waqf* almost applies the same school of thinking; as the main concept of waqf is to maintain the activities, which is beneficial to either the general public or to a specific group of people. Such aim of maintenance, of course, required a continuous maintenance and conservation of the buildings where the activities take place, or which provide the funds for running such activities; like, for example, maintaining a commercial building that funds the education expenses of a specific group of students. For conserving these buildings, the details of conservation methods could have varied, according to a case by case basis, without affecting the main concept of conservation of activities. Although, Waqf played an essential role in preserving HC on its existing form for hundreds of years, in the meantime, neither the Waqf Ministry contributes, directly, to the conservation practice in Egypt; meaning to be part of a committee that has an input in the decision making process concerning the conservation practices taking place, nor the Waqf, as a system of conserving the monument through maintaining its function, is applied.

In Historic Cairo, although all the restoration activities that have been taking place there had a great impact upon the preservation of the historic monuments and fabric of the place, a greater loss of the real heritage of the place, or the intangible, has been increasing, day after day, due to the lack of interpretation and not linking the place to all its heritage

⁸⁵ Zaki Naguib Mahmoud is a contemporary Egyptian Philosopher and writer.

⁸⁶ For the Arabs, their general concepts are mainly imposed by religion and traditions.

landscapes⁸⁷, which even decreased the feelings of belonging within the inhabitants themselves. And for the visitors, due to the lack of information about the *Historic Urban Landscape* of the place, all the preservation activities, other than ADAA, mainly focus on producing attractive places, in touristic sense, rather than a heritage-based culturally-interpreted place. The danger lies in the ever-changing social values of the place, which endanger Historic Cairo's real heritage, if not successfully interpreted.

⁸⁷ for example: architectural, urban, social, cultural, and functional

CHAPTER FOUR

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THE PERCEIVED HERITAGE OF HISTORIC CAIRO- A FIELD SURVEY

INTRODUCTION

Architecture, buildings, and spaces have their language and vocabulary that carry and communicate meanings. According to Lawson (2001), understanding the meanings and concepts carried by buildings might be ambiguous to common people, similarly as in the case of reading a text in a non-familiar language. In order to fill in the gap between the architects' perception of place and that of the public, this chapter investigates the public perception of built heritage; to figure how people 'read' heritage places, and what factors affect their perception of place. Also, examples of contemporary interpretations of the place's heritage through contemporary buildings designs are analyzed in order to examine buildings' methods and capabilities to communicate cultural meanings.

This field study utilized two research methods: the site personal observation, which included informal (unstructured) interviews; and the questionnaire, which was carried out both onsite and through emails/online link. For proceeding the data analysis and coding, more readings and historic literature analysis was required for a better understanding/identifying of the used codes, and thus leading to more realistic (grounded) classification of codes under relevant concepts that are compared at the end to those emerged from the previous literature and documents analysis shown above in Part I of the Thesis. At the same time, as *Grounded Theory* is the main applied methodology in this research, it was meant, throughout carrying the field study, that any preconceived ideas would neither be forced on the data collection, nor the data analyses that followed_ the main aim of the study was to investigate the actualities of cultural heritage perception and effects of its conservation in real life, with no preconceived hypothesis.

Timing the field survey

The site observation and the onsite questionnaire were both held from 1st to 31st August 2008. The choice of August, in particular, to carry out the survey was based on statistical figures; where, according to the latest

available official statistical tourism records of Egypt (MOT, 2007), from 1993 to 2006, generally, August is the month of the highest record of inbound international visitors to Egypt (see (MOT, 2007, p. 36)), where in 2006, August recorded the highest average length of stay (see (MOT, 2007, p. 47)) with the highest number of visitors entering and exiting Egypt via Cairo (MOT, 2007, p. 67) and the highest occupancy rate in the main areas of Cairo during the month of August for the years 2005 and 2006 (MOT, 2007, p. 109). As well, July and August recorded the highest numbers of Arab visitors and tourist nights during the same two years mentioned above (MOT, 2007, p. 57). These statistical figures promoted August as the busiest month for tourism in Cairo, which is estimated, in general, of having an average of more than 13,500 visitors per day. And thus, it was decided that for carrying a month-long field study⁸⁸, August would be the most recommended month.

4.1. PUBLIC INTERPRETATION OF HISTORIC CAIRO

This part of the thesis applies the *Grounded Theory's* coding technique to the participants' responses to the open-ended questions, where similar themes shown up through their answers were given the same code, so that, in a later stage, related codes (themes) would form the main concepts for building up a complete vision/understanding of public perception of heritage sites. To maintain a constant and stable interpretation and coding of the responses, the analysis was repeated more than once till enough confidence that no meanings were imposed to the actual responses, and that the codes used represent the meant meanings. This section demonstrates the coding and classification of the survey's data for the purpose of conceptualizing the main themes guiding the public recognition of heritage sites. The interpretation of data mainly uses the open-ended questions of the questionnaire as the base for analysis, while using the results from the multiple choice questions, and the field observation for triangulation.

To recognize the public interaction with heritage sites, three concepts are analyzed: the public perception of heritage places; the recognition of public realm in heritage sites; and the awareness of time related to place, in Historic Cairo, as shown below_ the section division and titling is based

⁸⁸ One month was the approved time allowance given by my sponsor, the ECB, to carry out the field study outside the UK.

upon the Questionnaire's questions, the division based upon the Questionnaire's results is displayed in the 'concluding remarks' at the end of this Chapter.

4.1.1. PERCEIVING THE SIGNIFICANCE OF PLACE

A group of questions were asked to the participants in the questionnaire, in a non-linked sequence; to avoid, as much as possible, any intended guidance of the received responses⁸⁹.

A series of open-ended questions⁹⁰ were asked through the Questionnaire in order to investigate the public perception of the significance and distinction of HC as a heritage site, these questions are: "*In your opinion, what is 'Distinctive' about Historic Cairo?*"; "*If recommending a place to visit to a friend, which place in Historic Cairo would you recommend? Why?*"⁹¹; "*In your opinion, which building, street, and square of Historic Cairo are the most significant? Why?*"⁹²; "*If recommending a place **NOT** to visit to a friend, which place in Historic Cairo would you recommend? Why?*"⁹³;

From the analysis of the participants' responses, the place's significance could be coded into eleven types⁹⁴: architectural/monumental; historical; social; memorial/remembrance; religious/spiritual; artistic/inspirational; symbolic/associational; functionability; interlacement; environmental; and ecological distinctions, which are explained below. It is worth mentioning here that the 'historical' and 'architectural' importance of HC were the most

⁸⁹ See *Appendix 4. Historic Cairo Questionnaire* below.

⁹⁰ The use of open-ended questions helps receiving unguided answer rather than using multiple-choice questions, which might risk influencing the participants' responses.

⁹¹ Recommending a place for a friend to visit encourages the participant to think of a place, which might be a building, street, area, ...etc., that s/he considers as valuable (from his/her point of view), and thus the reasons s/he gives for his/her choice would represent what people consider as appreciated in heritage sites.

⁹² The question investigates the participants' interests in HC heritage site with focus on public space features.

⁹³ What people do not like in heritage places completes the whole image of appreciating a place

⁹⁴ For a sample of coding of Historic Cairo's distinction, see *Appendices 7 and 8* below

important reasons of visiting the place- according to the participants' responses to another multiple-choice question in the Questionnaire⁹⁵.

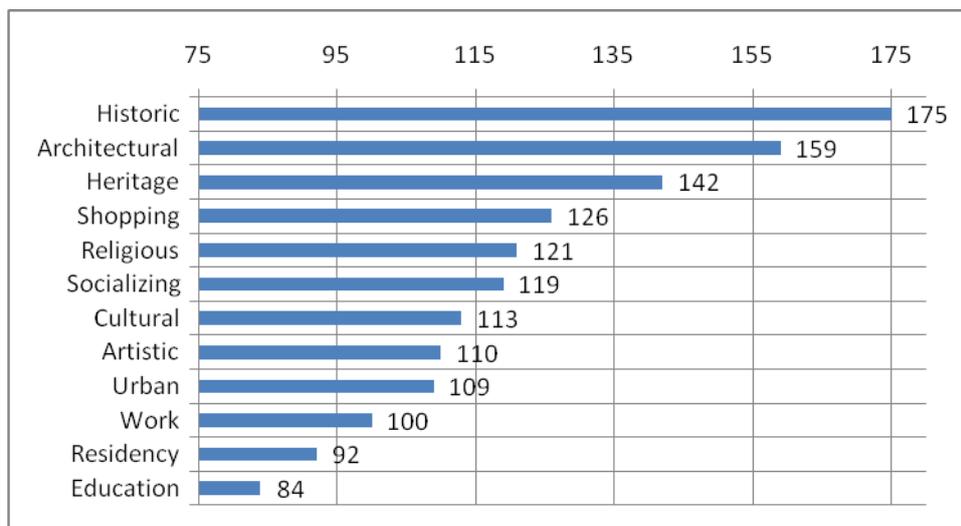


Figure 4. 1. Reasons of visiting HC (Author's work)

A) Architectural/Monumental Significance

The "architectural/monumental" distinction of HC, like most of the WHSs, is what obviously distinguishes the heritage site from its surroundings. This was clear in the responses of the Questionnaire's participants when asked about what they find distinctive in the place; although the visitors' attitude in the heritage site, according to the field observation, did NOT show much attention paid by them towards the monuments and old buildings, which were empty compared to commercial streets and bazaars of Khan El-Khalili (see Figures 4.2 a&b and 4.3 below), most of the answers highlighted the participants' awareness and appreciation of the architecture and monuments. Responses referred to 'architectural significance' using either names of particular buildings or referring to the built environment in any other way. 'Massiveness' was discovered as the much related concept to the architectural significance of place; where the existence of numerous buildings from a specific era, or the large variety of monuments representing different eras, as well as massiveness in scale of many monuments are all architectural-related significances that appeared through the responses to the Questionnaire. More discussion of the public perception of buildings will be demonstrated in the 'recognition of public realm' section later in this chapter.

⁹⁵ The participants were asked to tick, and arrange in ascending order, their reasons for visiting HC.



Figure 4. 2 a&b. Busy markets in Khan El-Khalily (no presence of historic features) [By Author]



Figure 4. 3. Al-Mu'izz street (Historically rich, but socially dead) (By Author)

B) Historic Significance

Although HC is not as old as many other historic sites in Egypt, still people consider its "historic" significance distinguishing enough to be the main reason they visit the place for (see the graph in *Figure 4.1* above). The historic sense of place was underpinned by the Questionnaire responses through the interest participants showed in the oldness of place and the different eras it passed through, showing links people make between history, time, stories, buildings and urban fabric, where history is materialized in buildings and the still existing urban fabric. Also, responses to a multiple-choice question of whether the participant considers the history of place is explained enough onsite or not: seventy-eight percent of

the participants declared their dissatisfaction of the heritage declaration, which on the one hand shows the lack of presentation and interpretation of the heritage context, and on the other hand shows how the public is interested in getting more historic information that form the general background of the place and enrich the contemporary existing meanings and values by rooting them to the past.

C) Social Significance

The "social" significance of HC was found to be one of the most important distinctions of place; the fact that people still live in the old city fascinates a lot of visitors, either Egyptians or non-Egyptians, tourists or residences. Although being inhabited by poor people in most of its districts, the authentic Egyptian social values that still exist in HC, the kindness of people and how they live, were all significances that were highlighted by the Questionnaire's participants.

On the governmental level, social aspects did not receive much of consideration in conservation plans. Most of the shop-keepers in the conserved areas complain from the over-attention paid to tourism on the locals' account. On the other hand, some non-governmental project, such as the ADAA Revitalization Project, started to focus on the rehabilitation of place through social development.

D) Memorial/Remembrance Significance

The "memorial/remembrance" significant of HC, as highlighted by the Questionnaire's responses, shows that the general public perceive the heritage 'place' as a remembered 'space' linked to memories of recipient and/or place. The Questionnaire shows that HC recalls memories from long past decades and eras with their stories of how former residences used to live; where it forms a feeling of pride for Egyptians in general. This significance distinguishes from the 'historic' significance by including stories and myths that might not even have evidences of existence in history; for example, the myths around the gate of *Bab Zuweila* (or the gate of Metwally), which is named after a hero of an old popular story with lots of myths around. Also, many visitors to HC recall the old Cairo's spirit they have in their memories through the famous *Arabian Nights* stories and the paintings of David Roberts. In memorial significance, the place communicates with previous knowledge within the visitor's mind, while the

historical significance can provide the first-time knowledge/information that astonishes the visitor.



Figure 4. 2 a&b. Al-Muizz Street between David Roberts' paintings and present

E) Religious/Spiritual Significance

Having the *Mosques of Azhar, Hussein and Amr Ibn Al-'as*, for Muslims; and the *Hanging church*, for Christian Copts, places HC as a very important religious and spiritual destination for many Egyptians from both religions. This "religious/spiritual" significance of the place is easily realized in religious events where the place is, usually, condensed and over-occupied by thousands of visitors. The religious importance is not just a result of the presence of previously important religious buildings, but also due to the historic affiliation of the place to events and persons of religious importance, such as the passage of Jesus, while in his escape journey to Egypt, by the place; and the residence of many of Prophet Mohammad's lineage and relatives in HC, whom were beloved by the Egyptians, and still are. Also, many people believe that the head of Hussein, the son of Ali Bin Abi-Taleb, Mohammad's nephew and the fourth Caliph of Muslims, is buried in the Hussein mosque, although there is no definite opinion on whether it really is or not. Moreover, HC has a long history in celebrating religious events, such as the *Hajj* (pilgrimage) journey that used to carry the Egyptian-made cover of Ka'ba, the Muslims' holy mosque in Mecca, every year, known as Al-Mahmal.



Figure 4. 3. Painting of the Hajj travelers, 700 A.D., showing the Mahmal celebration (Source: <http://www.islamfortoday.com>)

F) Artistic/Inspirational Significance

The “artistic/inspirational” significance occurs as a distinction of HC in the public opinion, although coming in a late rank as a reason for visiting the place. The cultural influence of the details of HC’s architecture is considered as outstanding. Also, social values and the lifestyle in the place were considered as inspirational as well. The inspirational influence of HC resulted in emotional connection formed between people and place; such as: intimacy, mystery, special, wonderful, glory and greatness.

HC’s artistic/inspirational significance appeared in its influence on many of the contemporary forms of arts, such as painting, novel, drama, cinema, and architecture in Egypt. Examples of such influence in literature and novel writing are the novels and short stories of the 1988 Nobel Prize winner for literature, Naguib Mahfouz⁹⁶, who wrote ‘The Middaq Alley’; ‘Between the Two Palaces’; ‘Palace of Yearning’; ‘Khan El-Khalili’; and ‘The Cairo Trilogy’, which events took place inside the historic city, where all of these works were dramatized for cinema, theatre, and television, which played an important role in capturing the lifestyle in the oldest districts of the capital city with a deep addressing of the social realism in the early twentieth century.

G) Interlacement Significance

Some significances were not mentioned in the ‘reasons for visits’ multiple-choice question, however occurred with variant strengths in the open-

⁹⁶ Naguib Mahfouz (1911-2006) actually resided Historic Cairo.

ended 'distinction' question; one of which is the "interlacement" existing in the different patterns of place; where many of the responses showed a great interest in the overlapping cultural, social, religious, architectural and urban factors of place and how they all are blended homogeneously all together. Also, one of the main significances of the place is the interlacement between the three religions: Islam, Christianity, and Judaism, represented in the Amr mosque, Hanging church, and the Jewish synagogue, existing side by side at the far south of the listed site, in what is called 'old Cairo', the position of the old Fustat City.

H) Symbolic/Associational Significance

Although interlacement and blending of cultural, and sometimes identities, signifies the place, still the singularity of great monuments gives the place another dimension of distinction, the "symbolic/associational" significance, where, for many people, HC symbolizes specific eras, such as, Fatimid or Ayyubid, or associated to specific event, such as the passing of Maria and Jesus by the place through their journey to Egypt, or the Islamic conquest to Egypt.



Figure 4. 4 a&b. Saladin's Citadel (left) and Mohamed Ali's Mosque (right), two of the Iconic/symbolic buildings of Cairo

I) Functionability Significance

Another distinction_ that I preferred not to include within the architectural significance because of its importance to the research aim_ is the '**functionability**', which is the capability of the building to keep functioning, and still being in-use till present. This significance shows the public interest in functioning buildings more than abandoned ones, where the function itself represents a point of interest for both residences and visitors, while being in a historic environment increases the distinction of the function and the place as a whole.

This significance recalls the role *waqf* played, non-intentionally, in preserving all of the still existing Fatimid, Ayyubid, Mamluk, and Ottoman's monuments and historic buildings, and most importantly, its role in maintaining the character and spirit of the whole old city for the longest time, till modernization movements took place in late Ottoman era.

J) Ecological Significance

This significance, in HC particularly, has two faces; currently, HC suffers from lack of ecological awareness, as well as all other districts of Cairo, which is mainly represented in the uncleanness of streets and buildings. Although efforts are being spent on cleaning and tidying up some of the main streets with touristic visits, the rest of the old city's districts suffer too much from pollution.

On the other hand, the Questionnaire participants appreciated the ecological solutions of the old buildings and their architecture that intelligently responds to hot climate of Cairo, through providing passive cooling techniques by introducing inner courts, *mashrabyyas*, and shades.



Figure 4. 5. The inner court of Suhaimy House in Historic Cairo

K) Environmental/Public-realm Significance

The environmental significance here must be distinguished from the ecological significance, as this significance addresses the perception of relations between different elements of the landscape of a place; buildings proportions, relation between buildings' heights and streets' widths, orientation, landmarks distribution, perception of the size of space, ...etc. Simply, it is the perception of the surrounding environment/public realm, which is discussed thoroughly in the next section of this Chapter.

4.1.2. PUBLIC PERCEPTION OF HC'S PUBLIC REALM

For its important to the architect/designer of any of the landscape elements in a heritage site, the public recognition of public realm in Historic Cairo is investigated in this section, to define how people see heritage sites, how do they read them? Do they perceive just the buildings? Or, do they appreciate whole context? Especially that the context of HC is what it has been inscribed on the WHL for.

This perception of place was questioned through number of questions through the held Questionnaire, where asking some direct questions of what buildings, streets, and squares the participants consider as the most significant in HC, and why they consider them so, and questions for investigating the participants' awareness of the provided onsite services, such as guiding signs and the presence of a visitor centre, as well as the previously mentioned questions of 'recommending and not recommending a place for a friend to visit' which demonstrate on which criteria people would appreciate and/or put public places up for representing their identity. Also, the Questionnaire raises two indirect questions to question the participants' perception of the place's needs, an open-ended and a multiple-choice, which indicate what people consider as missing in the heritage site, and how they wish to improve their spatial experience. Also, Antoniou's (1998) spatial journey through the Islamic city of Cairo is consulted; to compare between a specialist's point of view and how the common public recognize the same place.

A) How people appreciate heritage places

By asking the Questionnaire's participants to recommend a place for a friend to visit, and another place not to visit, with mentioning the reasons

for their choices, these reasons of choice could be gathered under six main concepts. The reason they are named 'concepts' here is that they include one or more of the previously demonstrated 'codes' of significance, which, according to the grounded-theory's analysis and coding process, lies in a higher level than the 'codes', which is the 'concepts' level.

The six concepts of appreciating a place are found to be: the '**properness of place**', which might indicate the physical condition of buildings and/or streets, the safety level, the well-management, the existence of sufficient services, or the affordability to visit (e.g. free or cheap entry free); the '**representativeness of place**', where many people appreciated places for being clearly representing specific eras, technologies, religions/beliefs, building typologies, or philosophies; '**being narrative**', meaning to have stories that are told through its entity or materialistic existence, which emphasizes the intangible dimension of any heritage site; '**recalling memories**', which, unlike the previous concept that deals with the capability of the materiality to tell a story, this concept concerns the influence the place puts on the visitor to recall memories, which, of course, requires a visitor with a previous knowledge or experience of the history of place; '**engagement**', where many participants preferred places where they can get engaged in any way with the place's citizens and getting to close to their social life, which can include engagement in local markets, spiritual engagement through worshipping in mosques or churches, or simply through appreciating the social engagement in-between the local residences themselves, where this concept stresses the social dimension as well as the emotional communication between people and place; and '**Uniqueness of place**', the concept which appreciate places that are distinguished from elsewhere, such as being the oldest, the biggest, the only remaining, or the first of its kind, although this concept concerns to a great extent the physical and material dimensions of the heritage places, it can also involve places providing a unique experience.

To avoid jumping into conclusions at this stage of the thesis, all threads of 'codes' and 'concepts' and how they are related and connected to each other shall be discussed and explained in Part III of the Thesis.

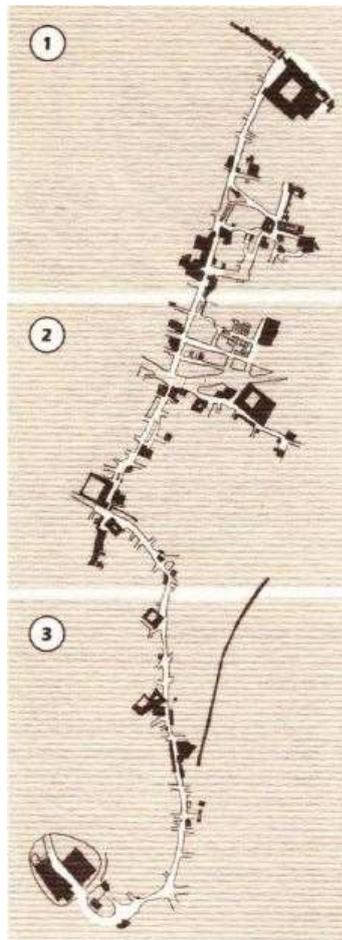
B) The perceived spatial relations of HC

Figure 4. 6. Antoniou's walk route through Historic Cairo (Source: (Antoniou, 1998, p. 36)

The inscribed WHS of Historic Cairo is composed of five separate zones, as previously shown in Chapter Three. The field study aimed to discover how much of this huge heritage site is perceived by the public, and thus, after realizing how people do perceive heritage significance, and under which concepts they build up their appreciation for heritage places, this topic draws the spatial relations of the heritage site of HC as perceived by its visitors. For such purpose, both Antoniou's journey through the place, as well as the Questionnaire Participants' selected space elements: buildings, streets and squares (open-spaces) are employed to construct an overall image of the perceived heritage site.

First, Antoniou's (1998) walk through the Islamic City of Historic Cairo, or so he calls it, was divided into three joined sections, as he describes: the section of the walk is from the Al-Hakim Mosque and the Futuh Gate at the far North of Historic Cairo till just before reaching Khan El-Khalili Street, which Antoniou calls 'the heart of Fatimid Cairo'; then the section starting from Khan E-Khalili to the Tent-makers' Street just outside Zuwaila Gate; then the third section diverts from the route of Al-Mu'izz to follow the Darb Ahmar Street, to the East from Al-Mu'izz till reaching the Sultan Hassan Mosque in South. Through this walk, Antoniou explores more than ninety of Historic Cairo Islamic monuments. It is remarked that Antoniou's walkthrough concerned a longitudinal section through only one of HC's five listed zones. Till this point, and before carrying out the Questionnaire's spatial analysis, it was unclear why Antoniou chose to divert from the most obvious/logic route he should have followed, or in other words, continued the route he was following, the Mu'izz Street.

Antoniou demonstrated what he, personally, found worth of suggesting, and encouraging people to see; he focused on historic buildings throughout his walk, but most of his selected buildings carried stories that communicated cultural dimensions supporting such selection, which emphasizes the concepts of 'narration' and 'memory-recalling' as appreciation criteria_ the selected buildings are all either of the restored antiquities works, or buildings that still maintain a good condition, which support the concept of 'properness' as an appreciation criterion. The underpinned landmarks throughout the walk were not just limited to old monuments, but also contained some contemporary spatial elements, such as 'Al-Fishawy Café', a very famous café at Khan El-Khalili, which stresses the concept of appreciating heritage based on 'engagement', as well as confirming the argument that heritage is contemporary practices based upon a selection of inherited pasts. The Questionnaire highlighted specific urban elements as the most significant (landmarks) in HC, where the Participants selected eighteen buildings (see the graph in Figure 10, above, that shows the name and percentage sample selection of each of the buildings), five streets, and five open-spaces (squares) (see map in Figure 11, below).

All the selected buildings by participants match some of the buildings highlighted through Antoniou's Walk through the Islamic City, but three buildings, which exist outside the boundaries of the previously mentioned route and do not belong to either the Fatimid or Ayyubid cities: Ibn-Tulun mosque that goes back to Qata'i City of the Tulunid era, Amr Ibn Al-'as mosque that goes back to the early conquest of Egypt in 640's A.C., and the Hanging Church, built in the Babylon Fortress that even goes back to the pre-Islamic era. (The last two monuments are not shown on the map below, as they lie in *Fustat*; to the far south of the shown map, see Chapter 3: Figure 1). Although the questionnaire targeted the whole HC inscribed WHS, the selected urban spaces, including streets and squares, also, match the route taken by Antoniou's walk, which all lies, only, within one of the inscribed zones, Zone 2: the Fatimid nucleus of Cairo (see Chapter 3 for HC inscribed zones).

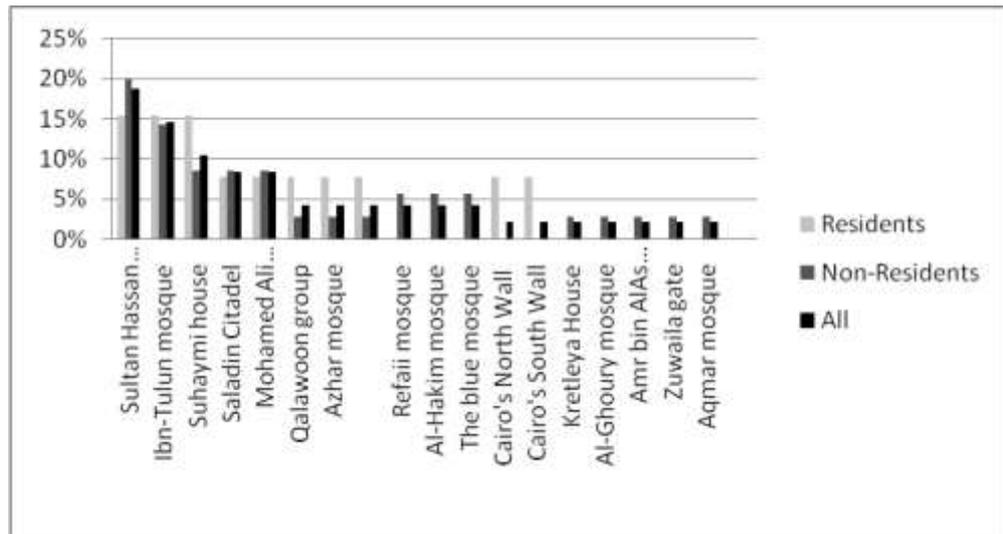


Figure 4. 7. Graph presenting the recommended buildings by the Questionnaire's participants

C) What people consider as needed in Historic Cairo

The needs of Historic Cairo that people consider as required are explored through two questions; the first was an open-ended, with no limitation to the participants' inputs, which was investigated through the open-ended question: "In your opinion, what is needed, on site, to improve the spatial experience and the visitors' perception of the place's history?"; and the multiple-choice question: "If you would suggest any of the following methods to improve the story/history on site display of Historic Cairo, which is/are the most suitable for you? (you can select more than one answer, with numbering: 1=the most important)" which provided a set of answers (suggestions for development- see Box 4.1 below) that participants could choose from and arrange according to their personal preferences. A point calculation system was set-up to arrange the development suggestions according to the importance from the people's point of view.

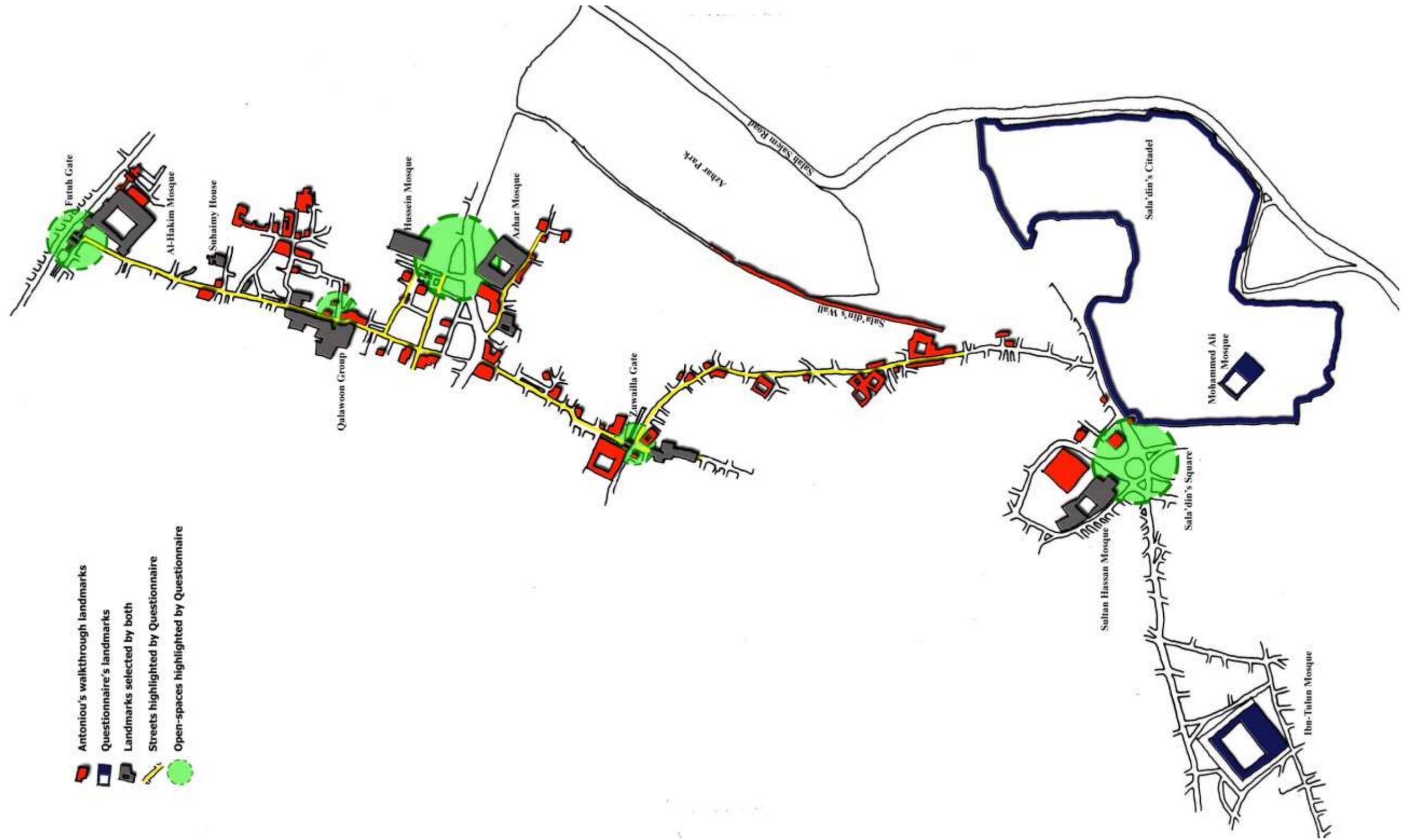


Figure 4. 8. Map of landmarks and urban features highlighted by both Antoniou's walk and the Questionnaire in HC (By the Author)

Box 4.1 The set of development suggestions offered by the Questionnaire

- using more guiding signs, with textual narration of buildings/streets' history
- more tour-guides
- building a new cultural/visitor centre on site for enhancing the history awareness
- converting an existing building into a cultural/visitor centre
- introducing live performances for revivifying the cultural heritage of the place
- using audio-visual guided tours connected to digital Navigation-systems that can be used via mobile phones or navigation portable equipments
- introducing superimposed mixed reality presentations of the place's history using kiosks distributed among several information points on site
- defining a visiting path through Historic Cairo

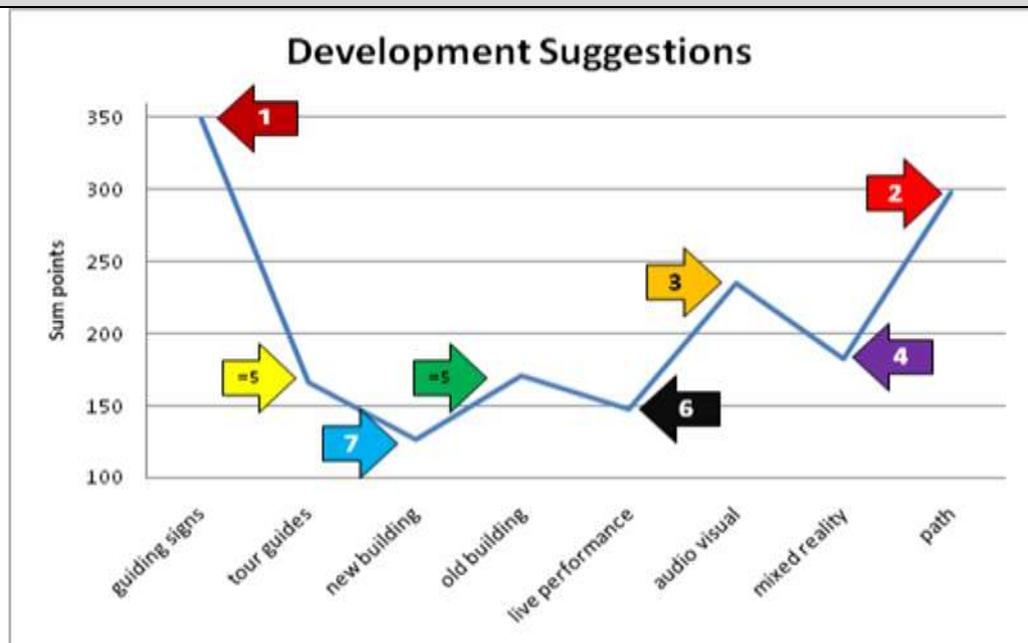


Figure 4. 9. Graph representing the preferences of appropriateness of the development suggestions, for Participants, where the numbered arrows show their order of popularity

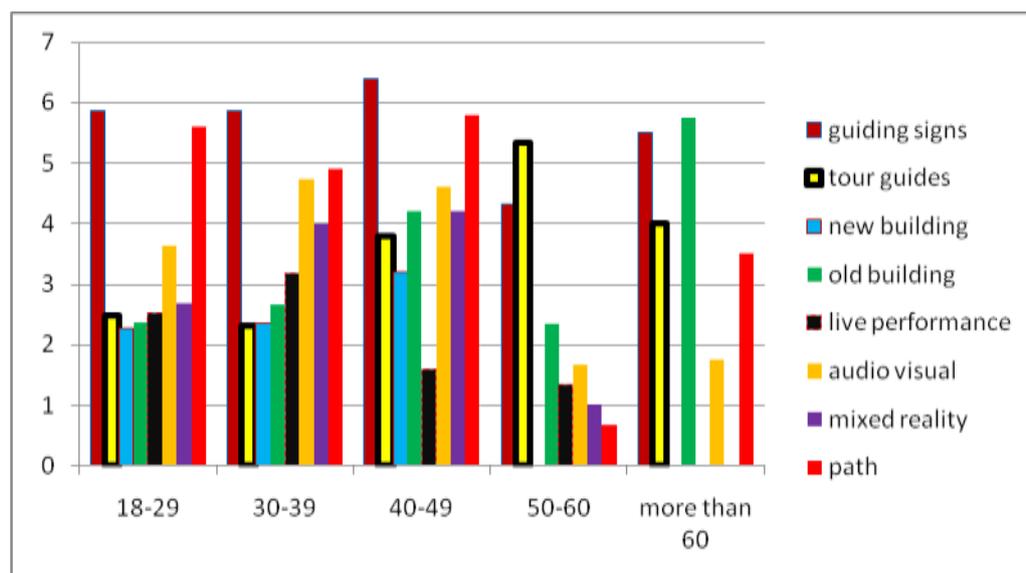


Figure 4. 10. The selected development suggestions distributed according to Participants' age groups

Answers to the MCQ show a very high appreciation to self exploration approaches to the heritage site; came as the first two preferences: the need for more interpretative guiding signs and the need for a clearly defined path (route) that, narratively, connects the heritage site. The third and fourth preferred suggestions were providing audio-visual guided tours and utilizing mixed/augmented reality in presenting the place's history, where both represent the public need for utilizing more contemporary media for communication between them and their pasts, while still having the freedom of self exploration of place. Then, comes in the fifth place, the need for more tour-guides, and providing a visitor centre (re-use of existing old building); according to the several interviews held throughout the field survey, tour-guides had a very limited input to the visitors' experience of place, where them, and the concept of having a visitor centre, transfer the heritage place into a museum, or a pure touristic destination⁹⁷, which is criticized by many of the interviewees as Disneyfication of the place, in a way that diminishes their engagement, and thus their real experience of the place's heritage; in their opinion, this, in most of the cases, would provide a fake and un-authentic experience. Live performances, meaning the tourism-oriented performances; not the live cultural practices, held the sixth preference, which shows the un-popularity of tourism-tailored activities within live cultural heritage sites. And came as a last preference, the introduction of a 'new' building as a visitor centre,

⁹⁷ This transformation is actually taking place in HC, with all the efforts being done to transform Al-Mu'izz Street into an open-museum.

which highlights the sensitivity of introducing new buildings to heritage sites, where people are usually very cautious about its effect on the overall visual image and coherence of place (later, in this chapter, examples of contemporary architectural interpretations of place are discussed).

The open-ended question resulted in coding the reasons behind the Participants' suggestions under eight main codes: narration, space-organization, social needs, services, activities, publicity/raising awareness, environmental needs, and visions for development (see *appendices*, for the coding of Questionnaire's responds).

4.1.3. PUBLIC AWARENESS OF TIME REFERENCES OF PLACE

The public awareness of the Place's time references, both historically and contemporarily, is a very important aspect that needs to be measured when studying the people's appreciation of cultural WHSs; to figure out how far people realize the different time intervals that the listed site represents, and what is it significant for, as well as linking the site's significance to the current period of time, and how does it contribute to the contemporary life and vice versa.

A) The public awareness of the history of Place

The research in this section investigates the awareness of the time-lineage of place through its history/past; first, to know what people do consider as past, or history, and to find whether the place itself succeeded in playing its cultural role in interpreting its embedded heritage or not. The research here differentiates between the historic facts-display, which is very essential to the building-up of knowledge and awareness concerning the identity of place and its formation, and the interpretation of meanings and messages that lie beyond the historic facts, and the philosophies behind actions, which can be adapted and applied in different forms.

The cultural historic awareness of the Questionnaire's participants was measured through asking a multiple choice question that asks about the historic order of Cairo City formation: Fustat, Askar, Qata'i, and Al-Qahira (Cairo), where the results show that only thirty percent of the participants were aware of the right order, while even within HC residents, seventy-one percent of whom do not know the basic history of their place. The result of this question clarifies the lack of history-display in the WHS, and not just

the lack of interpretation. This might also explain the un-awareness of the relation between Fustat (Old Cairo) and Fatimid Cairo, where thirty-seven percent of the Participants⁹⁸ did not consider the former as part of HC.

The open-ended question: "*In your opinion, what are the most important 'Historical' event and 'Historic' Character related to Historic Cairo?*" was asked to further explore the Participants' awareness of any of the historic significances of HC. The Questionnaire meant by the 'character' effective personnel that influenced the history of place, although it did not show during the pilot study before commencing the field questionnaire, the responses of 'some' of the participants showed an understanding of this question as asking for 'the dominating atmosphere' or style of the place. Nevertheless, such un-planned responses actually enriched the outcome of the questionnaire, and as the research uses *Grounded Theory* approaches, the additional information was found to be useful for the overall analysis.

The Questionnaire, as well as the interviews held throughout the field survey, showed that the awareness of the history of place is limited to commonly known simple historic events, with a very shallow awareness of details, or even the story behind the event. This un-awareness and lack of knowledge diminished, to a great extent, the admiration of common people to the historic monuments in HC, which appears in the many intended vandalism actions and encroachments, including robberies, over many of the monuments there, or, in better cases, only considering them as source of income through tourism attraction. This indicates a danger of separation between the place, people and their heritage, which raises a big question mark regarding the efficiency/feasibility of all conservation efforts taking place there.

The Participants' responses also highlighted the great confusion between the history of place, represented by events and characters, and religion. Many participants chose religious activities that are not historically-related to the place; encouraging that, is the existence of Azhar mosque and Hussein mosque, which both acquire a high position in the hearts of the religious Egyptians. This shows the danger of un-interpreted heritage sites, where individual efforts and trials for heritage interpretation might lead, or

⁹⁸ Realizing that the majority (98%) of the Questionnaire Participants were of University degrees or higher, this highlight how far less the public awareness would be.

be lead by external forces, to non-related meanings, while, by time, the original heritage might get alienated from both people and place; for example, for many people, HC is just the Fatimid Cairo, which in turn is just Khan El-Khalili and Azhar, where people go to pray and do their shopping, while relating the heritage in place to their everyday life is just meaningless.

B) Linking the Place to contemporary life

The questionnaire showed very limited responses that represent any links of the place to contemporary life. The most related personnel linked to HC is Naguib Mahfouz (The Nobel-Prize winner writer) who resided the district and intensively drew pictures of its social life in the novels and movies he wrote, another personnel is Farouk Hosney, the Minister of Culture for more than twenty years, who is, to the public, the prime responsible for conservation practices in HC. The Questionnaire showed, again, a confusion of differentiating between what is considered as history and what is contemporary; for example, Mohammad Ali (1769-1849) is, for the some, a historic character, while for the others is a contemporary character. Such confusion can be explained as a result of the unclear contemporary developments took place in HC to signify the contemporary era from its predecessors.

Targeting sustainable development that aims the satisfaction and the meeting of local community needs through getting them involved in the operation of the conservation process can strengthen the relation between the locals and their heritage; this is clear in the difference between reactions of local communities of both: Al-Muizz Street, where most of the restoration projects take place, while most of the residences complain from the updates of place that benefit tourism on their account, and the local community in Al-Darb Al-Ahmar, who seem more satisfied being involved in the conservation of their place, as part of the social development projects taking place there, which makes people feel the importance of their heritage to their lives.



Figure 4. 11. The daily needs comes before the appreciation of monuments' conservation in HC (by Author)

4.2. CONTEMPORARY ARCHITECTURAL INTERPRETATIONS OF HC

As briefly mentioned in Chapter Three, the built heritage, as well as the spirit, of HC had an influence on some of the contemporary architectural practices in Egypt. In this section, the research demonstrates and analyses cultural heritage interpretations of four contemporary architectural examples in Egypt: the Children's Cultural Park in Sayyeda Zainab, the architectural landscape of the Azhar Park, the Hilltop Restaurant in Azhar Park, and the Lakeside Café of Azhar Park. The four architectural projects were not analyzed for the purpose of comparing them to each other, but rather for investigating their different distinct approaches to heritage interpretation and their explore their contributions to the conservation of meanings and communicating with their past, as well as identifying their responses to different heritage significances discussed earlier in this Chapter.

4.2.1. CHILDREN'S CULTURAL PARK IN SAYYEDA ZAINAB

"This Project has several merits. It is truly a creative work of art and architecture. It fits in local community on two levels. First it is a positive addition to the urban fabric of the area. It reflects the spirit of Islamic architecture in Cairo. Secondly it enriches the life of the people. It offers a good example of how contemporary architecture could be put to serve limited-income

groups. The dwellers of such neighbourhoods are poor and generally deprived from proper urban amenities. This project will fill a gap in their life. Thus it will be a landmark in architecture in spirit of Islam and community service."

The Nominator's statement for Aga Khan Award for Architecture
1992 (Akbar, 1992, p. 76)



Figure 4. 12. Location of the Cultural Park

The Children's Cultural Park (completed in 1989) in Sayyda Zainab district, nearby Ibn-Tulun mosque, is considered as one of the most distinctive urban public architectural projects that serve local communities. The project won the Aga Khan Prize for Islamic Architecture in 1992, where the Project's architect, Abd El-Halim Ibrahim, is well renowned in Egypt and

the Middle East for his combination between theory and practice, and his design philosophy that integrates between authenticity and modernity.

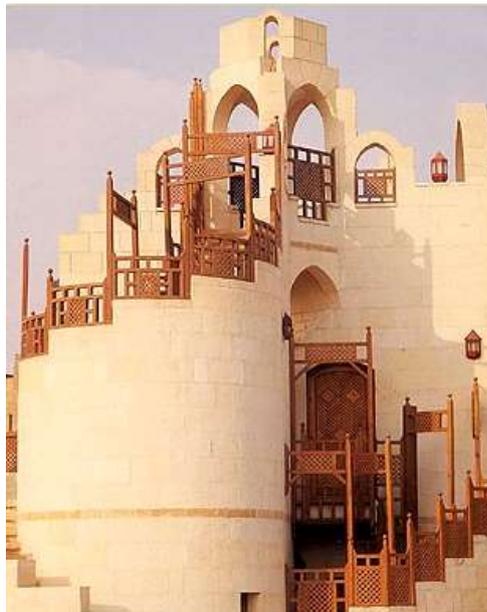


Figure 4. 13. A spiral tower in the Cultural Park⁹⁹

⁹⁹ Source: <http://www.touregypt.net/featurestories/childpark.htm>

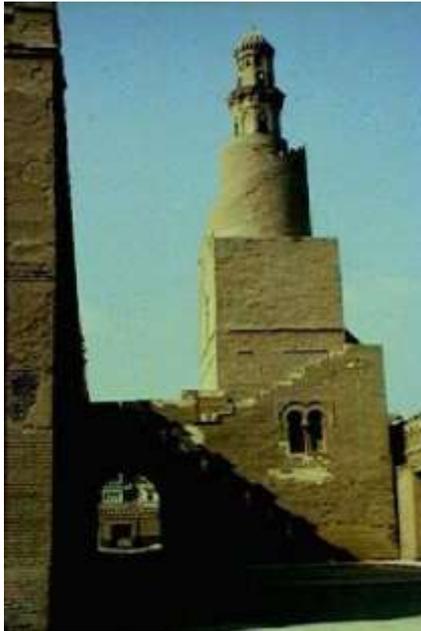


Figure 4. 14. Minaret of Ibn-Tulun mosque¹⁰⁰

The project is chosen for being analyzed here in this Chapter as it contributed to the heritage conservation and interpretation in two ways: first, not only was the architect inspired by one of the historic landmarks in the Project's district, and in Egypt as a whole, the minaret of Ibn-Tulun mosque, but he dove into the philosophy of the inherited architecture, where he tried to interpret the meanings of the used form. Realizing that form actually can carry messages, Ibrahim not only duplicated the spiral minaret into spiral towers, that resembles the ascension to heaven and the spiritual connection between earth and sky, people and their God, but also simplified the form into its basic geometry, the spiral, that he interpreted as symbolizing the growth from a point to infinity, which celebrates the main function of the Park that concerns raising cultural awareness of local children, and forms a dialogue between the inherited meanings from Ibn-Tulun Mosque and the existing site with its conserved palm trees of the previously existing Al-Houd Al-Marsood Park from the Mamluk era, to which the pattern of spiral geometries responded and respected. This does not just links the local community to one of its historic remains, but mainly it relates it to their contemporary life in a way that they can feel they are more connected to it.

¹⁰⁰ Source:
http://www.indiana.edu/~slavicgf/e103/class/2009_04_08/Mosque_Ibn_Tulun.jpg

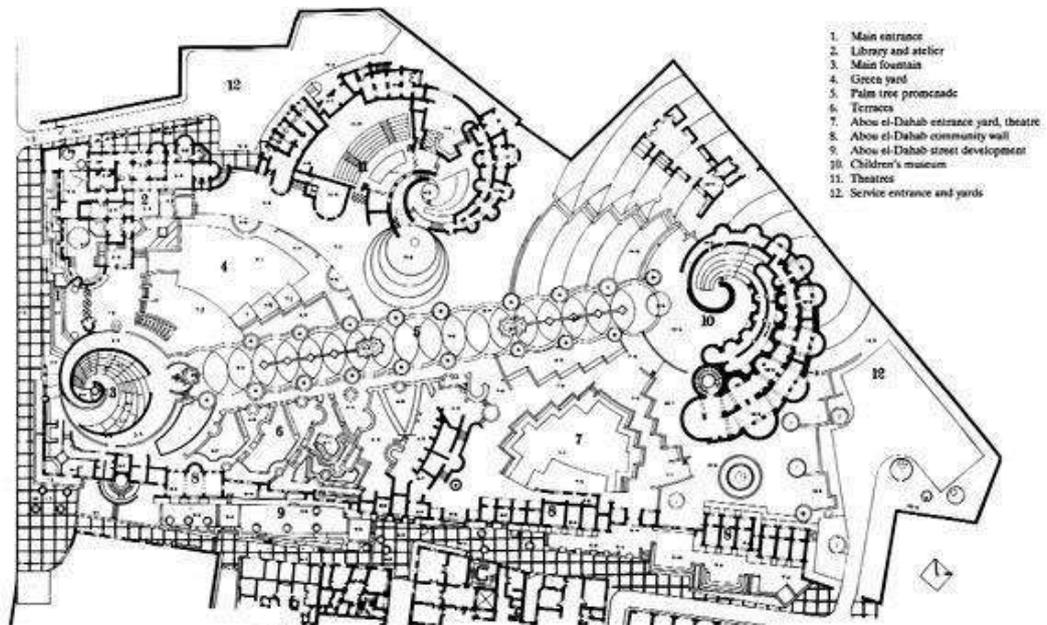


Figure 4. 15. The plan of the Children Park



Figure 4. 16. The integration between the Park and its heritage context and the creativity in adapting traditional motives to contemporary compositions [Source: (Akbar, 1992, p. 82)]

"Rarely are the general members of the surrounding community invited. For this reason, we proposed to the Minister of Culture that a community festival be held where the project's facilities could be mapped out on a large-scale, canvas model representing the geometry and configuration of the scheme. Local artists, musicians, and dancers could also be invited and propose works suggesting the scheme which could then be performed by school children from the local community."

(Abdelhalim, 1996, p. 58)

The second approach for heritage communication was achieved through the engagement of local community in celebrating the event of building 'their' Park, where being involved and consulted from the early stages of the project, which resulted in adding more local services, such as a corner café. A small mosque, a fountain, stores and workshop, were added to the preliminary architectural design of the project, the way that makes people feel that the Park belongs to them. Also, the use of stones as the building material not only provided an environmentally suitable and sustainable building material, but it also offered a meeting point carpenters, form workers, steel workers, surveyors, and architects working on traditional masonry work, where local craftsmen were always consulted on carving stone patterns applied on a full-scale built model for every detail of the park, the way that allowed innovation in executing the project. This involvement of skilled craftsmen has roots in local heritage, where this resembles, in a way, how very distinct monuments, such as the mosque Sultan Hassan, were built.

The architect's choice of analyzing the minaret of Ibn-Tulun mosque, the only spiral minaret in Egypt and one of only two spiral minarets in the world, represents a response to its architectural significance, while the architect's interpretation of its form and geometry discovered a hidden symbolic significance (the spiral geometry that symbolizes the growth process), which added an artistic/inspirational significance to the old monument. Also, the dialogue created between the old, represented in the mosque of Ibn-Tulun, and the new, represented in the Cultural Park, emphasizes the historic significance of Ibn-Tulun mosque.

To sum up, the design of the Park builds up a connection between the building (as a cultural event in itself) and the local community (receptors of culture), where emphasizing contemporary concepts in geometric forms that recalls nearby heritage icons strengthens the relation between living generations and their past, and enriches their sense of pride and belonging in a cultural celebration of architecture through stimulating children's perception of their own cultural heritage, stressing the concept of 'engagement' previously mentioned above¹⁰¹. The Project responds to the place's 'architectural significance' by considering its monuments, emphasizes the 'historic significance' by creating a dialogue between the

¹⁰¹ See (4.1.2. Public Perception of HC's Public Realm) above

old and the new treatments and use of the same geometry, and discovers the 'symbolic significance' of the form. Also, the project creates an 'inspirational significance' to the historic monument.

4.2.2. THE AZHAR PARK



Figure 4. 17. Ariel view of the Azhar Park

Located on the Eastern edge of the inscribed WHS of HC, according to description of the inscribed site, The Azhar Park still lies within the listed WHS boundaries, and overlooks the Fatimid Cairo. The Park is accessed via Salah Salem Road, one of the longest main roads of Cairo, and has a rear entrance open to the Ayyubid historic wall adjacent to the Darb Ahmar neighbourhood. The Azhar Park is considered as one of the biggest green areas inside the capital city and the only one next to the old city. All the above listed characteristics gave the Azhar Park a great importance not only as an architectural project, but mainly as a great potential for community and environmental sustainable development in the poor neighboring area.



Figure 4. 18. The panoramic view of Mohammad Ali Mosque



Figure 4. 19. The Azhar Park

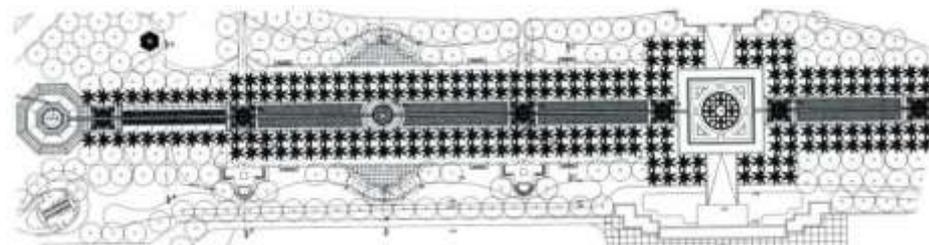


Figure 4. 20. The main spine pathway of the Azhar Park [Source: (Rashti, 2004, p. 160)]

The landscape design of the Azhar Park project, designed by Sasaki Associates and Sites International, communicates to the heritage of place in two ways: firstly, through interacting with its heritage context, starting from the choice of location, which chose to avoid being imposed into the old urban fabric of the old city, but still directly attached to it, with an overlooking view towards the whole Fatimid Cairo, with an easy access from the Capital city, which currently sets the Azhar Park as an important entrance and/or a starting/resting point to/within visiting the heritage site. Also, the spatial organization and routes orientation within the Park respected its neighbouring heritage context, for example providing

overlooking views from its buildings towards the surrounding monuments, especially the picturesque view of the Citadel of Sala'din and the mosque of Mohammad Ali, towards which, also, the main spine pathway of the park is oriented, in a way that introduced a new quality to the site's distinctions, a 'panoramic significance'.

The site of Azhar park remained unused for more than ten centuries, unless for tipping rubble from old buildings of the historic site. The Park's second approach to communicating heritage meanings was to revitalize the concept of open public spaces that historically helped gathering people together on different occasions and fostered social relations in-between local community members, as the Park currently offers an open breath to local children, for whom occasional entertainment and educational trips are organized to the Park.



Figure 4. 21. The spine pathway connects the whole park as Al-Mu'izz Street connects HC

To summarize, the Azhar Park's landscape design communicated with the surrounding cultural heritage by spatially responding to it, as well as offering entertainment open spaces for the local community that revitalizes some of the lost social roles of open spaces in HC (social significance) and recalls memories of old gardens existed long ago in old Cairo¹⁰² (memorial/remembrance significance), the way that provides a proper

¹⁰² Huge gardens of the rich used to exist in Cairo, see, for example, map of Fatimid Cairo in Figure 4, Chapter 3, above.

environment (environment/public-realm significance), inspired in its design by the spirit of HC, for people to appreciate and relate to their heritage. Also, the Park succeeded to provide an added value/significance to the place, which is the '**panoramic significance**'. Following is a further analysis of the heritage interpretation contributions of the two main buildings in the Azhar Park: the Hilltop Restaurant and the Lakeside Café.



Figure 4. 22. Map indicating locations of Hilltop Restaurant and Lakeside Café in Azhar Park

4.2.3. HILLTOP RESTAURANT

The Hilltop Restaurant, designed by Rami El-Dahhan and Soheir Farid, belongs to Hassan Fathy's school of design that revitalizes the return to local traditions in building and construction systems for more sustainable and environmentally suitable buildings¹⁰³.



Figure 4. 23. Hilltop Restaurant

¹⁰³ (Ivy, 2004)

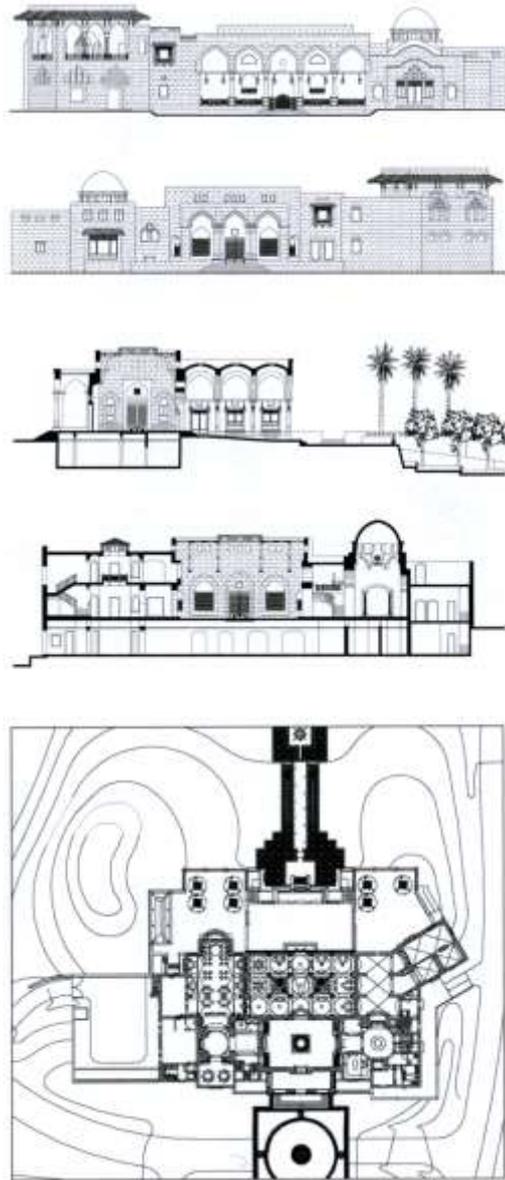


Figure 4. 24. Elevations, sections and plan of the Hilltop Restaurant [source: (Rashti, 2004, p. 161)]



Figure 4. 26. View of the Restaurant from the main spine of the Park

Figure 4. 25. The Hilltop Restaurant's forecourt [source: (Bianca, 2004, p. 108)]

The design, which was emerged as the winning design out of seven participating architectural designs from seven invited architectural practices in 1999, celebrates the environmental properness of traditional Islamic architecture, using internal courts, and covered portico that recalls the traditional *Takhtaboush* in old houses. The use of duplicates of traditional architectural elements, although can be argued as neglecting the time difference and providing un-authentic architecture, it has a high efficiency in driving people to connect the contemporary building to the historic buildings and traditional Islamic architecture of HC, by using the same architectural vocabulary, such as arches and domes of similar proportions and forms. As well, the design's approach in interacting with heritage was by employing such familiar architectural elements as

architectural vocabulary, and adapting their use according to contemporary needs (Ivy, 2004); and thus, the form would be familiar, and the use would be contemporary.

The restaurant building, which includes restaurant, exhibition gallery, tearoom areas, and public and private dining spaces, resembles the spatial organization and the forms of old houses more than those of the traditional commercial and public buildings; the use of a domed *durqa'a* entrance, alike those found in historic Palaces of Cairo, as the restaurant's main entrance, with the *manzara*, or the elevated open loggia, looking over the entrance hall, which has been added, according to Dahhan, to 'enhance breezes and to provide a touch of intimacy' to the interior space (Ivy, 2004, p. 201), as well as changing the traditional positioning of *takhtaboush*, usually overlooking an internal courtyard, to be opened out to the exterior of the building, which provides a panoramic view over the whole park as well as the Citadel of Sala'din, while using the featured shallow Fatimid arches, outlined in masonry and supported by short columns. Many other oriental elements were also utilized, such as *mashrabyia*, bay windows shaded by turned wood, *shokhshekha*, wooden lantern topped by clerestory windows, and the use of stone walls, which act as bearing walls.

The building is considered as responding to the 'architectural', 'memorial/remembrance', 'artistic/inspirational', and 'ecological' significances of Historic Cairo.



Figure 4. 27. The use of traditional takhtaboush opened to exterior and the use of characterized Fatimid arches.



Figure 4. 28. The panoramic view from the *takhtaboush*



Figure 4. 29. Traditional wood-work details



Figure 4. 30. The use of traditional majlis (seating area)



Figure 4. 31. Traditional mosaic water fountain in court

4.2.4. LAKESIDE CAFÉ



Figure 4. 32. Lakeside Café overlooking the lake

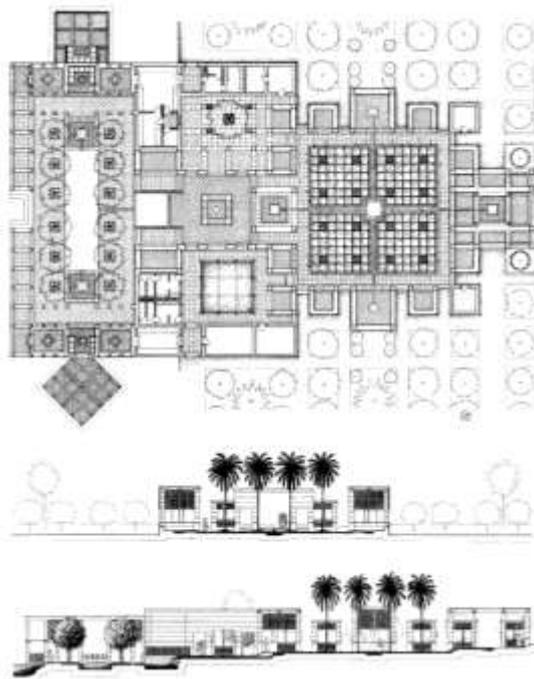


Figure 4. 33. Lakeside Café- perspective [source: (Bianca, 2004, p. 112)]

Figure 4. 34. Plan and Sections



In contrast to the Hilltop Restaurant that employs traditional architectural vocabulary to serve contemporary functions, the Lakeside Café uses more of a rational contemporary vocabulary that reinterprets the spirit of the traditional historic percept; the project revitalizes the concept of human paradise that used to be represented in Andalusian palaces through series of watercourses permeating large scale gardens.



Figure 4. 35. Lakeside Cafe- night computer rendering [source: (Bianca, 2004, p. 112)]

Serge Santelli¹⁰⁴, the architect of the Project, who defines his main design concern as to “express Islamic tradition through contemporary language”, could successfully create, through his modern cube-series composed design (see plan and sections above), a simple and modest building that carries many messages from the past and delivers them in a contemporary language. In general, his building offers, as Ivy (2004) states, feelings of enclosure and protection, which are the main combination long targeted in traditional Islamic architecture, as well as transparent aspects towards the city beyond, which is a modern percept of architecture. The design represents an abstraction of meanings and concepts that signifies the Islamic architecture, in general, and not specifically the architecture of HC. The composition of the building is more of a modern sense of an orthogonal geometry, influenced by Louis Kahn designs.



Figure 4. 36 a&b. The palm trees' inner court of the Café (left) and Abstraction of *mashrabiya* and court fountains into modern light forms (right)

This analysis claims that this design differentiates between the authenticity of form (tangibility) and the authenticity of concepts beyond forms (intangibility); where it proves that the former may vary, while the second should match and develop for the sake of culture communication and continuity of identity through generations. The Lakeside Café investigates the memorial/remembrance significance in the first place, as well as the inspirational significance of traditional architecture and environmental significance, where the building interprets the spirit of place as sensed to recall memories and feelings of traditional spaces. Moreover, the Project, from the research's point of view, extends beyond interpreting

¹⁰⁴ Santelli is a French architect, and a former student of the architect Louis Kahn.

significances (representing heritage codes in this research) to interpret and communicate heritage 'concepts' directly, where the design highly communicates the concepts of memory-recalling and uniqueness of place.

CONCLUDING REMARKS

In Historic Cairo, although all the restoration activities that have been taking place there had a great impact upon the preservation of the historic monuments and fabric of the place, a greater loss of the real heritage of the place, or the intangible, has been increasing, day after day, due to the lack of interpretation and not linking the place to all its heritage landscapes¹⁰⁵, which even decreased the feelings of belonging within the inhabitants themselves. And for the visitors, due to the lack of information about the *Historic Urban Landscape* of the place, all the preservation activities were focused on producing an entertaining place rather than a heritage-based culturally-interpreted place. The intangible heritage can be still felt, but lacks interpretation. The danger lies in the ever-changing social values of the place, which endanger Historic Cairo's real heritage, if not successfully interpreted.

This Chapter codes cultural significance affecting heritage perception into: architectural, historic, social, memorial/remembrance, religious/spiritual, symbolic/associational, functionability (ability to function), ecological, environmental/public-realm, and panoramic/scenic significances. Also, it notes that such codes/significances are controlled by specific concepts, where six concepts are highlighted in this Chapter, which are: properness of place, representativeness of place, being narrative, recalling memories, engagement, and uniqueness of place. Each concept can control and interlace a matrix of codes/significances, which will be discussed later in Part III of the Thesis.

Examples of contemporary architectural interpretation of cultural heritage were analyzed to investigate different ways architecture can respond to both codes and concepts of cultural heritage. The Chapter highlights, but does not limit architectural approaches to heritage interpretation to, the following approaches: Stressing concepts of 'engagement' between local

¹⁰⁵ for example: architectural, urban, social, cultural, and functional

society and their heritage through engaging them in celebrating the architectural work as a design and building process rather than a product; revitalizing concepts of remembrance and uniqueness of place through interpreting traditional meanings by using contemporary rational/modest language, the approach that revitalizes and communicates the spirit of place; interpreting meanings beyond form in a contemporary percept, as in the case of the Children's Cultural Park, where traditional forms can enrich contemporary life by inspiring people to develop their understanding and perception of their contemporary architectural uses, the approach that finds an appreciation to heritage as a resource people can always learn from to improve their realm; and the direct use of traditional vocabulary for a new (non-traditional) functions, the approach that revitalizes traditional architectural and building skills, including preserving local craftsmanship, which represents a very important aspect in conserving intangible cultural heritage.

CHAPTER FIVE

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CONTRIBUTION OF CONTEMPORARY URBAN PROJECTS TO THE INTERPRETATION OF CULTURAL HERITAGE SITES: THE CASE OF LIVERPOOL'S PARADISE STREET DEVELOPMENT AREA

INTRODUCTION

Many reasons led to choosing Liverpool, in particular, as a case-study of this research: Liverpool Maritime Mercantile WHS is a complex huge site (as explained later in this Chapter) that almost resembles Historic Cairo in size and complexity in many ways (although the comparison between the two sites is not the target of this study); Liverpool developed a well matured management plan that provides strategies involving stakeholders (agencies, owners, interest groups, and public) to ensure an equitable balance between conservation, sustainability and development, making it one of the best developed management plans of inscribed WHSs; Liverpool, besides achieving the WHS status, gained the title of 'The European Capital City of Culture' in 2008, which emphasizes the cultural significance of the city; Liverpool city centre's urban regeneration project, the Paradise Street Development Area (known as Liverpool One), is one of the largest regeneration projects in a WHS, besides being nominated for the RIBA Sterling Prize in 2008, which highlights the architectural significance of the project to the identity of the city.

This Chapter analyzes Liverpool Maritime World Heritage City for two main reasons: first, Liverpool heritage city represents a Western cultural heritage site, which would enlarge the scope of thesis from being a specific case study to be a study of the concept of conservation and interpretation of inhabited cultural heritage; to support the generalizing and theorizing of research findings; second, this study concerns mainly the analysis of the *Paradise Street Development Area (PSDA)*, also known as *Liverpool One*, and its response to the renowned heritage-lead management plan of Liverpool.

This study of PSDA shifts the scope of research to focus more closely on the relation between contemporary urban projects and their cultural

heritage contexts. This will allow more in-depth coding and determination of concepts guiding heritage interpretation based on a thorough study of a well recognized contemporary urban landscape project in a well acknowledged cultural WHS that has a clear vision for a heritage-lead future development.

5.1. LIVERPOOL MARITIME MERCANTILE CITY- HISTORIC BACKGROUND

5.1.1. FOUNDATION AND ORIGINS

"The Mersey, spreading and presently contracting its stream from Warrington, falls into the ocean with a wide channel, very convenient for trade, where opens to view Litherpole, commonly called Lirpoole, from a water extending like a pool, according to the common opinion, where is the most convenient and most frequented passage to Ireland;.... Its name occurs in no ancient writer, except that Roger of Poictou, who was lord, as then stated, of Lancaster, huilt a castle here, the custody of which has now for a long time belonged to the noble and knightly family of Molyneux. This Roger held, ..., all the lands between the rivers Ribble and Mersey."

(Gough's Camden's Britannia, Source: (Anonymous, 1834))

Although assumed to have been founded back in 1089, with Roger of Poicto's Castle erected around the year 1076, just after the Norman conquest (Anonymous, 1834), the evidenced fact is that Liverpool City was originally a small settlement beside a muddy creek, the original 'pool', and was granted city status by King John who decided to establish a take-off point to Ireland, back in 1207 (Littlefield, Liverpool One: Remaking a City Centre, 2009). The Old Castle was entirely taken down in 1721, approximately where Derby Square, Victoria Monument and Liverpool Crown Court currently exist- at the North-West edge of the most recent Paradise Street Development Area (PSDA). *Figure 5.1*, below, shows a painting of Liverpool as it existed in 1680, before its famous enclosed wet docks been built, where the Castle appears on the right of the picture.

The city's name, Liverpool, has been written in various manners before it finally settled down (almost as early as 1567) to what it is currently known

as. From its names: Lyrpole, Lyrpoole, Leverpoole, Lerpoole, Litherpole and Lirpoole. Although no definite meaning of the name is recognized, it is assumed that it might be named after a sea-weed, known by that time as 'liver', in the west of England, or derived from the old existing 'Lever' family (Anonymous, 1834). The 'pool' that is conserved in the city's name was, as Littlefield describes, an offshoot of the Mersey River, which had not experienced any changes for about four-hundred years following the establishment of Liverpool City. Change really began when London merchants moved to Liverpool after The Great Fire of 1666.



Figure 5. 1. Liverpool in 1680- Unknown artist (Source: (Littlefield, Liverpool One: Remaking a City Centre, 2009, p. 12))

In the 17th Century, Liverpool witnessed the inauguration of trade with the Americas, which began to augment the city's wealth. This improvement in Liverpool's economy and trade position lead to the construction of the world's first commercial 'wet dock'¹⁰⁶, in the 18th Century, which was built over the then existing pool, and opened in 1715, encouraging the city's population to grow from around 5,700 to 78,000 (Littlefield, 2009, p. 14). The map of Liverpool, in the 1720's (*Figure 5.3*), shows Derby Square that replaced the old castle, and the then newly constructed wet dock, replacing the old 'pool', which was completely earthed. The two streets: 'Common

¹⁰⁶ The 'wet dock' is a gated enclosure in which ships can sail and be protected from bad weather condition.

Shore' and Frog Lane (later known as 'the Paradise street'), appearing to the east of the 'Dock', line the northern edge of the former pool to preserve an urban fabric of remembrance to the initial city grain. The Dock also was later completely covered up when its water became muddy, being isolated from the Mersey, after the construction of newer docks directly on the river (Littlefield, Liverpool One: Remaking a City Centre, 2009).

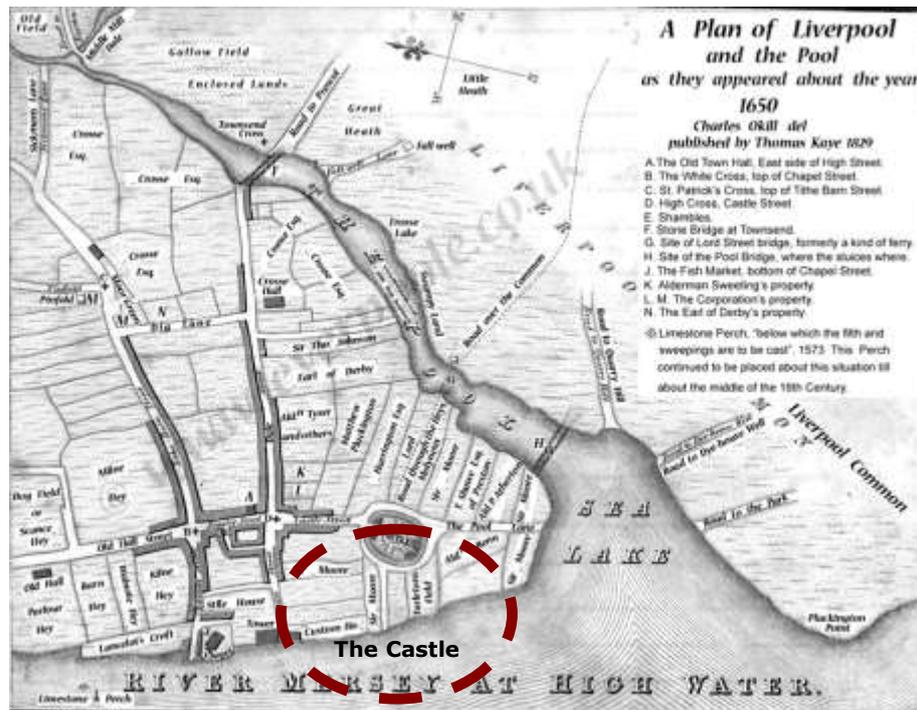


Figure 5. 2. Map of Liverpool as it existed in 1650 (Source: www.liverpoole.co.uk)

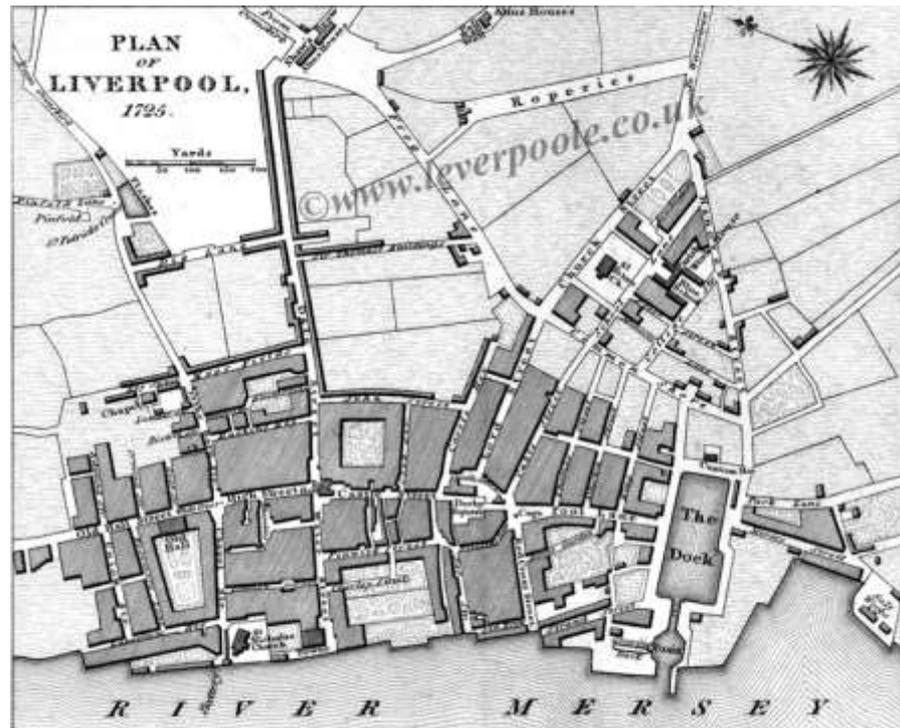


Figure 5. 3. Map of Liverpool as existed in 1725 (Source: www.liverpoole.co.uk)

5.1.2. NINETEENTH CENTURY LIVERPOOL



Figure 5. 4. 'Liverpool Quay by Moonlight', by John atkinson Grimshaw, 1887
[Source: (Littlefield, 2009, p. 15)]

"Among the great cities of the world, of first or second rank, there is no other so exclusively devoted to commerce. Every house in Liverpool is either a counting-house, a warehouse, a shop, or a house that in one way or other is either an instrument or the result of trade."

A German Visitor describing Liverpool, 1840s¹⁰⁷

The 19th Century witnessed a remarkable increase in trade in Liverpool_ in spite of the abolition of slavery in 1807_ as a result of the massive expansion in its docks infrastructure to accommodate huge trade ships traveling to/from all over the globe. But the city, at that time, suffered a brutal materialism; no attention was paid to social problems in the city, which lacked any kind of 'historic ' cultural, educational and charitable endowments. This status encouraged William Roscoe¹⁰⁸, who studied in Renaissance Florence, and his circle of merchant-scholars to work on breathing in a new spirit into the post-slave-trade Liverpool, the new 'Liverpolis' of Victorian Britain. This has resulted in a city-state that is inspired by classical references and Renaissance ornamentation, which is more dedicated to commerce, culture and civilization (Belchem, 2006). By the mid-nineteenth century , the new 'Liverplois' was defining its shape into what was described as 'neo-Grec' architecture that combined the Roman strength and magnificence with the scale and refinements of Greek architecture- Liverpool's citizens viewed culture as yet another form of investment (Longmore, 2006, pp. 143-144).

On the social level, Pooley (2006) describes the continual flow of migrants into Liverpool as a 'major fact of life' in the nineteenth century Victorian Liverpool. This in-migration had a great demographic effect on Liverpool social structure and population; as well, this affected its culture in general, with the absorption of people from increasingly wide range of locations, backgrounds and cultures. Pooley categorizes the nineteenth century migrants to Liverpool into four groups: those who came from short

¹⁰⁷ Source: (Belchem, Introduction: Celebrating Liverpool, 2006, p. 16)

¹⁰⁸ William Roscoe (1753-1831), Liverpool's leading man of letters in the late eighteenth and early nineteenth centuries; rose from humble origins to become a successful lawyer, then banker. Roscoe promoted a number of cultural developments in Liverpool City, and was elected as MP in 1806, where he spoke in favour of the abolition of slavery against the wishes of many of Liverpool's merchants (Longmore, 2006).

distances- from small towns and rural areas in South Lancashire and Cheshire (the majority of all migrants); longer-distance migrants from within England- mostly from industrial cities such as London, Leeds, Sheffield, Manchester, and Birmingham; migrants from within the British Isles (of whom the Irish were the greatest in number) and affected the culture of Liverpool greatly; and foreign-born migrants who often moved to Liverpool because of the port's trade connections. This mix of cultures and backgrounds created a cosmopolitan population that characterized the city¹⁰⁹.

5.1.3. INFLUENCE OF WORLD WAR II ON THE CITY



Figure 5. 5. Bomb damage following the May Blitz in 1941¹¹⁰

For its strategic location, facing outwards towards the United States; and its importance, as being Britain's second most important port after London_ with an advantage of being the premier port for receiving ship delivering the vital imports and supports for the war machine_ Liverpool was a target for German bombs during the WWII. The first bombs fell on Liverpool in July 1940, while the heaviest attacks were those of May and June 1941, which continued day after day for about six weeks and caused almost £500,000 worth of damage to the city (Murden, 2006). The destruction that happened to Liverpool in WWII engaged the city in an attempt rebuild and transformation for the next thirty-five years; to solve housing crises and shortages in infrastructure. An entirely new

¹⁰⁹ See *Appendix 13: Birthplaces of the non-English-born population of Liverpool, 1911*

¹¹⁰ Source: (Murden, 2006, p. 394)

infrastructure was planned; with modern civic buildings and transportation links to cope with future requirements of the twenty-first century.

The transformation of the city's structure was not the only change that happened to Liverpool. The most important change happened as a result of the WWII was, and for the first time, the diversion of economic basis upon which Liverpool was built; from the maritime basis to manufacturing. Also, in the 1960s, Liverpool witnessed a cultural revolution that marked the city as 'an icon of the new youthful age' with a dominance of its revolutionary musicians_ after the Beatles amazed America and the world in 1964, the legendary 'British Invasion' of American pop began_ which made the influence of Liverpool on the British popular music scene revolutionary (Murden, 2006, p. 421). The post-war Liverpool had other cultural contributions that influenced Britain as well as the entire world, such as in the fields of sports¹¹¹, contemporary arts¹¹² and Orchestra music¹¹³, which all played a crucial role in the cultural life of the city.

5.1.4. THE CULTURAL WORLD HERITAGE CITY OF LIVERPOOL

The LMMC was inscribed, by UNESCO, as a WHS, in 2004. According to the evaluation of ICOMOS (the advisory body concerned with evaluating cultural sites), Liverpool's WHS lies in the category of 'group of buildings', under the definition of cultural heritage properties in *Article 1* of the *1972 WH Convention*, and according to the *Operational Guidelines for the Implementation of the World Heritage Convention*, the Site lies in the 'historic town' category¹¹⁴.

A) Site location and description of the inscribed site

LMMC lies in Liverpool City, on the east bank of the River Mersey, extending approximately four kilometres in the north-south direction (aligning with the river bank) and one kilometre from west to east, merging with the contemporary city's urban fabric.

¹¹¹ Many sports were well popular in Liverpool, such as: football, horse racing, cricket, boxing, swimming, golf and motor racing.

¹¹² John Moores founded a biennial exhibition for fine arts, from 1957, which has encouraged the best work to be done in contemporary arts, and allowed Merseysiders to view and taste it.

¹¹³ The Royal Liverpool Philharmonic Orchestra flourished; achieving average of 90% attendances, and continued to enhance a worldwide reputation through hosting industrial concerts, virtuoso international competitions from 1958 and its premiering of new works.

¹¹⁴ The full *Advisory Body Evaluation Document* can be found online at: <http://whc.unesco.org/en/list/1150/documents/>

The inscribed site consists of six different, but adjacent and connected, zones (LCC, 2003): **The Pier Head (Zone 1)**, including the Royal Liver Building and the Cunard Building, now considered iconic image of Liverpool city, as well as including the Port of Liverpool Building, George's Dock Ventilation Shaft and Tunnel Offices, the Pier Head Piazza and the Landing Stage; **Albert Dock and Wapping Dock (Zone 2)**, containing the Albert Dock, the Albert Dock Warehouses, Salthouse Dock, Canning Dock, Canning Half-tide Dock, Canning Graving Docks, Dukes Dock, Wapping Basin, Wapping Dock, Wapping Warehouse and the site of Old Dock (the first constructed wet dock); **The Stanley Dock Conservation Area (Zone 3)**, including the whole of the Dock Wall along Bath Street, Waterloo Road and Regent Road, an area to the west of the Dock Wall incorporating a stretch of the Leeds and Liverpool Canal, Stanley Dock and its original warehouses, the locks between the canal and Stanley Dock, the tobacco warehouses, Waterloo Warehouse, East Waterloo Dock, and both sides of Dublin Street Princes Half-Tide Dock; **Castle Street/Dale Street/Old Hall Street Commercial Area (Zone 4)**, which extends from The Strand in the south-west to Hatton Garden and Preston Street in the north-east, containing many historic warehouses, office buildings, houses, and urban spaces, such as Derby square with its monuments, Victoria Street, Cook Street, James Street, and varying distances from Dale Street; **The William Brown Street Cultural Quarter (Zone 5)**, including the yet surviving 19th century planned environment, with a high concentration of the city's major public buildings, such as the outstanding example of European neo-classical architecture in St. George's Hall, as well as including the Walker Art Gallery, the Picton Library, the World Museum, Lime Street Station and the portal of the Queensway Tunnel, as well other significant buildings; and **Lower Duke Street (Zone 6)**, with many old warehouses on the Duke Street, Henry Street, Parr Street, Wolstenholme Square, and College Lane, as well as including The Bluecoat Arts Centre.

B) Cultural Significance

Liverpool's cultural heritage was considered to be of outstanding universal value, and was inscribed on the WHL under the three Criteria (ii), (iii), and (iv), as listed in Box 5.1 below¹¹⁵.

¹¹⁵ Source: <http://whc.unesco.org/en/list/1150/>

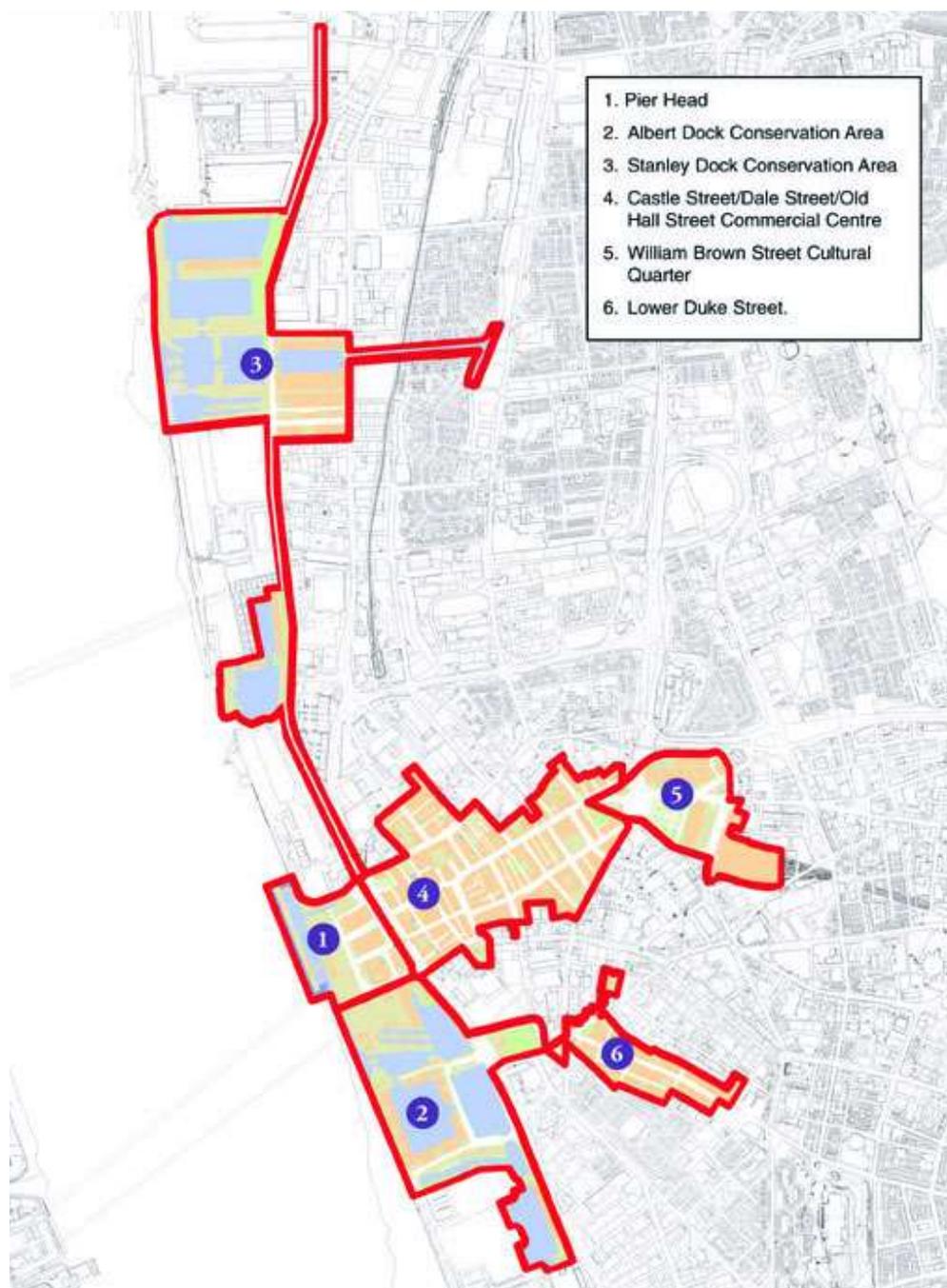


Figure 5. 6. Map of Liverpool inscribed WHS, divided into six zones¹¹⁶

¹¹⁶ Source: Liverpool WHS Management Plan (LCC, 2003)

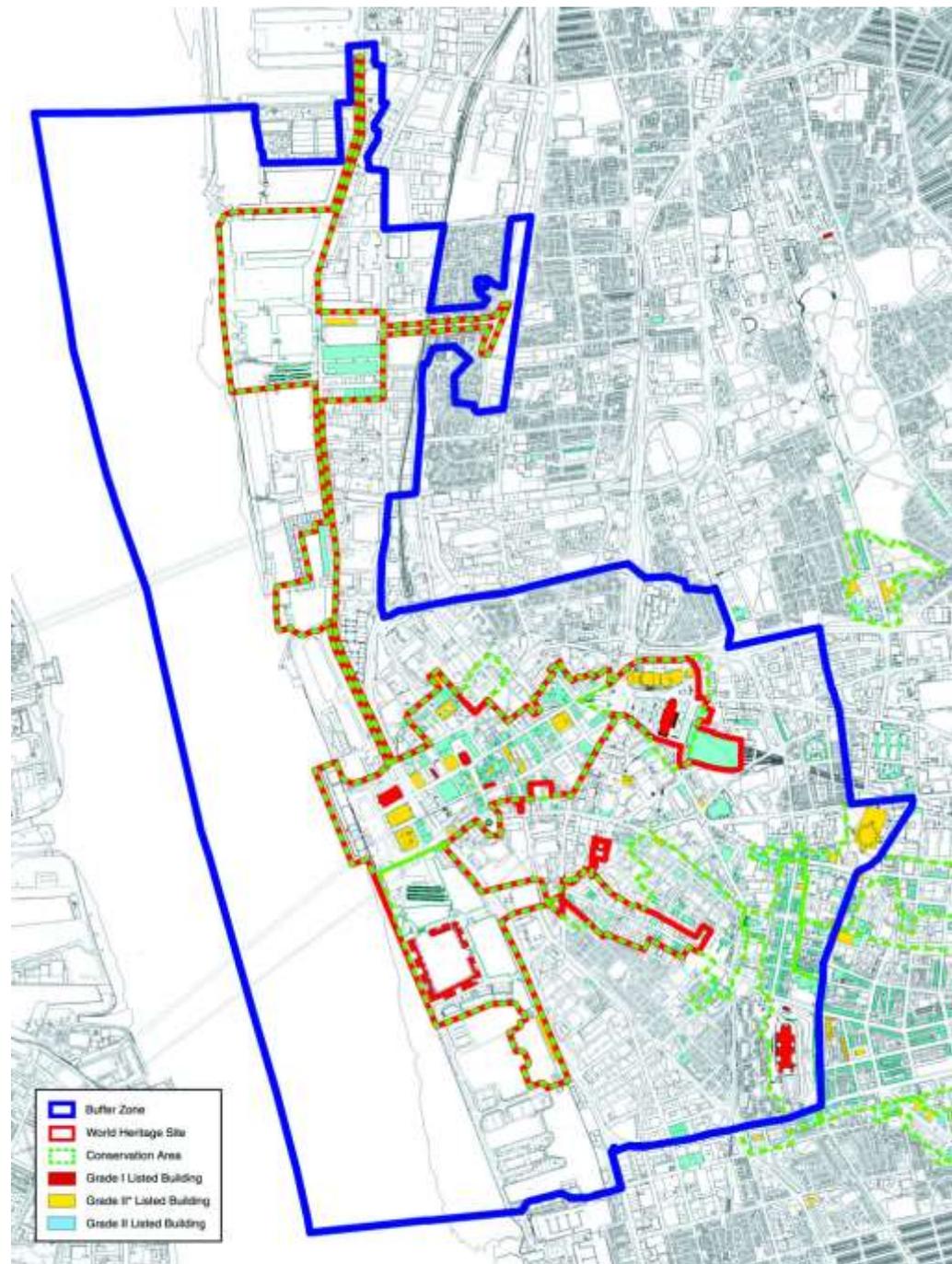


Figure 5. 7. Liverpool WHS and Buffer Zone¹¹⁷

¹¹⁷ Source: Liverpool WHS Management Plan (LCC, 2003)

Box 5.1. Liverpool WHS inscription criteria

(Source: Source: <http://whc.unesco.org/en/list/1150/>)

Criterion (ii): Liverpool was a major centre generating innovative technologies and methods in dock construction and port management in the 18th and 19th centuries. It thus contributed to the building up of the international mercantile systems throughout the British Commonwealth.

Criterion (iii): the city and the port of Liverpool are an exceptional testimony to the development of maritime mercantile culture in the 18th and 19th centuries, contributing to the building up of the British Empire. It was a centre for the slave trade, until its abolition in 1807, and to emigration from northern Europe to America.

Criterion (iv): Liverpool is an outstanding example of a world mercantile port city, which represents the early development of global trading and cultural connections throughout the British Empire.

It can be claimed, from the inscribed site and the *Advisory Body Evaluation Document*, that UNESCO's appreciation of Liverpool's cultural heritage was mainly based on three main urban features of historic cultural significance, which are: the Docks, the Commercial Centre and Warehouses, and the Cultural Quarter. These features underpin Liverpool's significant role in developing the world trade and opening new markets with Africa, Americas, Australia, Far East and India; pioneering and developing dock technologies and port management; supporting the Industrial Revolution, where Britain was the first country to undergo radical industrial transformation that encouraged cultural, social and economic shifts during the early and mid-18th century; helping the growth of the British Empire, connecting and holding together the separated British colonies via naval dominance and mercantile strength; and being a main gate for mass movement of people, as emigrants and as slaves within the infamous 'Triangle Trade' between Africa, Europe and America (the New World), as well as during wartime, altering racial distribution, and consequently cultural and social changes through new mixes of human societies.

Although the Site's inscription has not included cultural significances other than the historic role of Liverpool City in trading and port technologies, the city, indeed, also has much more recent cultural significance as evidenced in its acquiring the 'European Capital City of Culture' status in 2008. Besides its universal historic importance, the *Statement of Significance of Liverpool's WHS Management Plan* (LCC, 2003) emphasises both the city's historical and contemporary cultural achievements in the fields of popular

music and sport; as Liverpool is well recognised for being the homeland of the legendary *Beatles* from the 1960's, as well as its reputation in the world of Football. But most importantly, the Management Plan highlights the significance of the 'spirit of innovation and ambition' as the main historic character of Liverpool that is to be conserved.

5.2. LIVERPOOL'S MANAGEMENT PLAN

PricewaterhouseCoopers' report (2007), on the costs and benefits of WHS status in the UK, defined eight benefits usually gained by inscribed sites: increasing the chances and levels of **partnership** activity; attracting additional **funding** opportunities, especially concerning conservation, heritage and community based activities; improving **conservation** levels to historic buildings and monuments; attracting **tourism** by the 'branding effect' of the WHS status; stimulating new investments and inward migration that allow better **regeneration**; allowing a mechanism for building local confidence and **civic pride**; increasing opportunities for interaction and engagement within the local community that roots perceptions of **social capitalism**; and most importantly, developing an **educational and learning** engagement tool that maintains the connection between the past, present and the future.

In order to enjoy the previously mentioned benefits, the State Party has to prepare a well defined management plan for the nominated site; ensuring the organization of various efforts for achieving the goals towards a well defined vision. Also, according to the *Operational Guidelines for the Implementation of World Heritage Convention* (UNESCO, Operational Guidelines for the Implementation of the World Heritage Convention, 2008), a management plan, or other documenting management system, should be prepared for every WHS, specifying how the outstanding universal value of the site should be preserved (see *Articles 108-118*).

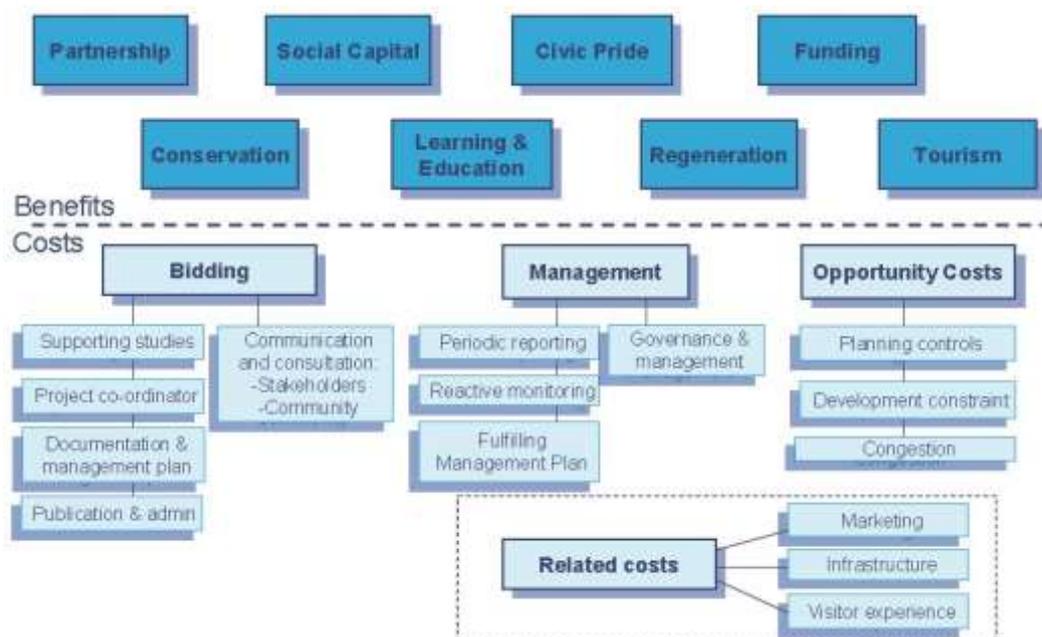


Figure 5. 8. The Cost/Benefit framework of WHS status in UK¹¹⁸

5.2.1. BASES AND STRUCTURE OF THE MANAGEMENT PLAN

A management plan for Liverpool Maritime Mercantile City WHS was approved by the *WHS Steering Group, LCC*, and the Secretary of State at the end of 2003 as a response to UNESCO's requirement to provide an adequate management plan for nominated heritage sites. Then it was submitted to ICOMOS and UNESCO's World Heritage Committee as evidence of governmental commitment to Liverpool's nomination and representing a compromise on the future conservation and management of the Site.

Liverpool's management plan, targeting sustainable development through heritage-led regeneration of the city, aims to (LCC, 2003):

- Forge an identity for Liverpool as a thriving, historic city of international significance;
- Make the Liverpool city centre a more attractive place for people to live, work, shop and visit;
- Foster pride, awareness and understanding of Liverpool's cultural distinctiveness and diversity;
- Promote Liverpool's heritage as a driver for sustainable development;

¹¹⁸ Source (PricewaterhouseCoopers LLP, 2007, p. 2)

- Engage the residents of Liverpool in helping to sustain its significances; and
- Integrate world heritage matters into educational programmes within Liverpool.

For achieving the above mentioned aims, the management plan was based on the following principles (LCC, 2003):

- Defining, conserving and protecting the Site's outstanding universal value and significances **[Uniqueness]**¹¹⁹;
- Protecting, conserving and enhancing Liverpool's historic buildings and townscape **[Architectural/Monumental] [Historic]**;
- Encouraging the continued use of historic buildings for their original purpose, where possible **[Functionability], [Memorial / Remembrance]**;
- Promoting sustainable new development and re-use of Liverpool's historic buildings and water-spaces, where the original use is no longer viable **[Appropriateness]**;
- Developing and maintaining a high-quality public realm **[Environmental/Public Realm]**;
- Ensuring sustainable access to the site for all **[Accessibility]**;
- Continuing Liverpool's distinctive cultural life and identity;
- Fostering national and local partnerships and facilitating social inclusion **[Social], [Engagement]**; and
- Promoting knowledge of the site and its significances to a local and global audience.

It should be highlighted that the emphasis the *Management Plan* puts on the role of historic buildings in the local community's life through the re-use of such buildings, mainly, for their original purpose where possible, stresses the importance of 'functionability', mentioned in *Chapter Four* above. This quality is seen as key to raising awareness and understanding of the cultural significance of the built heritage, and to maintaining sustainable development through engaging the residents in helping to sustain such significances.

¹¹⁹ Bolded words in brackets are the 'codes' given to the principles of Liverpool's management plan (during the axial coding process)

Moreover, the *Management Plan* highlights the 'Architectural / Monumental', 'Historic', 'Social', and 'Environmental / Public-realm' significances, and stresses the concepts of 'Properness' and 'Engagement' previously discussed in *Chapter Four*. It also adds a new concept, that is of '**Accessibility**' to the Site.

The *Management Plan* is in six parts:

- *Part 1*: Introduction
- *Part 2*: Description of the Site
- *Part 3*: Statement of Significance
- *Part 4*: **Opportunities, Threats and Management Issues**
- *Part 5*: '**The Future for the WHS**' and **Management Objectives**
- *Part 6*: Implementation and Monitoring.

The following section contains more in-depth analysis of *Parts 4 & 5* of the *Management Plan*, as representing the principles it understands and interprets the heritage site.

5.2.2. UNDERSTANDING THE SITE

The *Management Plan* discussion of managing the Site, as introduced in both *Parts 4 and 5*, can be classified into three levels: The conservation level, which adopts the preservation of the physical historic image of Liverpool; the regeneration and development level, which concerns the fulfillment of current and future needs of the city; and the educational level, which emphasizes the role of cultural heritage awareness, and promotes Liverpool's cultural significance. These levels of management are represented in the *Management Plan* Objectives in four main themes, or 'categories'¹²⁰: sustainable regeneration; built heritage conservation; townscape/public realm and transportation; and archaeology. The four categories are demonstrated and analyzed, below, into their composing 'concepts' and 'codes' where possible.

It should be noted that the *Management Plan* also included additional themes that were excluded from this analysis, as they do not directly

¹²⁰ According to *Grounded Theory* classification of analysis, *Categories* are the higher level of the classification (the axial coding), where they include different concept, which in turn include the main codes of the analyses (for more information about GT, see the *Research Methodology* section in the *Introduction* to this thesis, pp. xxv-xxix)

involve the understanding of the heritage site as much as they regulate the development of it, arranged under headings such as: 'Management of the Site', 'Regeneration', 'New Development', 'Visitor Management and Tourism', and 'Setting of the Site'. Other themes were found better to be embedded within a more general category, such as 'Transportation' that was put under the 'Townscape/Public Realm' Category. Some themes demonstrated general problems of heritage understanding that were discussed in *Chapter Two* of this thesis, such as the theme of 'Cultural and Intangible Heritage', which represents an unhelpful separation of 'heritage' into tangible, and then 'intangible' realms. In contrast to this, the present thesis claims that intangible heritage is in fact embedded in each of the categories discussed below, and that it is what gives the built heritage its meaning and value. Themes of 'Understanding the Site' and 'Education and Interpretation' were found not to be included as, from this research's perspective; they are achieved through the rest of the discussed Categories.

The theme of 'Visitor Management and Tourism' is not included within this research's categories. It is important to mention that although it regulates the site visits in order to conserve the heritage site, it demonstrates an important dilemma of achieving the 'brand' of WHS status for the purpose of, on the one hand, attracting more tourism, and on the other hand, it brings the problem of funding the conservation of the Site which is partially secured via attracting visitors to the Site.

Following is an analysis of the four Categories:

A) Sustainable Regeneration

Objective 1.1: *Ensure that the management of the Site and its Buffer Zone defines, protects, conserves and enhances its significances.*

This objective values the concept of '**Uniqueness of place**' with all of its relevant codes; where any proposals for change or actions that do not accord with the broad principle of sustaining the outstanding universal value of the Site would be considered as contrary to the principles of the *Management Plan*.

Objective 1.2: *Ensure that all stakeholders are aware of the Site and the Management Plan Objectives.*

Stressing the concept of '**Engagement**'; in the sense of engaging all concerned members in the process for development to assure their support and involvement, and thus building up their understanding of their heritage.

Objective 1.3: *Support the Management Plan as a central and critical consideration for all decisions, plans and policies relating to the WHS and Buffer Zone.*

This objective would be described as an organizing principle; for setting up reference guidance for any work to be done in the Site for guaranteeing the '**unification of efforts**' towards achieving the same vision.

Objective 1.4: *Ensure that change within the Site and its environs is managed and implemented in a manner that respects the agreed 'Future for the WHS' and Management Objectives and is in accordance with internationally established conservation principles and national and local conservation standards and best practices.*

This objective emphasizes the concept of '**properness**'; as stressing the importance of achieving a performance quality that accords the local, national and international standards of best practice.

Objective 1.6: *Meaningfully involve local communities in the management of the Site and in making decisions that may affect the Site.*

The objective stresses the '**engagement**' of local communities.

Objective 2.1: *Promote the Site's heritage assets and distinctive high quality historic environment as key drivers in the sustainable regeneration of the City and a force for securing investment and enabling sustainable regeneration.*

Sustainable regeneration is connected here to concept of '**uniqueness**' and, specifically, to the promotion of '**architectural/monumental**' significance to set up unique historic environs that support developing the site through attracting investments.

Objective 2.2: *Implement regeneration schemes that conserve and enhance the significance of the WHS.*

Conserving the significance of the WHS highlights the importance of the 'branding effect' of the WHS status to the development and regeneration of heritage sites.

Objective 2.3: *Develop and maintain a synergy between the conservation and socio economic needs*

This objective introduces the concept of '**Balance**' between past, present and future; where it should be assured that neither contemporary development plans affect the built heritage in a way that would minimize their benefits to the future generations, nor that conservation practices prevent a proper development that meets contemporary and future needs of the local communities.

To sum up, the category of 'Sustainable Regeneration' includes the concepts of 'Uniqueness' and 'Balance'. As it involves and stresses the importance of 'Engagement' and 'Properness' as guiding concepts for the management process of the heritage site. Moreover, it stresses the importance of 'unification of efforts' for achieving the vision for development.

B) Built Heritage Conservation

Objective 3.1: *Identify and secure sustainable and appropriate uses for the built heritage resources of the Site that support the regeneration of the City.*

This objective identifies the 'use' of built heritage as a support for the generation of the city, which recalls the role 'waqf' played in preserving the '**functionability**' of Historic Cairo (See *Chapter 3* above); where non-functioning historic buildings do not seem to play an effective role in the generation of cities and communities, but rather turn into museums that people do not interact with.

Objective 3.2: *Ensure that sympathetic materials, styles and techniques are utilized by all conservation projects within the Site and its environs.*

The concept of '**properness**' is stressed here; in regard to materials and techniques used in conservation of historic buildings.

Objective 3.3: *Ensure that settings of historic buildings and/or building complexes are taken into account when planning change.*

Considering the setting of the built heritage as a key aspect of its character and significance emphasizes the concept of '**narrativeness**' of place; where narrated stories need both to be perceived, with a stress on the '**environmental/public realm**' significance.

Objective 3.8: *Ensure that the redundant dock water spaces are managed and re-used in a way that respects their significance and utilizes their potential.*

Emphasis is put on 'functionability' of heritage assets with a stress on the concept of '**properness**' and '**uniqueness**' of place.

To sum up, the category of 'Built Heritage Conservation' concerns the concepts of 'Properness', 'Uniqueness' and 'Narrativeness', with special emphases on 'functionability' and 'environmental/public realm' significance of place.

C) Townscape / Public Realm and Transportation

Objective 4.1: *Ensure that the unique character, distinctiveness and aesthetic quality of the Site's townscape is recognized, conserved and enhanced.*

Objective 4.2: *Increase recognition of the contribution of the townscape and public realm to the outstanding universal value of the Site.*

These objectives are concerned with the concept of '**Uniqueness**' that highlights the 'environmental/public realm' significance of the Site, via both conserving the inherited significance, and by adding to its value.

Objective 4.3: *Promote a high-quality and sensitive approach to the management and maintenance of the Site's townscape and public realm.*

Encouraging the retaining of the city's historic fabric (where possible) when implementing contemporary schemes within historic contexts highlights the '**representativeness**' and '**narrativeness**' of place to maintaining character and spirit of heritage sites.

Objective 4.4: *Identify and protect key visual relationships, panoramas and vistas into, out of and across the site.*

This objective promotes the '**panoramic/scenic**' significance and its importance to the public realm in historic sites.

Objective 4.5: *Improve sustainable access, connectivity and movement into and across the site and its environs for the benefit of visitors, users and local communities.*

In this objective, the concept of '**movement**' is introduced; emphasizing the importance of accessibility and connectivity to perceiving heritage sites.

Objective 6.2: *Provide high quality pedestrian and cycling routes across the Site and its environs and reduce conflict between vehicles and pedestrians.*

Promoting the concept of '**movement**', by separating vehicles and pedestrians, enhances the Site's safety.

Objective 6.3: *Balance the needs of all users of the Site and the local community when developing transportation solutions for the City Centre.*

This objective highlights the concept of '**balance**' between the needs of local communities and site visitors.

To sum up, the category of 'Townscape/Public Realm' concerns the concepts of 'Uniqueness', 'Representativeness' and 'Balance'. Also, it introduced the concept of 'Movement', as an important factor affecting the perception of place. The most highlighted element in this category was the 'Panoramic/Scenic' significance.

Moreover, the consideration of 'Environmental/Public Realm' significance, discussed in the previous Chapter, is overwhelming in this category.

D) Archaeology

Objective 7.1: *Interpret and promote the archaeological resource of the Site and its environs to the local community and visitors.*

This emphasis of interpreting archaeological resources to a public audience highlights the concepts of '**narrativeness**' and '**memory-recalling**', which require additional education about the Site's history.

To sum up, the category of 'Archaeology' separates archaeological excavation from historic building conservation, with different considerations. This category promotes the concepts of 'narrativeness' and 'memory-recalling', which are essential to enhancing the understanding of a heritage site.

5.2.3. THE ECONOMIC DEVELOPMENT VISION FOR LIVERPOOL

In 2008, accompanying the opening of the Paradise Street Development Area (PSDA), *Liverpool Vision* was established as the economic development company of Liverpool City. What concerns this study is not the economic strategies they have set up for accelerating the city's economic development and to overcome the recent world economic recession, but it is the pillars and drivers upon which their strategies were based on that concerns this research the most; as they reflect how Governors interpret the city and to which extent they consider and respond to its cultural heritage identity, and also, how the city's Heritage Management Plan affects the draw of the Development of Liverpool.

5.3. PARADISE STREET DEVELOPMENT AREA (PSDA)

The Paradise Street Development Area (PSDA) was chosen as a case-study for this research as it represents a part of the regenerated 'retail core' of Liverpool City, where it is a retail-led mixed-use development that uses a historically informed urban grain (as explained below). The Project's general information is demonstrated and discussed below, to capture how the Project interprets its surrounding heritage and how it responds to the *City's Management Plan*.

5.3.1. THE PROJECT LOCATION

The PSDA is located in the space between the inscribed Zones 1, 2, 4 and 5 of the WHS of Liverpool Maritime Mercantile City (See map in *Figure 5.7*), and at the heart of the heritage site's Buffer Zone, as well as being at the heart of Liverpool's City Centre.

The Zones' boundaries indicate that the PSDA's location has been carefully cut out of the nominated boundaries; excluding the Paradise Street area from the inscribed site, since the beginning. The map in *Figure 5.8*, however, demonstrates that the project's location has a significant history; occupying the site of the old creek (the Pool) and the Old Dock (the world's first wet Dock). This estimation depends on the fact that the first proposal for the PSDA project was made by the end of 1990's, and the LCC issued a *Planning Framework* for the PSDA in May 1999 (Littlefield, 2009). The nomination of the Site for inscription was put to the World Heritage Centre in 2003, meaning that the planning for the Project actually preceded the nomination of the Site. This might have suggested to the city that they exclude the project's site to avoid being held back by UNESCO's restrictions on building in inscribed WHS areas. This again brings up the persistent conflict between conservation and development.

Nevertheless, the PSDA location, at the heart of the historic city, is guided by a historic urban grain that is rooted in the city's early street pattern, carrying memories from the past. In the mid eighteenth century, Duke Street, Hanover Street, Castle Street and Paradise Street formed the central and most active zone of the city; and now also carry memories of the WWII Bombing of the city in 1941, when the Site was completely flattened (Littlefield, 2009, pp. 26,27).

Currently, PSDA's location occupies a culturally strategic site; connecting the waterfront at Albert Dock, passing through Cuning Place (the location of the Old Dock, with memories of the 1820s Custom House that was bigger than any other building in contemporary Liverpool) to the heart of the city centre, and reaching the Cultural Quarter on the North-East of the Site.

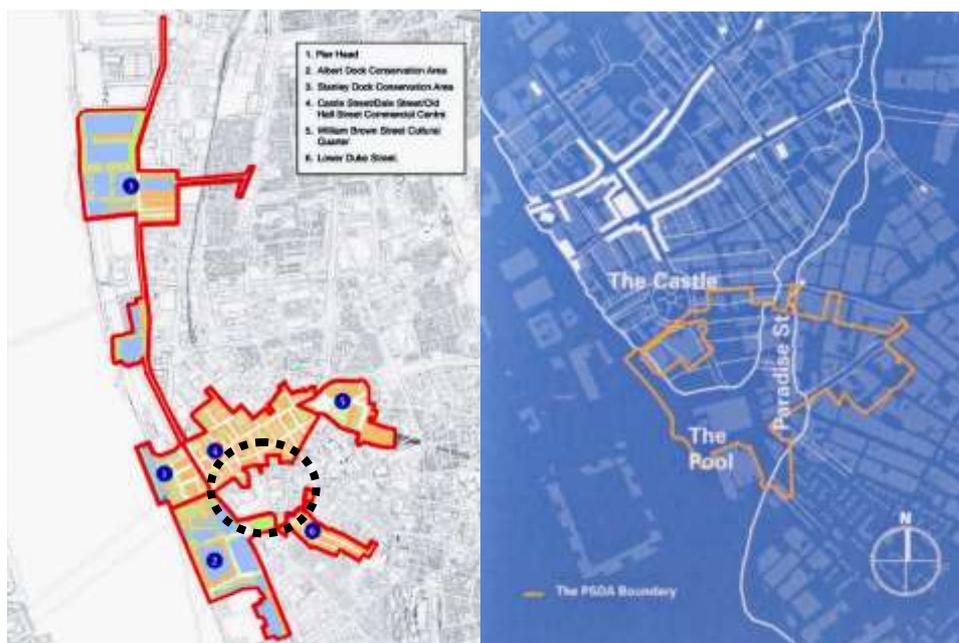


Figure 5. 9. (Left) PSDA's location [circled] within the inscribed WHS
Figure 5. 10. (Right) Map of PSDA boundaries, indicating its location from the early Liverpool street pattern, showing the Pool and the Castle¹²¹

5.3.2. FRAMEWORK AND GUIDELINES

The guidelines for the PSDA were drawn, firstly, by the *Planning Framework*, issued by LCC in May 1999, in which the following requirements were presented (Littlefield, 2009, p. 22):

- Delivering a retail development providing approximately 93,000 square metres of modern and functional retail space, including at least two new department stores¹²²;
- Ensuring the development contains a mix of uses¹²³;
- Incorporating sustainable development principles, including public transport accessibility;
- Providing a safe and attractive environment. Of high quality materials;
- Providing pedestrian links to surrounding areas;
- Ensuring the development enhances its surrounding area; and
- Ensuring provision of road links and high quality car parking.

¹²¹ Source: (Littlefield, 2009, p. 27)

¹²² The total built retail space is 130,000 square metres, including two department stores: John Lewis and Debenhams.

¹²³ PSDA incorporates studio facilities for the BBC, a Quaker Meeting House, homes, a cinema, restaurants, hotels and parklands besides the retail activities.

Responding to the previously mentioned requirements, further guidelines were established via an urban design study published by LCC in October 1999. The study recommended and stressed many principles concerning the conservation of the historic character of the city, such as (Littlefield, 2009):

- Retaining listed buildings and other buildings of interest and character;
- Retaining at least some of the pre-existing street pattern;
- Reinforcing the character of the city centre, especially the physical and commercial link with the sea; and
- Responding to the 'scale' and 'massing' of buildings and the 'metropolitan character' of Liverpool.

The above guidelines demonstrate a consideration of the historic character and cultural significance of a site that would probably be designated as a WHS (as this took place before the nomination of the heritage site).

5.3.3. CONTEMPORARY ARCHITECTURAL INTERPRETATIONS OF HERITAGE

Grosvenor, the developer and main masterplanning team for PSDA, held serious consultations with concerned national agencies, such as English Heritage and the Commission for Architecture and the Built Environment, as well as involving small local groups in discussions through public meetings and workshops that were a strong characteristic of the development process; ensuring the engagement of different stakeholders in the decision-making process.

"This is the single-most important point within the masterplan. The use of different architectural practices captures some of the historic character, distinctiveness and diversity that developed throughout the area over time.[...] The result is a development that is very definitely Liverpudlian rather than 'anywhereville'."

Henry Owen-John¹²⁴ (*Littlefield, 2009, p. 151*)

¹²⁴ Henry Owen-John is the North-West's regional director for conservation body English Heritage.

Grosvenor involved twenty-six different architectural practices to design the PSDA buildings, which ensured designing 'places' rather than producing a one giant development such as a 'mega-mall', and, at the same time, it resulted in variety of approaches to design involving different readings and interpretations of the context. This has provided more dynamicity to the project, but also must have required an aware site management.

In this section, the thesis analyzes the architecture of PSDA against the 'concepts' (axial codes) highlighted above in *Chapter Four*, where it was found that the Project responded to the following concepts:

A) Appropriateness

Responding to, and enhancing, the surrounding historic context was one of the considerations of the PSDA design, an aim that was achieved through constructive consultations with English Heritage, resulting in coherent architecture from the outset, as described by Henry Owen-John (Littlefield, 2009, p. 98). It is worth mentioning that English Heritage had just one objection to the design of PSDA, which was the height and massing of Cesar Pelli's One Park West Building; this resulted in the designers reducing the original building height by three floors. This change to the design suggests a search for 'appropriateness' in relation to the surrounding historic context, in terms of demonstrating visual respect.

More of this design appropriateness was demonstrated through the consideration of historic buildings in direct contact with the new interventions, such as at Hanover Street; where new buildings gradually rise to meet the height of the historic fabric (See *Figure 5.12* below).

The responses to the 'appropriateness' category emphasise, mostly, the '**environmental/public realm**' significance of the historic context.



Figure 5. 11. Cesar Pelli's One Park West Building- original design (top image) and as approved by English Heritage; height reduced by 3 floors (bottom image)¹²⁵

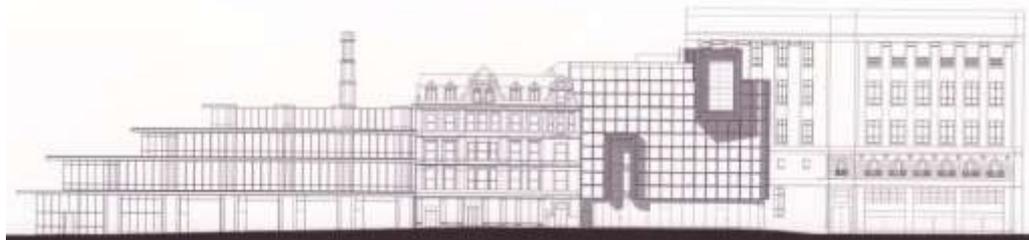


Figure 5. 12. Elevation of Hanover Street¹²⁶

B) Memory-Recalling

PSDA employed a very straightforward memory-recall method when it opened an 'eye' looking down to the Old Dock's excavations, below the Canning Square. This hole in the middle of the public pedestrian passage, connecting between Paradise Street and Albert Dock on the waterfront, opened a window from the present looking back into the past with a very simple and direct way to encourage people to look, think and remember the history of the place.

¹²⁵ Source: (Littlefield, 2009, p. 187)

¹²⁶ Source (Littlefield, 2009, p. 179)



Figure 5. 13. The window looking down to the Old Dock excavation

C) Narrativeness

Canning Square, in particular, carries a special memory of the Old Dock and the original Pool of the city. PSDA's architectural and landscape design contributes to the narration of the place's story through two integrating representations; first, via the surface detailing and water fountains on *Thomas Steers Way*, which mark the edge of Liverpool's original coastline and its wet dock, where the design of a water feature is based on tidal measurements, which are traced, during the different phases of the moon, with water jets and granite inscriptions. Also, the circular steps leading up to *Chavasse Park* have a solidity that gives the impression that they were carved from the bedrock of the dock itself, which represents a kind of continuity of the past into the present, and highlights the story of the hidden dock as a catalyst for the character of the new space.



Figure 5. 14. (Top) The tidal measurements upon which the design of water jets was based on¹²⁷

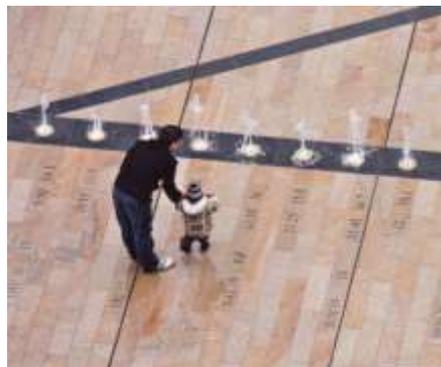


Figure 5. 15. (Left) Surface detailing of Thomas Steers Way Old Dock Marks¹²⁸

¹²⁷ Source: (Littlefield, 2009, p. 194)

¹²⁸ Source: (Littlefield, 2009, p. 71)

The second narration is obvious in the buildings' massing at the Paradise Street entrance from Canning Square, where buildings mass up to form a dock-like image; with a dynamic characteristic formed by different sizes masses, various materials, and flyover links between them. Moreover, this image is emphasised by a heavy utilitarian metalwork canopy hanging over the restaurant zone of South John Street, resembling a dock-like crane/structure.



Figure 5.16. Circular steps rising up as carved from the Old Dock



Figure 5.17. The wavy mass at the original edge of the Old Wet Dock emphasises the feeling of water, especially with the ship-like Cesar Pelli's One Park West Building in the background



Figure 5. 18. Masses, bridges and metalwork canopy- an analogy of the Old Dock

D) Engagement

The concept of 'engagement' was discussed in *Chapter Four* as meaning a way of connecting visitors, or new-comers, with local residents in their activities to gain more authentic experience of the place. PSDA applied this concept to its new buildings' spatial architectural engagement with the city's 'local' historic context.

This concept is applied through maintaining and sharing streets of the old street patterns of Liverpool and respecting the city pattern and its skyline. Also, connecting between different parts of the old city; linking between the waterfront and the City Centre, stresses the concept of engagement, in a way that homogeneously and strongly links the new regeneration project to the existing historic context.

The concept of engagement was also meant to be applied on another level, which is the level of engagement of visitors with the project. Thus, the project was designed as a series of connected open spaces and pedestrian corridors that connect the parts of project all together as well as connecting the project to its surroundings. Moreover, on the implementation level and decision-making process of the project, the public were involved in many forms (as previously mentioned above), including engagement between the local community and the new

development; to foster the sense of belonging [of the project to the place].



Figure 5.19. The upper green-roof park with a framed view towards the Albert Dock provides a strong visual link with Liverpool significance as pioneer in the dock-technologies

E) Balance

Trials of balance between the old and the new were achieved through the use of neutral and glass facades that reflect the historic context in a way

that emphasises the historic character of the city, as well as contrasting with the old heavy building materials used in the historic buildings.



Figure 5.20. The relation between new glass buildings and their historic context¹²⁹



Figure 5. 21. Early sketch of how the new buildings would respond to their historic context¹³⁰

F) Movement

Easing movement from one point to another in the surrounding historic context and neighbouring districts was one of the concerns of PSDA's masterplan since its early stages, which not only fosters the links between the new development and the old districts, but moreover it creates a

feeling of continuity that is blended with respect and appreciation.



Figure 5.22. (Left) Although modifications were made to original

design, PSDA's early masterplan sketches show attention paid to opening movement axes linking to its surroundings¹³¹



Figure 5.23. (Top) PSDA as existed in August 2008, showing movement routes connecting its surrounding historic areas¹³²



Figure 5. 24. (Left) Opening routes connecting the City Centre directly to the historic waterfront¹³³

5.4. PUBLIC PERCEPTION OF THE HERITAGE SITE

As Liverpool's WHS enjoys a management plan that directs a heritage-lead city development, it was considered, by this research, that investigating the public response towards such regeneration of their heritage city would be essential to complete the full image of the 'planning-implementation-perception' of Site regeneration. For this purpose, a questionnaire survey was carried out on Liverpool Maritime Mercantile City in order to study the public perception of the city's cultural heritage, and in particular, to explore how the public perceive PSDA Project, as a new development, within the historic city of Liverpool, and whether they [the public] consider PSDA as a

¹³¹ Source: (Littlefield, 2009, p. 46)

¹³² Source: (Littlefield, 2009, p. 84)

¹³³ Source: (Littlefield, 2009, p. 92)

support to the city's heritage. Also, the Questionnaire asks whether the public agree that the aims of Liverpool's *Management Plan* have been achieved or not.

5.4.1. THE SET-UP OF THE QUESTIONNAIRE

The Questionnaire was made available online, on www.surveymonkey.com, starting from 25th December 2009, for a three month period. The Questionnaire was advertised through Yahoo-Groups and Google-Groups related to Liverpool City, Liverpool City Council's web-site, Universities of Liverpool and John Moore Liverpool's Student Union, as well as through sending emails to Universities' departments, Staff and Students' groups, and random choices of Liverpool's business offices and practices.

All responses were collected through the online link, mentioned above; where 100 responses were collected- 25 of which were excluded for being incomplete and/or proved to be unserious.

A) Classification of Questions

The length of the Questionnaire was considered to be as short as possible, in order to encourage more participation. Thus, it consisted of five main questions, in addition to three general information questions used for classifying the participants.

The main questions were divided into three different groups: two questions investigated the public perception of Liverpool's heritage in general; one question investigated the public awareness of the city's built heritage and visits; while the last two questions focus on the PSDA and its influences on the city perception.

B) Points to measure

Firstly, and after the demonstrated awareness, on the governmental and managerial levels, of the city's cultural heritage significance, the Questionnaire investigates, through its first question, the perception and appreciation of the Liverpool's heritage significance, and how the public considers the relation between its historic context and new regeneration developments.

The second question addresses the public consideration of cultural heritage that characterize the city most, which helps on two levels of analysis. The first level is whether the public perception of heritage matches the 'formal' considered heritage, and the second level is the extent to which the city's management plan helped interpreting Liverpool's heritage to its local communities and visitors.

The third question investigates the participants' awareness of historic visits surrounding PSDA, in order to investigate, to an extent, the project's contribution/influence in connecting its visitors to the surrounding historic context, or in other words, if the PSDA helps pointing out the city's heritage-related points of interest.

The fourth and fifth questions, as mentioned earlier, measure the public perception of the PSDA, as a new regeneration project within a historic context, and its influences upon the overall image and character of the city as well as its development.

All the outcomes of the Questionnaire are demonstrated and discussed below.

5.4.2. PERCEIVED HERITAGE SIGNIFICANCE

Questioned about the outstanding universal significance of Liverpool's cultural heritage, 67% of the Participants considered Liverpool's cultural heritage 'universally' significant. It is worth mentioning here that 33% of Liverpool's residents were either neutral to, or disagreed with, the statement of their heritage is of an outstanding universal significance.

On the level of interpreting and communicating the City's cultural heritage significance, it was surprising to find that more than 41% of Liverpool's residents¹³⁴, who participated to the Questionnaire, did not realize that Liverpool had a positive cultural influence on the British Empire development during the 18th and 19th centuries, although it is one of the cultural significances considered by UNESCO to inscribe the city's WHS. While much more appreciation was demonstrated to the contribution of Liverpool on the UK's contemporary cultural identity, where about 89% of the local participants agreed that Liverpool has a positive influence. The

¹³⁴ The percentage for the overall responses was not of much difference; as it reached 40.7%

same question showed only 64% of the overall participants agreed to the city's contemporary contribution. This could highlight a gap between contemporary efforts paid towards city development and the communication of its historic cultural significances; this is shown through questioning whether a conflict appears between new regeneration developments in Liverpool City and its built heritage conservation, where the Participants almost divided into halves between agreeing and disagreeing the presence of a conflict (55% either neutral or not perceiving a conflict, while 45% considered there is a conflict), while only 32% considered the locating of new developments within the historic context was sensitively handled.

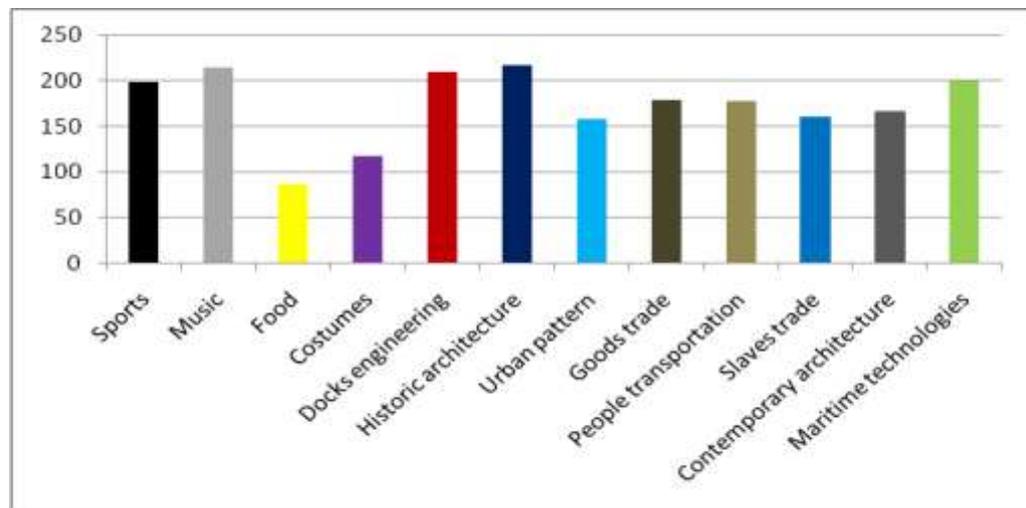


Figure 5. 25. Perceived importance of cultural elements in forming Liverpool's cultural heritage identity

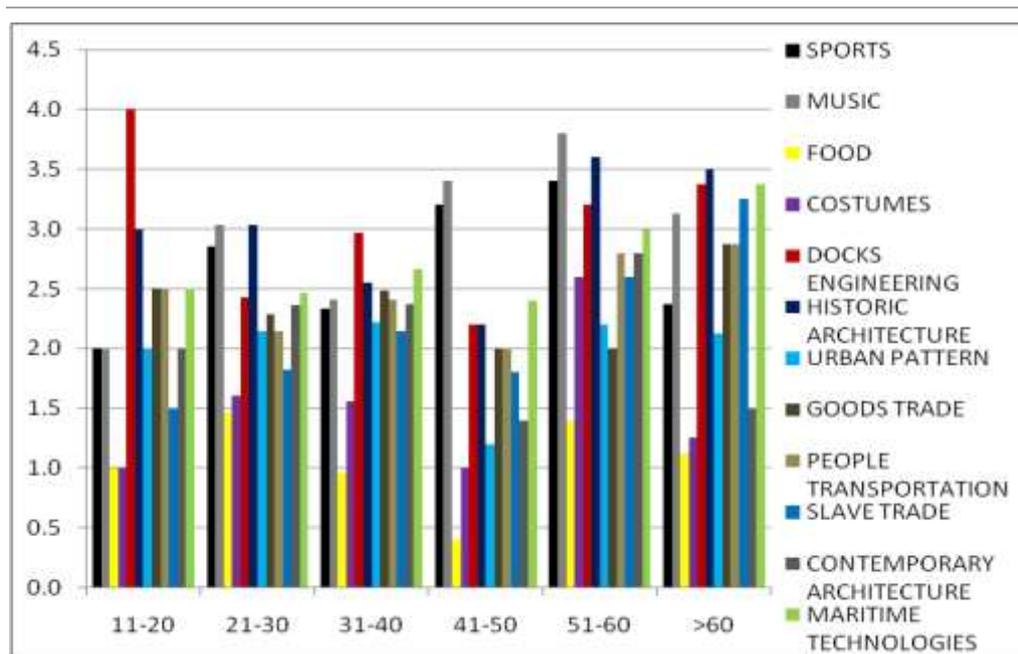


Figure 5.26. Perceived cultural elements' importance classified to age-groups

The survey also questioned the cultural elements/features that are perceived as signifying Liverpool's cultural identity, where it was found, as shown in the diagram in *Figure 5.25* above, that 'historic architecture', 'music', 'docks-engineering', 'maritime-technologies' and 'sports' were the most recognized cultural signifying characteristics of the city, while less consideration was shown to Liverpool's historic role in the 'goods-trade', 'slave-trade' and 'people-transportation'. Also, the city's 'contemporary architecture' and 'urban pattern' came in a secondary degree of significance. Whereas, 'food' and 'costume' were the least considered elements of cultural significance in Liverpool¹³⁵.

Figure 5.26 classifies cultural features according to different age-groups, where it was clear that appreciation of culture might differ from one generation and age-group to another; for example, people aged 41 to 60 appreciated 'music' the most (which might reflect a retreat of *Beatles'* influence within the younger generations).

5.4.3. SPATIAL RECOGNITION OF THE HISTORIC CITY CENTRE

The Questionnaire investigated the public awareness of Liverpool's heritage visits, which have recently experienced conservation and regeneration

¹³⁵ A point-system was used to calculate a load for each cultural element according to the level of consideration.

care, adjacent to PSDA; in order to question the spatial relation between the new regeneration and development project of PSDA and its surrounding historic context.

Participants were questioned as to whether they had visited nine specific sites. They had the option to answer 'Yes', 'No', or 'I'm not aware of it'; where the last is the response that concerns this analysis the most, as it clarifies the spatial role of PSDA in raising awareness of its surrounding cultural sites, by directing visitors towards them.

The nine visits, shown in *Figure 5.27*, are as follow: **1-** The Pier Head Waterfront; **2-** The Merseyside Maritime Museum; **3-** The National Conservation Centre; **4-** The World (William Brown) Museum and Library; **5-** The Walker Art Gallery; **6-** St. George's Hall; **7-** Lime Street; **8-** Castle Street; and **9-** Duke Street.

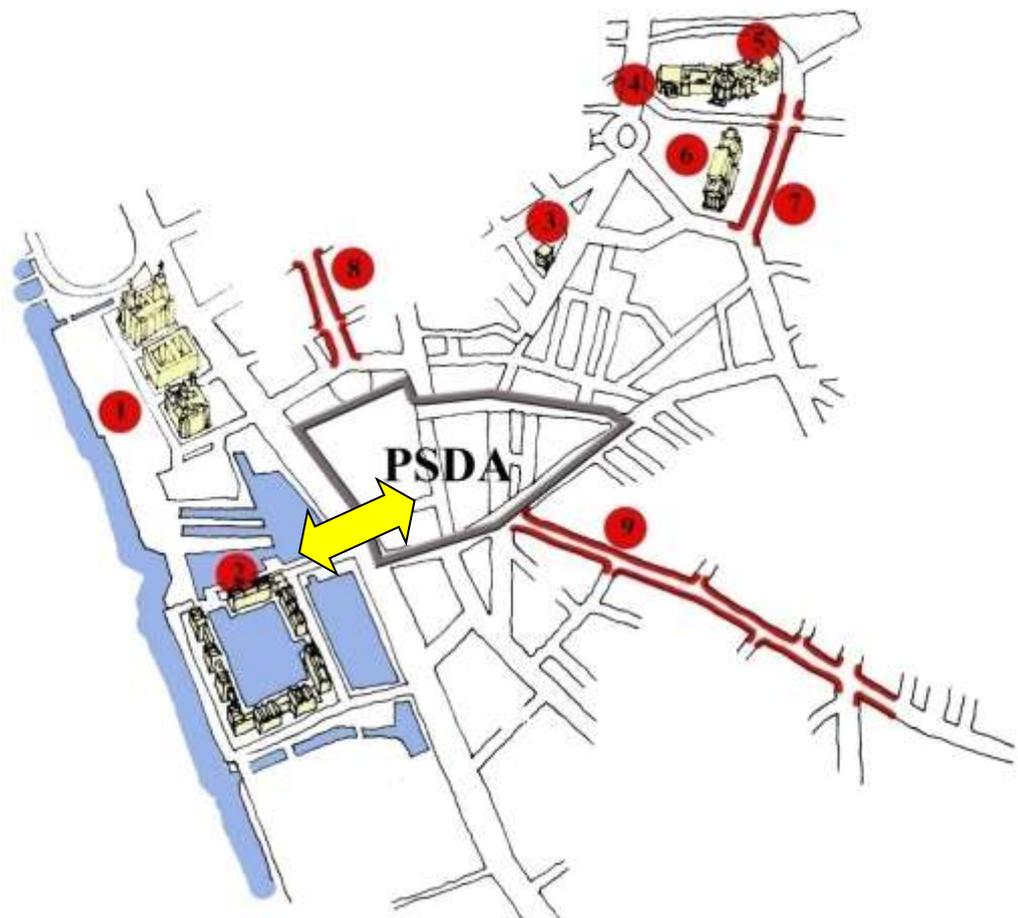


Figure 5. 27. Cultural heritage visits investigated by the Questionnaire

Table 5. 1. Results of the cultural heritage visits question

| Visit | Yes (%) | No (%) | Not aware of (%) |
|---------------------------------|-------------------|------------------|----------------------------|
| 1- Pier Head Waterfront | 73 | 17.6 | 9.5 |
| 2- Merseyside Maritime Museum | 77 | 18.9 | 4.1 |
| 3- National Conservation Centre | 47.3 | 36.5 | 16.2 |
| 4- World Museum & Library | 62.2 | 28.4 | 9.5 |
| 5- Walker Art Gallery | 63.5 | 28.4 | 8.1 |
| 6- St. George's Hall | 66.2 | 24.3 | 9.5 |
| 7- Lime Street | 83.8 | 6.8 | 9.5 |
| 8- Castle Street | 63.5 | 13.5 | 23 |
| 9- Duke Street | 74.3 | 13.5 | 12.2 |

It was found that the sites that people were unaware of most are 'Castle Street', 'The National Conservation Centre' and 'Duke Street', which are the closest visits to the PSDA from the City Centre side. This could show that there might be a positive influence of the PSDA on connecting its visitors to Liverpool's waterfront sites that are in contact with the new development, but this influence is much weaker from the City Centre side of the Project, and thus, this finding could challenge, to an extent, the aim of locating the new development as to connect the City Centre to the Waterfront; especially that the Questionnaire analysis shows that the percentages of unaware 'non-resident' participants reach 28.2% for Castle Street, 17.9% for both The National Conservation Centre and Duke Street. On the other hand, PSDA proved more successful in attracting attention to the Merseyside Maritime Museum on Albert Dock, which is in direct contact with the Canning Square side of PSDA, than to the Pier Head Waterfront, although it is considered as the landmark of Liverpool City from sea. The proportion of non-residents unaware of the latter was found to be 12.8%, while those unaware of the former did not exceed 7.7%. To overcome this lack of awareness, more attention should be paid to highlighting the historic cultural influence of the 'Paradise Street' as an urban memorial of the old 'Pool' of the city, leading into the Cultural Quarter.

5.4.4. INFLUENCES OF PSDA

The Questionnaire identified a high level of interest among participants residing in Liverpool towards PSDA Project; where 36% of them confirmed they visit the Project at least once a week, 31% confirmed visiting once or

twice a month. Only 5% of Participants were not aware of the PSDA Project, which shows the high profile of the new development within Liverpool.

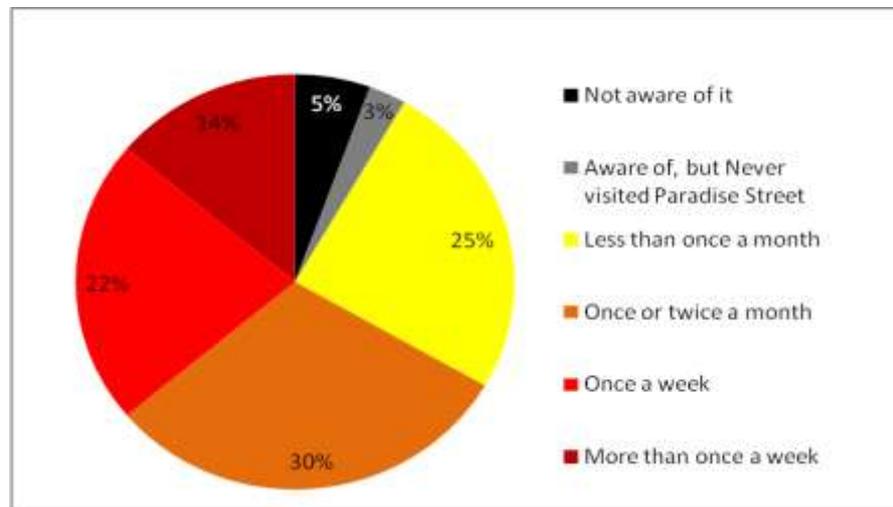


Figure 5. 28. Liverpool residents' awareness of PSDA

Questioning the participants about their perception of PSDA's influences on Liverpool, only 64% thought PSDA helped in improving the accessibility to some of its surrounding iconic historic landmarks, and 60% considered it as a positive addition to Liverpool's cultural image. Moreover, 32% of Participants could not agree that PSDA successfully integrates with Liverpool's historic image and public realm, while more than 65% believe that the new development project has benefitted from the city's heritage attraction for tourism. There was more agreement that PSDA has become one of the main retail/shopping destinations in Liverpool; as 72% expressed their agreement, while yet on the level of entertainment, only 54% of participants could not agree that PSDA is one of the city's main leisure/entertainment destinations.

As one of the most important aims of this survey was to investigate the communication of cultural messages through regeneration projects, the Questionnaire found that only 25% of the participants realized that PSDA uses a historically informed urban pattern. This highlights a gap between planning and implementation; where the choice of the PSDA was considered successful as emphasizing one of the main historic urban features identified Liverpool City and started a grain upon which the whole city was constructed and developed (The Pool). Whereas, the implementation of the project focused more on retail development and

economic investments, which might have led to a lack of focus on the site's original image, rather than it being seen as a live memorial of Liverpool's original urban grain.

CONCLUDING REMARKS

This Chapter adds to the understanding process of conserving cultural heritage sites and communicating their cultural values and significances; as it investigates a Site different to Historic Cairo, which was displayed in *Chapters 3 and 4*, in the following aspects: This Site (Liverpool Maritime Mercantile WHS) is recently inscribed on the WHL [inscribed in 2004]; it represents a Western culture; it developed a full management plan for a heritage-led sustainable development of the city; and it includes an urban regeneration development project that gained a national recognition (as nominated to the RIBA Sterling Prize). This selection of Liverpool, as a case study, supports generalizing the concluded principles for perceiving and interpreting cultural heritage sites.

One of the aims of founding the UNESCO's WHS Programme, besides preserving the universally outstanding of cultural and natural heritage examples, was to encourage and support sustainable development of such nominated heritage sites, and it was shown in Chapters 3 and 4, above, that nomination of sites could increase national awareness of their importance in a way that gather more researchers and conservers to investigate the cultural significance(s) of such sites. This Chapter shows that WHL has played such role significantly, in a way that such inscription now has a 'branding effect', which encourages new sites to get inscribed for the purpose of enhancing their investment development and attracting more developers, investors and tourists/visitors.

The case-study analysis showed no significant difference between public perception of cultural significance in cultural heritage sites from different natures and/or characteristics; as codes/principles of '**uniqueness**', '**architectural/monumental**', '**historic**', '**functionability**', '**memorial/remembrance**', '**properness**', '**environmental/public realm**', '**accessibility**', '**social**', and '**engagement**' significances were highlighted.

This Chapter defines four 'categories' for managing heritage sites, which add to the overall understanding of the different aspects controlling heritage conservation. These categories are: '**sustainable regeneration**', '**built heritage conservation**', '**townscape / public realm and transportation**', and '**archaeology**'. The four categories can be explained as follows:

- The *sustainable regeneration* category was found to employ the principles of 'uniqueness', 'balance', as well as adopting the concepts of 'engagement' and 'properness'.
- The category of *built heritage conservation* adopts the concepts of 'properness', 'uniqueness', and 'narrativeness', where it emphasizes the principles of 'functionability' and 'environmental / public realm'.
- The category of *townscape / public realm and transportation* mainly adopts concepts of 'uniqueness', 'representativeness', and 'balance'. Moreover, the concept of '**movement**' was introduced by this category, to the first time, to this research. The 'panoramic / scenic' principle of heritage significance is highly stressed through this category.
- The *archaeology* category, which mainly concerns archaeological excavations that normally exist within most of the cultural WHSs, adopts the concepts of 'narrativeness' and 'memory-recalling' for a better understanding of heritage sites.

The study of the PSDA project shows a good attention paid to its site allocation; to highlight the Site's historical importance as the original location of Liverpool's old 'pool', which characterized the old city, as well as containing the location of the earthed Liverpool's original Old Dock that is considered as the world's first wet dock ever.

Although the case-study analysis confirmed architectural design stress upon concepts of 'properness', 'memory-recalling', 'narrativeness', 'engagement', 'balance' and 'movement', the research's held Questionnaire shows a gap between the planning and implementation (or delivery) of the cultural message; as it was recorded that low percentage of the public could perceive the historic significance of the PSDA's location as using a historic informed urban grain, which might threaten the remembrance of its original function and status by time, unless a well managed heritage

interpretation is processed, and not just to focus on the retail investments in the development project.

Also, the analysis of the Questionnaire showed a good connectivity between the PSDA Project and its in-contact waterfront heritage site, while a lack of continuity was discovered between the Paradise Street and heritage zones of the City Centre (the inscribed zones 4, 5 and 6), which requires more urban stress on such connection to link cultural heritage zones all together.

This Chapter can conclude in suggesting more emphasis, of the historic cultural role of the Paradise Street to Liverpool's cultural identity, to be highlighted as primary responsibility of the regeneration project of PSDA; via introducing more cultural interpretation and engagement of local communities on regular bases.

PART III

THE UNCAP STRATEGY

Chapter 6: Setting a Vision for Cultural Heritage Conservation

Chapter 7: The UNCAP Strategy for Interpreting Cultural Heritage Sites

CHAPTER SIX

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SETTING A VISION FOR CULTURAL HERITAGE CONSERVATION

INTRODUCTION

This Chapter is a discussion and putting-together of the main pillars of managing the cultural significance of cultural heritage sites, as discovered throughout this Thesis; depending on the analyses done for relevant literature concerning cultural heritage, UNESCO's and ICOMOS' documents guiding cultural heritage conservation practice in World Heritage Sites of both tangible and intangible cultural heritage, and a thorough analysis of the two field studies of Historic Cairo, in Egypt, and Liverpool Maritime Mercantile World heritage Sites, in the United Kingdom. Also, in this Chapter, the main patterns for public perception of cultural heritage sites are identified and classified in details; demonstrating the patterns of significances through upon which the suggested strategy for managing cultural heritage interpretation in heritage sites, demonstrated in the next Chapter, is built.

6.1. VISION FOR MANAGEMENT

Good management of heritage conservation requires setting a comprehensive clear vision that targets a sustainable socio-cultural development; considering the local communities and the site's specifications as main elements completing the three main poles of cultural development: Community, Site, and Decision-maker.

For achieving such a vision, a full awareness of the place's cultural heritage should be acknowledged, upon which an outline of management strategy is developed. It was demonstrated in this thesis that focusing on preserving built heritage alone usually results in non-coherent efforts, which neither lead to real development nor foster feelings of belonging within local communities (See the case of Historic Cairo, discussed in *Chapters 3 and 4*).

6.1.1. ACKNOWLEDGING THE CULTURAL HERITAGE

It has been concluded, in *Chapter One*, that cultural heritage not just the remains of historic buildings from past generations, but it actually exceed this limited perception to a wider perspective that includes every kind of transferred knowledge, values, habits, believes and characteristics. This should bring social activities, taking place within heritage sites, into attention when intending to conserve cultural heritage; considering, of course, the values and meanings connecting such activities to their physical sites, in other words; relating the *content* to the *context*.

Social activities within heritage sites usually carry memories of the past, as well as being considered as a continuous process of meaning-making and re-making through evolving socio-cultural patterns over time. Such activities can be considered as tangible expressions of intangible heritage; where, factually, it was realized, throughout the Thesis, that the intangible heritage is what gives the built heritage its value and significance, and that is what should be considered to preserve and maintain. This emphasizes the definition of cultural heritage as activities taking place in present time, and influenced by inherited values represented in both tangible and intangible forms.



Figure 6. 1. The Chinese Yin Yang

As in the Yin Yang philosophy¹³⁶, both opposites are not really contrasting each other, but they are completing each other, moreover, each of them

¹³⁶ The heritage conservation is found to be very related to the Chinese Yin-Yang philosophy; the integration between the two opposites and their completion of the whole image, where in the case of heritage, tangible elements represented in physical remains can be considered as 'Yang', the context, or the obvious, hard, and solid face of heritage; while intangible aspects of heritage can be considered as 'Yin', the content, or the soft, diffused, and yielding face. Heritage cannot be

contains some of the other as well. In our case, any tangible/physical historic remain contains in its physical composition sorts of intangible sides; such as memories for example, likewise the intangible heritage as well, which is always represented through a kind of physical/materialized appearance. And thus, heritage conservation to be affective and achieve its goals of benefiting current and future generations from the inherited experiences of the past, it must be applied through a holistic understanding of its both faces, the tangible and intangible. This makes preserving and restoring monuments just caring after one face only, the way that causes dangerous imbalances in many cultural heritage sites, where, for the some, it seems confusing how communities are losing their identities while having a preserved built heritage. As an example, the case of Great Giza Pyramids in Egypt, and the gap between ancient Egyptian culture and the contemporary identity in Egypt; although there is, still, emotional relations that link contemporary Egyptians to their ancient origins, but actually this can be noticed as a result of pride for owning such great and worldwide admired landmark as the pyramids, not through actual transfer of cultural heritage from one generation to the other; so, just one face of heritage is transferred, 'Yang', while the 'Yin' disappeared over time, and thus, the continuity of knowledge and benefitting from cultural heritage stopped, which made utilizing such historic remains for gaining income and transforming them into touristic attractions, without engaging them into cultures of contemporary generations, a logic action.

For achieving the equilibrium between the tangibles and intangibles of heritage sites, several aspects were realized as important to be considered and emphasized. These considerations can be summarized as follows:

- Although main principles were found, by this Thesis, to be guiding the process of perceiving cultural heritage sites in general, still, it should be considered that each site has its individuality in maintaining its identity and spirit;
- It should be considered that every tangible remain has relevant intangible heritage that needs to be preserved just as well as its physical form;

conserved without conserving its two faces, its Yin Yang form should be united to complete the whole figure.

- Local communities should be considered as an important stake holders in the process of acknowledging and analyzing any heritage site;
- The relation between present activities and the past habits in place should be identified, with a thorough analysis of the existing socio-cultural patterns;
- The story of place should be Defined, understood and maintained; giving attention to 'memory' of place as much as its history, with a complete understanding of the collective memory related to the place, the remembering and forgetting patterns, and the *keying* tools and techniques usually applied;
- Emphasizing the role of built heritage in the daily life of their communities, by making then functional where possible; to connect local communities to their built heritage, which, by then, would form time references linking people to their roots of the past;
- The past should be considered not only as a source of the present, but also as an important means of making sense of the world and a crucial process of creating a sense of belonging and rethinking the present.

6.1.2. THE THREE POLES OF CULTURAL DEVELOPMENT

As mentioned above, to completely perceive, acknowledge and conserve cultural heritage, the three poles controlling cultural development of any heritage site should be identified, as well as their roles and responsibilities in the process of heritage interpretation. The three poles were identified as: the site, community, and decision-maker, which are described below.

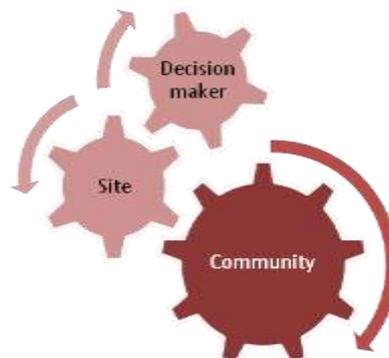


Figure 6. 2. The three poles of cultural development

A) The Site

Cultural heritage sites of outstanding universal values being, or intending to be, inscribed on the WHL, are the main concern of this Thesis; as they represent the extreme examples of heritage sites. Studying such extremes would support a better understanding of all sides of the heritage conservation process.

In the case of WHSs, although tangible and intangible heritage are dealt with, to date, separately; under two different conventions, the *Operational Guidelines* of the 1972 WH convention now, in its last revision (2005), considers the Convention for the *Safeguarding of the Intangible Cultural Heritage* (2003), but still with no developed tools for conserving the intangible heritage and/or serious steps taken towards more consideration of intangible aspects within WHSs.

As it is the responsibility of State-parties to nominate heritage sites of outstanding universal value within their boundaries¹³⁷, State-parties should initiate considering relevant intangible heritage when nominating their sites, taking account of Criteria (V) and (VI), which allow the consideration of intangible aspects of heritage, although not being efficiently functioning yet (See *Chapter 2* for more details); taking into consideration the three major components of identity of cultural heritage sites:

- Physical appearance: represented in the sites' buildings, landscapes, urban fabric and climate;
- Activities: represented in the way people interact in-between them and how they use and affect the physical place as well;
- Meanings and symbols: this represents the extent to which people understand the place by interpreting its messages and values transmitted through time- usually a result of human experiences derived from activities practiced within the site's physical components. The meanings and symbols were found to be the most

¹³⁷ Though, this Thesis yet claims the deficiencies brought to WHL's representation of the world's cultural heritage, due to State-parties been given this responsibility for nomination; where it is suggested here that UNESCO should have a role in defining, at least, the sites of most outstanding cultural values affected human civilisations and development, under the guidance of multidisciplinary committee of expertise from all over the globe, which would lead to a better distribution and true representation of the world's cultural heritage (See *Chapter 2* for more details)

efficient tool used by contemporary architecture to communicate with heritage sites; through communicating and emphasizing their meanings.

In the case of nominated and/or listed WHSs, defining and maintaining the site's authenticity should be seriously cared for. Cultural heritage properties may be understood to meet the conditions of authenticity if their cultural value according to their type, and their cultural context in general, and as recognized by the nomination Criteria, which must be truthfully and credibly expressed through a variety of attributes including¹³⁸:

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

This Thesis concerns mainly the Historic Urban Landscapes (HUL), as described in the *Forum UNESCO- University and Heritage* conference, held in Hanoi (2009), heritage towns and historic city centres, which are still inhabited and being in use; as they provide an appropriate media for transferring knowledge, meanings, and values to current and future generations when being well engaged in their daily life.

B) The Community

This includes the wide variety of stakeholders, local communities, non-governmental organizations (NGOs) and other involved parties and partners in the identification and protection of heritage properties (e.g. researchers and scholars).

The case of Historic Cairo (see *Chapter 4*) demonstrates comparison between conservation projects took place within two districts, Al-Mu'izz Street and Al-Darb Al-Ahmar, where the former hasn't involved local communities in the decision-making of the project, which resulted in

¹³⁸ See *Article 82 of the Operational Guidelines for the Implementation of the World Heritage Convention* (2008).

separation between the place's residents and the restored context, with growing feelings of negligence due to the growing attention paid by the government towards tourism. While in the case of Al-Darb Al-Ahmar, the involvement of local communities, not only in the decision making, but also in the implementation of conservation practices, which provided training and job opportunities for many of the residents, got the local community very engaged and satisfied with the project.

Also, in the case of the *Management Plan* for the WHS of *Liverpool-Maritime Mercantile City* (see *Chapter 5*), representatives from the local communities, as well as regional and national stakeholders, were involved through workshops throughout the setting-up of the plan and its *Supplementary Planning Documents*, which ensured the support of local communities to the development plan, as well as ensured the fulfillment of the plan to the local, regional and national needs.

C) The Decision-maker

In the WH Convention, ICOMOS Charters and other World Heritage related documents, State Parties are usually the referred to as responsible of nominating as well as protecting their inscribed sites. This thesis defines a wider scope for those responsible for conserving cultural heritage; this is what is called 'the decision-maker'.

The meant decision-maker for cultural heritage sites can involve local and regional governments, site managers, architects, planners, landscape architects and even national and international organizations involved in drawing the main guiding lines for heritage conservation (such as UNESCO, ICOMOS, ICCROM, IUCN, English Heritage, AKTC, ...etc.). From the one hand, this definition of decision-makers distributes the responsibility of heritage conservation evenly among all those take part in drawing regulations and/or putting strategies and plans for managing changes in heritage sides, and on the other hand this calls for well organization and collaboration in-between them to identify one strategy adopting the implementation of one clear vision.

All decision-makers should work together on:

- identifying cultural significances of different heritage sites;

- nominating sites of outstanding universal values for inscription (this should be the responsibility of all of the decision-makers, not just the state-parties)¹³⁹;
- ensuring a balanced representation of various cultures, nations and civilizations from different continents; through a balanced inscription of sites representing the different selection criteria, as well as considering the conservation of intangible meanings of the inscribed sites;
- defining a clear vision for sustainable development of cultural heritage sites;
- ensuring the participation and involvement of different members (or representatives) of community (described above);
- sharing responsibility for the protection, conservation, presentation and transmission to future generations of the cultural heritage and its significance to the worldwide humanity;
- adopting and developing policies and strategies for giving and enhancing the functioning of heritage in the life of local communities;
- ensuring the continuous training in the protection, conservation and presentation of the heritage, and encourage research in relevant domains;
- ensuring sources of funding for conservation and development;
- strengthening the appreciation and respect of cultural heritage through educational and information programmes, to form young generations that are connected to their roots and proud of their ancestors' contributions to humanity; and
- ensuring continuous monitoring and regular evaluating of heritage sites' conditions, while reporting any threats development, whether to tangible or intangible heritage.

6.1.3. MANAGEMENT STRATEGY

The planning process for conserving cultural heritage sites should be a multidisciplinary activity that includes experts in matters related to the significance of each site (Feilden & Jokilehto, 1993). It should be

¹³⁹ The case of Jerusalem WHS that was nominated by Jordan (not the State-Party in charge) highlights the importance of external nominations, especially in cases of sites in danger and/or of obviously acknowledged worldwide cultural significance.

considered that for developing an outline for a management strategy for maintaining sustainable development of a heritage site, five main key-points are required to be defined: aims, objectives, mechanisms, funding and priorities, which are discussed below.

A) Aims

Aims are simply defined by answering the question: '*What do we want to achieve?*'- It must be recognized that restoring historic monuments should never be an aim in itself, but rather a mechanism towards achieving a larger aim. Aims for cultural heritage conservation should target the sustainable development of the heritage site in general; with considering local communities and the individuality of each site, and highlight the benefits of conserving cultural heritage to local, regional and national communities.

The aims defined for any heritage site should take into account all other local, regional and/or national plans, as applies, as well as considering economic status of the site

Aims of cultural heritage management could be expressed to emphasis the following:

- Forge an identity of the city;
- Make a more attractive place for people to live, work, shop and visit;
- Foster pride, awareness and understanding of cultural distinctiveness and/or diversity; and
- Promote heritage as a driver for sustainable development.

B) Objectives

'Why we want to achieve the defined aims?'- This question should be the key to setting up the management plan of cultural heritage sites.

Revitalizing heritage sites should not be simply about attracting tourism and visits to the site on the account of local residents; as this was found to create a separation between the local community and their heritage, and thus their separation from their identity, which, at the end, would result in losing the spirit of place, and consequently affect, negatively, the interest of tourism on the long-term.

C) Mechanisms

'How we could achieve the aims?'- Although awareness of the importance of cultural heritage conservation, and the initiation of all major programmes for cultural heritage preservation, including UNESCO's WHS programme itself, have been sparked and led by architects and archaeologists (refer back to *Chapter 1*), it must be recognized that built heritage and historic monuments, of their importance as icons and landmarks of cultural significance, are just envelopes for matrices of inherited meaning and values that, if lost, would passively affect the human experiences of its roots and traditions.

Thus, restoring built heritage should be considered a mechanisms to achieve the conservation of cultural heritage, while activities taking place within and/or surrounding the built heritage and within its context would represent the mechanism through which built heritage communicates its intangible messages. This mix between the built heritage and its use and function was clarified by demonstrating the effect of 'Waqf' system on preserving the urban texture of Historic Cairo for more than 1250 years (see *Chapter 3*).

Revitalization of cultural heritage sites should likely adopt place-based approaches; employing strategies that emphasis the development of the neighborhood as a whole and improving its property values; mainly through restoration and adaptive re-use of old buildings, but still special care should be spent on individual-based revitalization that focuses more on improving the conditions of the residents¹⁴⁰; depending on social development and programme-driven economic development as well.

Mechanisms for achieving heritage conservation aims could include:

- Defining, conserving and protecting the outstanding universal value and significances;
- Protecting, conserving and enhancing historic buildings and townscape;
- Encouraging the continued use of historic buildings for their original purpose, where possible;

¹⁴⁰ For more details upon place-based and individual-based approaches, see (Zielenbach, 2000, pp. 23-30)

- Promoting sustainable new development and re-use of historic buildings, where the original use is no longer viable;
- Developing and maintaining a high-quality public realm;
- Ensuring sustainable access to the site for all;
- Continuing distinctive cultural life and identity;
- Fostering national and local partnerships and facilitating social inclusion;
- Promoting knowledge of the site and its significances to a local and global audience;
- Engaging residents in helping to sustain cultural significances; and
- Integrating world heritage matters into educational programmes.

Simply, defining the appropriate mechanism for conserving a cultural heritage site depends on good understanding of the site, well set-up aims and a deep awareness of the objectives. This would lead to defining a strategy for managing the site's heritage successfully (this Thesis' suggested strategy for conserving cultural heritage sites, the *UNCAP*, is discussed in *Chapter 7* below).

D) Funding

'Who might pay for heritage conservation?'- Funding resources are one of the main concerns of any cultural heritage site. Although it is not of this research's concerns to investigate financial sides of conserving cultural heritage sites, it is essential to note that, besides signing the 1972 World Heritage Convention that maintain an international (even limited) support towards funding conservation projects within WHSs, it was found that involving the various stakeholders and local, regional and national communities in the planning process, could ensure considerable fund resources by local and national developers, investors and banks (see the case of Paradise Street Development Area in Liverpool).

E) Priorities

'When we hope conservation happens?'- This is completely depends on case-by-case study, according to each site's situation, needs and requirements; sites of endangered heritage would differ from elsewhere, also the different could result from different social, economic and/or natural problems each site might face, even within the same region.

The most important step to be taken to define priorities is to define problems and threats of a site, as well as defining the site's opportunities and points of strength, upon which stages of work could be determined for using the opportunities to overcome the threats and problems. A time-schedule for planned stages is to be drawn, which must be linked to available funds allocated to the project.

6.2. THE PRINCIPLES FOR PERCEIVING CULTURAL HERITAGE

From the analysis of the two carried case-studies, *Historic Cairo* and *Liverpool Maritime Mercantile City World Heritage Sites*, as well as cultural heritage literature and documents for cultural heritage conservation (UNESCO's conventions and ICOMOS' charters), this Thesis could define twelve main principles upon which the perceiving of cultural heritage sites depend. The principles for perceiving cultural heritage sites concern mainly how the public build its understanding of heritage sites, as it is considered, by this research, that the public is the main beneficiary from the heritage conservation, and thus ensuring their perceiving of the spent efforts and the final outcome of conservation activities should be targeted.

It is claimed, as a result of this research, that any cultural heritage site can include 'all' of the twelve principles defined in this thesis, but in different degrees of importance, which represents the individuality of each site. So, 'panoramic significance' might be of much more importance in the case of *Eiffel Tower*, in Paris, than what it would represent in the case of *Pre-Hispanic City and National Park of Palenque*, in Mexico; which depends of the urban setup of each case, the same if we consider the 'social significance' of the *Pyramids Plateau* and *Historic Cairo* in Egypt, where the former only involves workers and visitors, while the latter is hugely inhabited by local residents, besides visitors who exist in the place for various reasons (not just for tourism).

Figure 6. 3. Pre-Hispanic City and National Park of Palenque
(Source:
<http://whc.unesco.org/en/list/411/>)

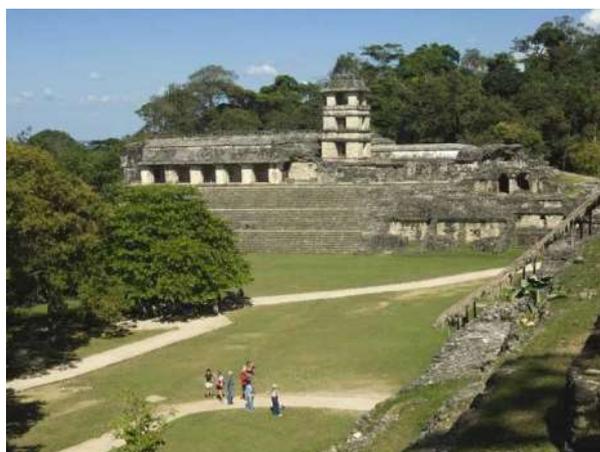




Figure 6. 4. Eiffel Tower of Paris (Source: <http://www.sbac.edu/>)

6.2.1. ARCHITECTURAL / MONUMENTAL SIGNIFICANCE

Architecture has always demonstrated special capabilities in representing symbolism of power, control, religion, and many other meanings and messages all through the human history; even when God chose to have a sacred symbol on earth it was a building (regardless what people consider this sacred symbol is; a temple, church or a mosque), which clarifies the power of architecture in delivering intangible meanings and values. This can be explained as architecture is what shapes people's vision to the world, and through this vision their perception of all surrounding meanings and experiences is built up, where, as it was explained in *Chapter 1*, all memories are connected in a way or another to certain places, while places in general are defined by their architecture. For all that mentioned above, the architectural/monumental significance of inscribed World Heritage Sites (mainly represented by Criterion IV) is the most (or, at least, the first) perceived significance; even if buildings/monuments lack authentic value (when a site is inscribed under criteria other than IV), still its physical appearance are of a high perceived value to the public (see public perception results in case of Historic Cairo, in *Chapter 4*).

The emphasis on the importance of architectural significance to cultural heritage sites is represented by the definition of what considered as 'cultural heritage' by the *WH Convention* itself. The Convention defines cultural heritage as: monuments, group of buildings, and sites containing man-made works, combined works of man and nature, or archaeological

sites (see *Chapter 2* for more discussion of UNESCO's definition of cultural heritage).

'Massiveness' was discovered one of the most connected themes to monumental significance of place; whether through the existence of numerous historic buildings from the same era, or through wide variety of monuments representing different eras, as well as massiveness in scale of the monuments itself. Another related theme is the 'workmanship-proficiency'; where the more details and perfection of their execution and their current physical status, the more they are valued by the public. The third theme of architectural significance was found to be 'authenticity', which, as described by Feilden & Jokilehto (1993, pp. 66-68), can be divided into four categories:

- **Authenticity in materials:** to demonstrate original building materials, historical stratigraphy¹⁴¹, evidence and marks made by impact of significance phases in history, and the process of aging;
- **Authenticity in workmanship:** substance and signs of original building technology and techniques of treatment and structural systems;
- **Authenticity of design:** elements or aspects in which the artistic, architectural, engineering, or functional design of the heritage resource and its setting are manifest (the original meaning and message, the artistic and functional idea, the commemorative aspect). In historic sites, areas of landscapes, design should be referred to the larger context; and
- **Authenticity in setting:** the site or setting of the resource related to the periods of construction: historic parks and gardens, historic or cultural landscapes, townscape value, and group of buildings value.

¹⁴¹ A branch of geology that studies rock layers and layering.

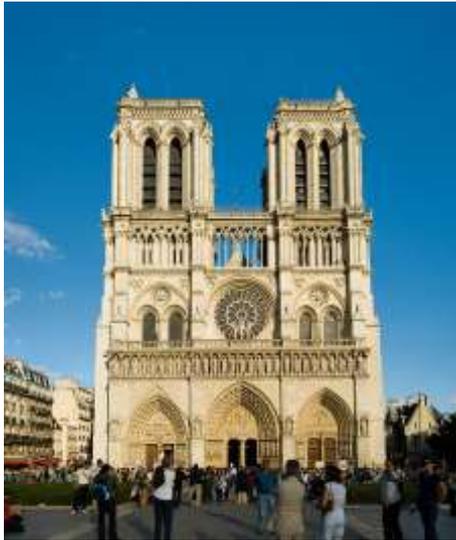


Figure 6. 5. Notre Dame Cathedral in Paris- an example of monumental significant architecture



Figure 6. 6. Notre Dame Cathedral- interior shot showing monumental scale

6.2.2. HISTORIC SIGNIFICANCE

It has been noticed through the two field studies of this Thesis that the more people know of the place's history, the more they perceive its cultural significance and value; as this emphasizes the feelings of pride and belonging to local communities, and/or raises the awareness of the time-referencing of the heritage site. This perceived significance emphasizes the importance of employing education and information media into increasing public awareness of cultural heritage sites' histories.

It is claimed by this Thesis, as clarified in *Chapter 1*, that historic monuments and historic urban landscaped work as time measuring scale. While a time-referenced city is connected to the concept of 'city of

reason'¹⁴²; where everything is rationally organized, which enhances the environment for better perception of place. Thinking of yet existing historic buildings as 'glimpses' to the past, could probably persuade people to think of reasons these particular evidences still exist.

The very special spirit of historic sites can be claimed, to a great extent, to this effect of time-referencing of one or, usually, more eras, bringing them forward to the present time, where the dialogue created between past and present was found to be not only depending on existing buildings, or physical remains, but sometimes can be found through the absence, of what was once there, as well, which is the role of history-awareness to clarify; as this significance relies mainly on 'knowing facts' about the past.

"It [measuring time] is a way of conceptualizing a part of nature and bringing it under a form of order, so that it can be understood and utilized in new ways."

(Madanipour, 2007, p. 151)

History can be claimed as the time; where time is always a past whenever we think of it as a 'thing' that exists, as there is never now- even the exact moment called 'now' is in the past as once you try to capture it, otherwise future time has not existed yet, and once it exists it is past. Time-structure, defined into the seven dimensions: time grain, time period, time amplitude, time rate, time synchronization, time regularity, and time orientation (see *section 1.4.2*, in *Chapter 1*, for the definitions of time dimensions), can be recognized as a characteristic of *place*; where managing time-referencing of a place maintains the homogeneousness of activities, which accordingly control a balanced rate of change within local communities.

¹⁴² See Madanipour (2007): *Designing the City of Reason: Foundations and Framework*.



Figure 6. 7. Historic buildings represent still shots from the past that frame certain moments in history in a vast changing world

6.2.3. MEMORIAL / REMEMBRANCE SIGNIFICANCE

As a result of research done for this thesis, it can be claimed that memories are the connections made between fragments of 'past' time, represented in existing, and even absent, historic remains. Memory here represents the understanding and/or interpreting of 'given' facts from the past time(s), and thus imagination, experience, and cultural background play important roles in producing the memorial/remembrance significance of a place, which, unlike the historic significance that is linked to the past, might vary from one person to another; as memorial significance is a sensing of the past in the present time.

Social changes occurring to historic cities, due to inner-migration towards cities, form a threat to the memorial/remembrance significance in particular; as new-comers from different backgrounds usually have different cultural references other than those of original residences of historic cities, the process that, on the long-term, affects the understanding of place. Also, this produces new generations detached from their heritage; as they normally have short-term memories of place, while memorial significance require more of sharing a common past, with shared activities, experiences, and communication language. This is one of the most powerful tools for building identity and feelings of belonging (see *section 1.4, in Chapter 1*); as it was recognized that "*people react to*

environments in terms of the meanings the environments have for them" (Rapoport, 1982, p. 13).

"[...] designers and users are very different in their reactions to environments, their preferences, and so on, partly because their schemata vary. It is thus users' meaning that is important, not architects' or critics'; it is the meaning of everyday environments, not famous buildings- historical or modern."

Amos Rapoport (1982, p. 16)

From the case study of historic Cairo, it was recognized that social memory can mix between meanings of actually existed incidents and myths that never existed, where most of the time myths are found to be an important source for some stories traditional stories of vernacular heroes. Also, it was recognized, from the case study of Liverpool Maritime Mercantile City, that sometimes social memory has the power to forget, as much as it has the power to remember, which can happen with contemporarily non-acceptable memories (such as memories of slave-trade); the act that shows that, social remembering is usually related to feelings of pride.



Figure 6. 8. Hiroshima Peace Memorial in Japan- an example of physical remains that hold sound memories



Figure 6. 9. Twin Towers of World Trade Centre are an example of the influence that 'absence' could have on memorial significance

6.2.4. SYMBOLIC / ICONIC SIGNIFICANCE

Symbolic significance is, usually, a kind of materialized memories, where common past and shared experiences, within a community, lead to creating a communication language of symbols. Symbols were found to be an identification tool in itself; as they are sources of meanings that are connected to a particular community, and might have completely different cultural meanings if existed in other communities.

The field survey, especially the site observation, of Historic Cairo has proven that symbolic meanings given to particular site features are results of communicating complex meanings of material environments, and not results of the material environments themselves; as, for example, the religious symbolism attached to Islamic Cairo, is not due to the presence of mosques, as mosques are spread all over Egypt, but it is a result of meanings attached to these mosques: such as Azhar mosque that represent the world's first university and the most authentic reference to many Muslims all over the globe until today, also the presence of mosques built by relatives of *Prophet Muhammad [Ahl Al-beit]*, whom are all beloved and respected by the majority of Egyptians. The same applies to religious symbolism given to the Hanging Church in Old Cairo, which was not a result of the construct of the church, but more for the communicated meanings of the passage of Jesus and the quality this gave to the place, as well as the meaning that 'the existence of such Christian construct within the oldest Islamic location in Africa' communicates.

Iconic significance occurs when a symbol is so significant and unique that it symbolizes the whole identity of place, and sometimes identifies a region or a country; such as the Great Pyramids of Egypt, the Big Ben of England, the Eiffel Tower of France, the Great Wall of China, and the White House of United States of America. Iconic significance can be considered as the communication of meanings creating the highest level of pride and belonging through material environment, or in other words, it is a physical representative of identity. Usually figures of iconic significance are used for publicity and tourism advertisements, as well as being employed as keying tools for shaping collective memory; where iconic figures might change through time, which re-shapes the identity of place- the change of Dubai's identity over a relatively short period of time could be a good example.



Figure 6. 10a&b. The added shades in front of Al-Hussein mosques (left photo), which is a copy of the added shades in Prophet Muhammad's Mosque in Medina (right photo), added a non-planned symbolic significance to the place.



Figure 6. 11. Liberty Statue- an iconic figure of the USA



Figure 6. 12. The Great Wall of China- an iconic symbol for a long-lasting civilization

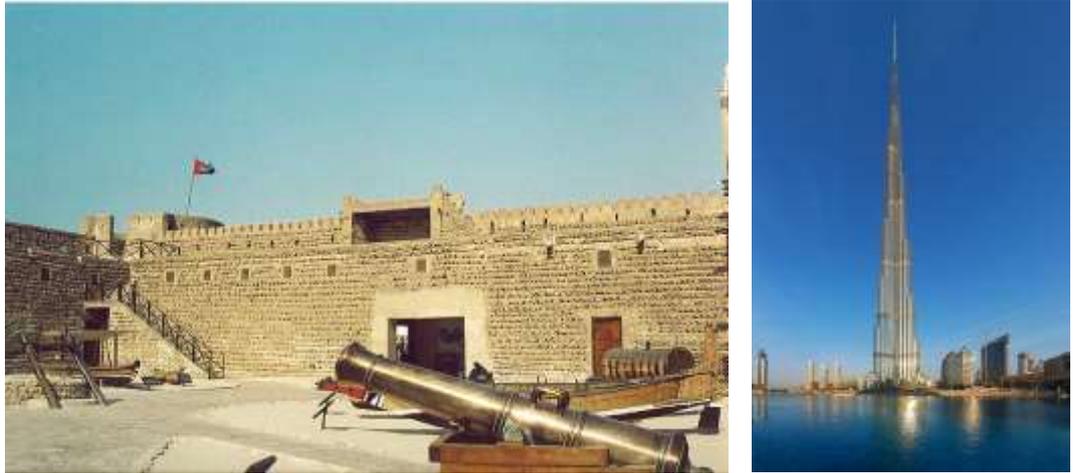


Figure 6. 13 a&b. *Al-Fahidi Fort* (left image), the oldest existing building in *Dubai*, built in 1799- now part of the *Dubai Museum*; and *Burj Khalifa* (right image), the tallest man-made structure ever built (828m height), old and contemporary iconic figures that represent the shift in place identity (images' sources: [http://en.wikipedia.org/wiki/ Dubai](http://en.wikipedia.org/wiki/Dubai))

6.2.5. PANORAMIC / SCENIC SIGNIFICANCE

When urban fabric contributes to the visual emphasis of built heritage, it produces a picturesque image that magnifies the artistic value of historic buildings. As well, this emphasis pays back to the urban fabric itself by creating focal points (landmarks) of high historic and artistic value. The more significant the formed scenic picture is, the more chance buildings can be perceived as iconic figures.

As this significance is dependable on the context of historic buildings, maintaining it requires a continuous monitoring and management of the urban design and add-in architecture. Also, regulations that regulate and control height, mass and style of add-in buildings are essential to ensure the preservation of the image of place. UNESCO, as well as many other national concerned organizations, plays a very important role towards encouraging and monitoring such regulations, as it was demonstrated in design modifications demanded in Liverpool's Paradise Street Development Area (see *Chapter 5*). Similar concerns were raised of the visual impact of a business-oriented complex development at the bottom of Saladin Citadel in Historic Cairo, on its historic context, which resulted in preventing the construct from seeing light till yet.

It was also remarked, from field observations as well as site analyses, that panoramic/iconic significance can be inherited within the original urban historic fabric, as in the case of open scenic views of Liverpool's docks.

Also, this significance might be added via contemporary urban and architectural designs of add-in elements, as in the case of Cairo's Azhar Park and its visual relation with Historic Cairo, where topography as well as spatial design proved to contribute hugely to such significance.



Figure 6. 14. *Taj Mahal*, India- one of the most famous monuments of high panoramic/scenic significance (Image source: www.indianholidaytours.com)

6.2.6. ARTISTIC / INSPIRATIONAL SIGNIFICANCE

Artistic /inspirational significance represents the level of influence cultural heritage has on contemporary cultural performance and activities, and/or also the other way around; as it can represent the influence of contemporary artistic taste on perceiving inherited cultural elements. For example, sometimes revolutionary thoughts against certain common ideologies of a certain era could result in a revolution against all kinds of representation to that era, accompanied with the creation of new artistic visions that could change, on the long-term, the public taste of Arts. *Modernism* could be a relevant example for revolutionary ideologies that provided new principles for public taste, even temporarily, till *Post-Modernism* revitalized the sensing of historic motifs.

The inspirational significance is found to be sensed via any of the cultural media: architecture, paintings (as in the case of David Roberts' famous set of paintings of Historic Cairo), writing- novel or drama (as in Arabian nights and Naguib Mahfouz's novels¹⁴³), as well as contemporary media like television and cinema drama and documentary movies. It was noticed that contemporary artistic interpretation of cultural heritage emphasizes their values, and highlights their significances for the public to easily perceive. Moreover, it was remarked, in the field study of Historic Cairo,

¹⁴³ See Chapter 4

that sometimes artistic influence could have the power to form memories of places; as it was explained that some visitors of Historic Cairo seek to find, on site, what matches their memories in the back-mind that they built from reading the 'Arabian Nights', or the visual image they store, for Cairo, depending on David Roberts' paintings)



Figure 6. 15. New-Gothic building in London- represents interest and appreciation to a certain artistic taste that signifies a historic era

6.2.7. SOCIAL SIGNIFICANCE

Particularly signifying in inhabited historic urban quarters from their contemporarily evolved urban contexts, inherited traditions and social values are found to be guiding social relations between members of local communities in old quarters. Such significance can only be perceived via interaction and sharing experiences.

Although it seems too intangible, social significance is what features a place and defines its distinguished spirit; as it acknowledges the impact of inherited values on the activities of, and communication in-between, inhabitants of a historic place. Moreover, social significance, represented in local communities, can be claimed as the main reservoir in which intangible heritage is conserved and developed throughout time. As well, the interaction between local communities and their inherited cultures can be considered as the scale by which degree of success in communicating cultural heritage of historic sites is measured.

Lifestyle within cultural heritage sites is the main source to judge the social significance; whether it is more oriented and/or influenced by inherited traditions, or more guided by ideologies of globalization; in other words, how far lifestyle is place-specific? - It has been also noticed through the field surveys and interviews, in Historic Cairo, that this significance is very much related to feelings of belonging; where those who feel attached to the place are stricter to adopting old traditions than those who do not.

Getting involved in decision making of site development plans is found to enhance such significance remarkably. While the phenomena found threatening this significance in historic towns are: demographic changes happening to residing societies due to migration; globalization influence; lack of education; low economic level and living standards; unemployment; and the '*disneyfication*¹⁴⁴' of their place for tourism attraction, nevertheless the over-presence of tourist that could change original activities in some cases.



Figure 6. 16. Festivals represent an indicative to how people interact according to their inherited traditions



Figure 6. 17. Entertainment and the way of spending spare time relates to cultural background, the way that affects the interaction between local communities and their public open spaces

¹⁴⁴ An expression used in this Thesis to describe the turning of heritage sites into open-air museums, with non-consideration to desires of local communities and without involving them in the decision making process or even working on fulfilling their needs, which makes heritage sites more like 'theme parks' than urban landscapes.

6.2.8. RELIGIOUS / SPIRITUAL SIGNIFICANCE

Being more significant in Eastern cultures than in the West, the religious/spiritual significance was found to be of a special influence on the public perception of cultural heritage sites. This significance represents the sacred spirit of many of the cultural sites, including European Medieval historic cities, which were distinguished by being influenced by the Church.

This significance, as discussed earlier in this chapter, does not normally appear due to existence of religious buildings as much as due to the attached spiritual importance to such buildings, which provides an associational value to the place. Such importance could be due to religious leadership, past existence of religious personage, being on the path of pilgrimage, or being a destination for pilgrimage.

Although religions differ, but stays religious/spiritual significance adds a feeling of calmness and deep respect to the place for all. Usually, these feelings are emphasized via some design features, such as: monumental scale of buildings, centre-focused design, probably non-colorful symmetrical static forms; and including huge open spaces (see the images below).



Figure 6. 18. Mekkah Holy Mosque in Saudi Arabia (Source: <http://media.isnet.org/iptek/100/>)



Figure 6. 19. The Vatican City in Holy See (Source: <http://whc.unesco.org/en/list/286>)



Figure 6. 20. Palaces and Temples of Wudang Mountains in China (Source: <http://whc.unesco.org/en/list/705>)



Figure 6. 21. Great Living Chola Temples in India (Source: <http://whc.unesco.org/en/list/250/gallery/>)

6.2.9. FUNCTIONABILITY SIGNIFICANCE

"The historic use of the site should be maintained, as this is the reason for its significance. Nothing stays still, however, and change is inevitable. The art of planning is to guide change in a way that will, if possible, enhance the significance of the site by minimum intervention at key points."

(Feilden & Jokilehto, 1993, p. 24)

Simply, the 'functionability' significance appreciates the ability of historic buildings and/or sites to keep functioning; their ability to maintain their activities and the engagement with inhabitants and local community.

To recognize the degree of functionability, the four components of 'activity', as described by Rapoport (1982), are to be considered. The four activity components are:

- The activity proper;
- The specific way of doing it;

- Additional, adjacent, or associated activities that become part of the activity system; and
- The meaning of the activity.

It should be quite understood that variation in architectural forms of buildings and/or places of same activities is normally due to the variability of the last three components mentioned above. Thus, it is essential to analyze cultural relations of spatial activities in historic areas with their spatial social patterns.

It was shown in the case of Historic Cairo that, historically, some traditional religious systems, such as *waqf*, played an important role in preserving historic monuments via maintaining their activities and functionality. This approach ensured, from the one hand, providing required funds for maintenance of such buildings through income from rents, and from the other hand, conserved the spirit of place as well as the engagement between the building/place and its surrounding local community; by maintaining the role buildings play within their context.

This importance of conserving the functionality of historic buildings is shown in the *Operational Guidelines* (UNESCO, 2008), which calls for maintaining connection between historic buildings and local communities by putting historic buildings in use. This was put into action in the case of *Liverpool Maritime Mercantile City WHS* via maintain original functions of historic building where possible, or through identifying new uses, where original function is no more suitable (See *Chapter 5*).



Figure 6. 22. Tent-making traditional hand-craft, still existing in Tent-makers street



Figure 6. 23. The still functioning local traditional market of spices in Historic Cairo is an attraction magnet to local, as well as expat, visitors.

6.2.10. ECOLOGICAL SIGNIFICANCE

The ecological significance was found to be the appreciation of the engagement between the built environment and nature; represented in different forms of natural landscapes (forests, water, deserts, topographies, ...etc) and natural environment as well (temperature, wind, humidity, ...etc). This significance reflects creative treatments in the historic built environment and/or urban fabric that solve/surmount ecological improper environments to provide comfortable circumstances and environments for people to use. The lack of, currently available, environmental technologies in traditional ecological architecture plays an important role in increasing the public appreciation to such old creativities.



Figure 6. 24. The use of *mashrabyya* as an ecological treatment for providing shaded-interior with a breath-in in the hot summer days of Cairo- Suhaimy House



Figure 6. 25. (above left) Covered streets for providing a suitable market place- (Tent-makers Street) a pioneer step towards in-door shopping malls
Figure 6. 26. (above right) Traditional narrow alleys worked on providing shaded streets most of the day



Figure 6. 27. Engagement between the built environment and nature- a temple in Hanoi



Figure 6. 28. Aqueducts represent creative built technologies that manage natural resources- A shot of a Roman Aqueduct in Segovia, Spain
(Source: http://cache.virtualtourist.com/1832420-Roman_aqueducts_in_Segovia-Spain.jpg)



Figure 6. 29. Petra in Jordan- an example of architectural treatments of nature (Source: http://whc.unesco.org/include/tool_image.cfm?src=/uploads/sites/gallery/full/site_0326_0001.jpg)



Figure 6. 30. Integration between built environment and nature- Historic Sanctuary of Machu Picchu, Peru (Source: <http://whc.unesco.org/en/list/274>)

6.2.11. ENVIRONMENTAL / VISUAL SIGNIFICANCE

As 'ecological significance' represents the significance in relation between historic built remains and its natural environment, the 'environmental / public realm significance' represents the relation of the built heritage with its physical context. This includes all components of man-made landscapes: buildings, streets, and landscape fixtures; where this significance is usually a result of harmony in the employing of building heights, scale, style, materials, street widths, ... etc., which affect the visual impact of historic sites and their public realm. Also, means of public transportation is very important aspect that affects this significance, as well as the population of place; as they affect either positively or

negatively the density of use of public spaces, which influences the ability of visual perception of place.

Among the threats that public-realm significance of cultural heritage sites within historic towns could face are:

- Increase in using motor transport within old urban fabric that never been designed for being used by such vehicles causing pollution as well as destructive vibration;
- Introduction of modern functions to replace traditional functions of place, which threatens maintaining intangible cultural heritage;
- Failure to understand cultural and functional values of old buildings, which would increase the chance people neglect and/or cause damage to them;
- Changes of economic requirements in historic areas due to the changes in the methods and scale of industrial and commercial operations;
- Development of high-rise buildings, which change the skyline of the city, and accordingly people's perception of the scale of historic buildings, and thus affect the overall public realm of historic urban landscapes; and
- Growth of population and migration towards cities, which leads to social changes in historic centres, the way that affect spatial habits and the way people perceive cultural values.



Figure 6. 31. Visual relation between old and new realms



Figure 6. 32. Public transportation can affect visual perception of historic sites

6.2.12. INTERLACEMENT SIGNIFICANCE

Although it was recognized throughout this research that people acknowledge cultural heritage sites as separate cultural significances (could be classified into the eleven above mentioned significances), an additional appreciation could also be defined for a more complex level of spatial significance, which is named here by the 'interlacement' significance. This significance shows the appreciation of levels and degrees of relations and interconnections (interlacement) between the different mentioned above cultural significances in the one cultural heritage site.

For example, this significance might be represented in a socially-significant site with significant 'functionable' historic buildings of architectural/monumental significant.

In Historic Cairo, the interlacement significance was represented in the homogeneous existence of Islamic and Christian monuments yet functioning monuments all together in one place, and the contemporary life taking place in the old historic urban fabric with all its historic, memorial, and religious significances, and flourishing artistic significance, while the environmental / visual impact of place lacks the required care.

The above twelve cultural significances represent the different patterns of public perception of cultural heritage sites concluded throughout this research work; including the comparative analyses made of cultural heritage literature, documents for cultural heritage conservation, and field surveys of the two case studies, Historic Cairo and Liverpool Maritime Mercantile City. Next Chapter would illustrate in detail the suggested strategy (UNCAP) for managing the environmental interpretation of cultural heritage sites.

CHAPTER SEVEN

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THE UNCAP STRATEGY FOR INTERPRETING CULTURAL HERITAGE SITES

INTRODUCTION

This final chapter consists of the concluding discussion of the thesis. A new strategy for interpreting cultural heritage sites is explained, based on the analysis of literature, heritage documents, and case studies, as previously presented in the thesis. This chapter demonstrates the different bases upon which the UNCAP Strategy is built. Thus, it is divided into two main sections: **the objectives of the strategy**, which explains the concepts upon which the strategy is constructed, and their relationship to the cultural heritage significances discussed in more details; and **the UNCAP Strategy**, explaining its five tactics for managing the cultural interpretation of historic urban landscapes.

7.1. OBJECTIVES OF THE SUGGESTED STRATEGY

The objectives of conserving cultural heritage sites are extracted, mainly, from gathering patterns of appreciation to heritage sites, from the two case studies of Historic Cairo and Liverpool Maritime Mercantile City, under defined concepts. Additional refinements were applied to the extracts of case studies, from the various literature and heritage documentation. This approach was adopted to provide conservation objectives that consider the patterns through which local communities perceive and appreciate their cultural heritage sites.

These objectives represent the level of 'concepts' (the second level) in the hierarchy of *Grounded Theory* analyses. Each objective (concept) adopts significance (the patterns of cultural significance, which represent the primitive unit of analysis, described as the 'codes') or more, as explained below, for meeting public perception of heritage sites.

7.1.1. APPROPRIATENESS

The case study of Historic Cairo shows that 'appropriateness' (meaning that the site is perceived as significant for being proper for visit) can have

four different forms: physical/appearance appropriateness, functioning appropriateness, feasibility/financial appropriateness, and safety appropriateness.

A) Physical / Appearance Appropriateness

The physical appropriateness, as it appears from its name, concerns the properness of the site and/or monument's physical appearance to be visited. This does not concern the quantity of remaining components of built heritage as much as it concerns the quality of the contexts containing such remains, and their condition, for people to visit. Of course, restoration plays an important role in enhancing heritage sites' and monuments' physical appropriateness. It must be noted that restoration of cultural heritage sites should meet the following criteria (English Heritage, 2007):

- The heritage value of what would be revealed or recovered decisively outweighs the value of what would be lost;
- The work proposed is justified by compelling evidence of the previous form of the place, and is executed in accordance with that evidence;
- The current state of the place, the form in which it survives, is not the result of an historically significant event;
- There would be no obvious inappropriateness, through creating something that has never previously existed as an entity; and
- Resources are available to maintain what is restored.

The relation of cultural heritage sites with their surroundings, also, represented an approach that fulfils the concept of physical appropriateness. This concept was emphasized by the Venice Charter (ICOMOS, 1964) stating that "*A monument is inseparable from the history to which it bears witness and from the setting in which it occurs.*" And detailed more by the Burra Charter (Australia ICOMOS, 1999) which stated that "*Conservation requires the retention of an appropriate visual setting and other relationships that contribute to the cultural significance of the place*", which makes Worthing and Bond (2008, p. 99) prefer not to move historic buildings from their original places; as they are a part of the building's cultural significance.



Figure 7. 1. An example of physically inappropriate heritage sites, a part of Historic Cairo's Saladin's Wall- the remains are un-restored, fenced and with no access



Figure 7. 2. Saladin's Wall- the section adjacent to, and included within, the Al-Darb Al-Ahmar (ADAA) Revitalization Project; where the Wall is restored and prepared for receiving visitors

To the physical appropriateness objective, the architectural/monumental, historic, panoramic/scenic, and environmental/visual significances¹⁴⁵ are the most important, and thus, 'authenticity' is a fundamental scale to measure such appropriateness. This highlights the importance of restoration and maintenance of historic urban fabrics as well as the historic buildings' fabrics and materials, and also requires careful, and usually minimum, intervention as possible. Moreover, as implied in the English Heritage listed criteria for restoration work (listed above), restoration work and physical revitalization should be, always, characterised by truthfulness and honesty in treatment.

B) Functioning Appropriateness

The 'functionability' significance is the main motive of this appropriateness; where the ability of historic buildings, as well as the historic urban landscapes in general, to maintain their status of functioning is what defines this state of appropriateness in the public perception. As it was

¹⁴⁵ See *Chapter 6*, above, for definitions of significances

demonstrated in the case of Historic Cairo, the Waqf system proved to be a successful example of conserving system through maintaining profitable functioning of historic buildings; to maintain resources for regular restoration of buildings whenever required, and from the other hand maintain the buildings role in serving their sites and engaging with their communities.

Assigning new uses, in the cases where original functions of historic buildings and/or sites are no more suitable, can be, sometimes, the only effective option to maintain the cultural role of historic buildings and their contribution within the lives of their communities, where such new uses should be perceived as appropriate and compatible to the original function of the building and, at the same time, adequate to the needs of contemporary users, inhabitants and visitors. Worthing and Bond (2008, p. 101) claim that *"the basis of judging compatibility could be related to reducing interference with the fabric, and therefore any use that can fulfill its function without damaging the fabric may be compatible. However, the idea of compatibility may also relate to considering the use from an 'ethical' point of view [], or one that retains the same sort of 'spirit of place' associated with noise, atmosphere, etc."*

The limits to functioning appropriateness of a heritage site can be simply defined as the borders of change beyond which either the physical historic fabric is threatened or the social structure is significantly changed (mainly with ideological shift). This highlights the threats that adjusting historic urban landscapes towards touristic functioning could expose cultural significances to. On the other hand, tourism in heritage sites cannot be ignored any more, as it has become an essential source of funds to conserving heritage sites, although negatively affecting their cultural significances in most of the cases, and thus the availability of sufficient and adequate services for both visitors and inhabitants is very important in valuing the functioning appropriateness of cultural heritage sites.

The functioning appropriateness was found to adopt cultural significances such as the functionability, memorial/remembrance, and religious/spiritual significances.

c) Feasibility / Financial Appropriateness

Although this thesis does not concern the heritage management and conservation economies, it is worth mentioning here that both case studies carried in throughout this research proved that financial appropriateness of heritage sites encourages and attracts more visitors. This can be easily noticed from noticing numbers of visitors to free visits (e.g. museums), where visitors usually have the tendency to enter without any pre-visit guarantees whether the experience is appropriate, unlike highly charged visits, which visitors tend more to question the appropriateness of the experience.

D) Safety Appropriateness

The fourth appropriateness completes the full perceived appropriateness of cultural heritage sites, represented, as discussed above, in the sites' physical-functional-financial suitability to visit, which are all material aspects. The fourth aspect, safety, represents the emotional appropriateness, which represents the visitors' feelings towards a heritage site; mainly described, by participants of both case studies, by the sense of health, safety and security. No doubt this appropriateness is complexly linked to the first two kinds of appropriateness- the physical and functional- to a great extent; where feeling safe depends on sensing the physical appearance as safe, stable, in good condition and secured; and regarding the functioning of site, appropriate well-functioning site with adequate services can provide and enhance feelings of security.

Some services and design requirements are essential for a heritage site to achieve the safety appropriateness, such as disabled access, which is clearly an ethical issue, before being a legal requirement in many environments, and providing proper fire and emergency access to the site. In case of old historic urban fabrics, whose street widths do not allow contemporary fire vehicles, adequate alternatives should be provided for securing the site. Also, the presence of police and security services on heritage sites is now considered, by many countries, as an image of secure environment, although this has proven to cause quite an opposite feeling; as people who are not used to heavy presence of security forces, this could cause unease and insecure. This appropriateness in some sense connects to the environmental/visual, functionality, and social cultural significances. Of course, social development and rehabilitation proved to

clear some old sites from illegal activities that might have taken place, especially in poor areas, which provides a sense of security to both residents and visitors (ADAA Project, in Historic Cairo is an example).

7.1.2. REPRESENTATIVENESS

Built-forms frame action and representations simultaneously (Dovey, *Framing Places: Mediating Power in Built Form*, 1999). Representativeness is a mutual relation between local communities and their built environment- which is the historic context in this case. This relation depends mainly on the way community members perceive their surrounding world, depending on their background, education, profession, etc. For example, an image of undersea life to a fisherman would not represent a colorful strange realm as it might represent to a Savannah-resident, but it rather simply represents, to him, the meaning of his action in life.

From both case studies of this thesis, it was recognized from the responses to questionnaire, and, moreover, from the held interviews and discussions with residents and visitors, that people perceive from what they see, only, what matches their knowledge. Accordingly, the concept of 'representativeness', as an objective for cultural heritage conservation strategy, could be divided into five principle types: Ideological, Temporal, proficiency, functional, and social representativeness, which are explained below:

A) Ideological Representativeness

This objective targets the cultural heritage sites' representation of their past ideologies; for example, representation of Liverpool Maritime Mercantile City to the dominating ideology of migration towards the new world, represented in America. The same concept applies to Historic Cairo as representing moderate Islam.

The 'ideological representativeness' mainly adopts/highlights memorial significance, as the social and spatial collective memories are a corner stone for defining past ideologies; symbolic significance, which is considered as the main store for meanings and common language of local communities across times, and thus symbols have the power to transmit ideological messages to their communities; social significances, where

whatever highlighted ideologies are mainly representing social identities, and consequently affect the formation of contemporary mentalities in local communities; spiritual significance, which was found as of a great influence on, particularly, Eastern communities; and artistic significance, which, in many cases, forms the initiating spark for new ideologies.

B) Temporal Representativeness

This objective stresses the representation of specific time eras; for example the Victorian, Roman, or medieval ages. This is usually achieved through the highlight of specific temporal styles and/or forms, such as Romanesque, Gothic, Renaissance, etc.

In the case study of Historic Cairo, several examples of temporal representativeness were detected; the most obvious examples are represented in the assigned names to the old city itself and its components, such as: *Fatimid Cairo*, *Mamluk Cairo*, *Saladin's Citadel*, *Mu'izz Street*, *Mohammad Ali Street*, etc. which all refers either to eras or personals who identify specific periods of time.

This concept usually was found to highlight the architectural/monumental, historic, and artistic/inspirational cultural significances

C) Proficiency Representativeness

Tent-makers, spices-traders, copper-makers, and many other professions, some still exist, while others completely disappeared, are documented through names of neighborhoods of Historic Cairo, such as: *khayamyya* (Tent-makers), *Attareen* (Spice-traders), *Nahaseen* (Copper-makers), *Askar* (Soldiers/army), etc. This is considered as proficiency representativeness, which conserves the remembrance of particular professions that left marks on the identity of place.

This concept/objective celebrates achievements and productions of the represented professions that usually exist in the built and/or art products, and highlights their innovation, creativity and perfection in carrying the work to the smallest detail. This makes this objective very connected to the architectural/monumental significance, as a medium of application to several professions; the symbolic/iconic significance, as representing a tool for communicating meanings; the artistic/inspirational significance, as a proof of perfection; and ecological significance, in case of signifying

creative treatments that succeeded to overcome natural and environmental difficulties and allowed better performance of the built environment.

D) Functional Representativeness

Although it might sound confusing with the previous representativeness, functional representativeness concerns the emphasis of functions and/or events taking place; so places named like *Market Square*, *Lace Market Square*, *Rope Walk*, *Suq Al-Silah* (weapon market), *Khan El-Khalili* (Khalili's market), *Al-Sorogyya* (the Saddlers' district) usually appear in historic cities to highlight specific functions (usually specialized markets). Events are also documented in several occasions, as in *Bab Al-Futuh* (the gate of invasions, from which armies used to march out to battles), *Bab Al-Nasr* (the gate of victory, from which armies used to enter returning with victory), and *Arc de Triumph* (victory arch). As this objective is directly related to functions and societies, it is directly connected to the functionability and social cultural significances of heritage sites.

E) Social Representativeness

As local communities have their influences on cultural identities of their places, this type of representativeness concerns the emphasis of social identities given to places, which depends on local communities resided the place. For example, in Historic Cairo, places like *Harret Al-Yahood* (the Jews' Alley), *Harret Al-Room* (the Romans/Europeans Alley), *Bab-Zuwaila* and *Ahl Al-Raya Street* (documenting two Arabian tribes arrived with the Muslims' Army and resided Fustat and then Al-Qahira- See Chapter 3 for more details of Cairo's history), all are places that represent influences of social presence in the heritage site. The same influence of socio-cultural identification made by groups of people on their urban context in our contemporary cities; China Towns in many of today's major cities of the world are typical examples.

7.1.3. NARRATIVENESS

The concept of narrativeness concerns particularly the capability of the historic urban landscape to communicate/narrate their stories. Thus, this concept/objective is connected to cultural significances such as: memorial/remembrance, symbolic/iconic, social, as well as interlacement

significances; where symbols play an important role in capturing the story in memory of place, while interlacing complexity of values and relations, between tangible and intangible, is what enriches the magical drama of that story.

"[] buildings and features of buildings can acquire meanings for a particular group of people – perhaps because of some events actually unconnected with the spatial or material forms, but simply because they happened there. Other associations might be with the events for which the building was constructed and with the people and organizations behind those events, and consequently with their values and behavior."

(Lawson, 2001, p. 87)

The narrativeness was found to be perceived in two cases: when a site contains a group of components that relate to each other (e.g. from the same era, of the same function, before and after an historical accident, etc) in a way that form a story in between them, and opens a way for visitors to question, and think of, this relation to figure out the interlinked story; or by using aiding illustrative elements, such as museums located within historic sites that exhibit and explain the site's history and significances. It was discovered through the field surveys, carried through this research, that although museums play a very important role in educating the public about their heritage, 'museumification' of inhabited historic urban landscapes does not have the same effect, as it normally impose a cultural change by forcing social and functional transformations, while people, even tourist, of cultural heritage sites prefer the self explored experiences. This dilemma between touristic development and community rehabilitation is represented in the case of Al-Mu'izz Street in Historic Cairo (see the findings of field survey carried in Historic Cairo, in *Chapter 4*), as well as in Luxor City in Egypt, in which massive excavations are carried to uncover the 2.7 kilometers *Avenue of Sphinxes*, costing L.E. 30 million (£3.3 million)¹⁴⁶, to link Karnak and Luxor Temples back together, which would, for sure, enhance the narrativeness of the place story and improve the public realm with an extensive infrastructure improvement and new facilities aimed at 'maximizing the city's tourism capacity', but on the other

¹⁴⁶ Source: <http://www.drhawass.com/blog/press-release-avenue-sphinxes-luxor> (accessed 11/11/2010)

hand, this costs the clearance (or relocation) of 800 families residing the place, on cost of \$5.5 million (£3.4 million)¹⁴⁷, against the will of local communities themselves.



Figure 7. 3. The Avenue of Sphinxes' excavations

7.1.4. MEMORY-RECALLING

The concept of memory-recalling concerns the relation between the internal order of material buildings and urban landscapes from the one hand, and their external references from the other hand; the subject that Lawson (2001) resembles to learning a foreign language. Familiarity with forms and symbols can help capturing meanings, but knowledge of the inner structure of local culture is what guides the memory-recalling by these symbols. This was found to form two types of recalled memories within historic urban landscapes: place memories, and alike memories, which are explained below:

A) Place Memories

As previously clarified in, *Chapter 4*, place memories relate to inherited narrated stories that communicate historic facts, events, personals, and/or myths connected to the place. Thus, it is related to social, historic, symbolic, and memorial/remembrance cultural significances, and also it is influenced by the 'narrativeness' of heritage site. As well, it must be realized that remembering can be assumed as the transformation of the past by symbolizing contemporary values of communities and groups of

¹⁴⁷ Source: http://www.monstersandcritics.com/news/middleeast/features/article_1538040.php/Residents-make-way-for-sphinxes-in-controversial-Luxor-plan-Feature (accessed 11/11/2010)

people who remake the past according to their own interests, that's why remembrance might change by the change of time and/or groups of people. This ongoing process of negotiation is known as the 'dynamics of memory'¹⁴⁸; the approach that pays considers memory as a product of narrative activities.

Examples of place memories were discovered in both case studies, Historic Cairo and Liverpool. In Historic Cairo, memories of early Islamic conquest, Saladin's victories, and myths of *Al-Metwally* (A dervish that people believed resided the Bab Zuwaila, that's why it is popularly known as Al-Metwally Gate) although fading, but still live within the memories of Cairo's local communities. Also, it was shown, in *Chapter 5*, how contemporary architecture, of PSDA Project, contributes to emphasis place memories of Liverpool's Old Dock and original Pool.

Place memories require awareness of inner structure and common symbolic meanings of local cultures, so that captured meanings meet the place's memories; exactly as thinking of Arabic or Chinese languages, compared to English and Latin originated languages, where knowing the alphabetic letters is not enough to understanding words, and even knowing words' meanings does not ensure the understanding complex sentences, especially when realizing that grammatical structure of sentences in Arabic is completely different from that in English Language.

B) Alike Memories

When the visitor is not aware of local culture's inner structure, this does not stop the memory-recalling effect of heritage sites. The iconic image of architecture, of both buildings and sites, still guides the visitors towards the recall of alike iconic figures. The resulting memories of such influences do not particularly relate to the specific heritage site, but rather relate to alike spatial experience that the visitor finds related to symbols of that heritage site.

It was found, from studying Historic Cairo, that visitors might, sometimes, have a previously built unconscious memory of a place, and that can happen via various media; e.g. literature, novels, movies, etc. Such pre-visit unconscious built memory guides visitors of historic urban landscapes

¹⁴⁸ See Misztal (2003, pp. 67-74) for more details of the dynamics of memory approach

to search evidences in the physical site that match their subconscious image of place (see *Chapter 4*).

7.1.5. ENGAGEMENT

Engagement, as a concept of conserving cultural heritage sites, is one of the most important tools for maintaining an inner support and enthusiasm required for the conservation as a process for sustainable development. In this thesis, it was found that engagement, as perceived by users of cultural heritage sites, can be classified into three different levels of engagements, which are described below:

A) Old and New

The first level of engagement is that between the old buildings and historic contexts from the one hand, and the new fill-in architecture (as in the case of PSDA Project in Liverpool Maritime Mercantile City's inscribed WHS), and/or contemporary lifestyle of local communities residing these historic contexts or surrounding built heritage (as in the case of contemporary demands of touristic environment in the Medieval WHS of Historic Cairo).

This level of engagement is a must exist level, as it is a requirement of development and upgrading of cities and communities. An ever-lasting need for new buildings, developed urban fabrics, enhanced infrastructures, and attained new functions, is a characteristic of dynamic cities. Prohibiting such development and limiting parts of our cities to exhibiting still images from the past impedes the engagement of cultural heritage sites in the daily life of their local communities, which prevents such sites from acting their most important role of framing cultural identities and transferring values from one generation to another. This level is connected to architectural/monumental, artistic/inspirational, social, and panoramic/scenic cultural significances.

B) People and Place

The incidence of engagement between old and new, is a condition for achieving this level of engagement between people (local communities) and their place; as it is obvious that in archaeological sites, where no urban development occurs, there is no significant existence of this level of engagement can be identified (Giza Pyramids Plateau, in Egypt, and Stone Hinge, in England, are good examples for the absence of this level of

engagement due to the lack of engagement between old remains and contemporary life, other than touristic visits to the two sites).

It was found, throughout the case studies in this thesis, that local communities' involvement in decision making stages and development/conservation processes of their heritage sites, especially in the identification of the site's significances¹⁴⁹, is very essential to maintaining the sustainability of both site conservation and social development.

For successful involvement of local communities in the decision-making process, Worthing and Bond (2008, pp. 131,132) suggest the following issues to be considered:

- The identification of what constitutes the appropriate community/ stakeholders; as it is relatively easy to map who might be affected by decisions, but difficult to identify those whose memories and associations can define cultural significances, where communities are more mobile and less homogeneous than they used to be, the way that makes meanings more than ever lost between generations;
- The meanings of a place may be of importance only for a small and, most probably, politically unsophisticated group, and thus requires additional effort in the process of their identification and involvement;
- Mapping, recording and articulating some kind of community vision may also be difficult where it may require interpretation of competing and/or conflicting memories;
- Dealing with powerful groups who may distort or dominate the decision making process.

This level of engagement was found to be related to environmental/visual, ecological, functionability, religious/spiritual, social, and memorial/ remembrance cultural significances. This shows its broad relation with many of the cultural significances of heritage sites.

¹⁴⁹ This is important, particularly with intangible significances, which requires "a policy and a process for liaising with the community and other stakeholders to ensure that they understand the basis and the implications of management decisions and actions, and they are given an opportunity for their views and insights to continue to be taken into account" (Worthing & Bond, 2008, p. 151)

C) Visitors and Locals

On the fulfillment of the first two levels of engagement (between old and new, and between people and place) comes, on the third level, the engagement between visitors to historic sites and the local communities residing the place. It was demonstrated in the results of analyzed field survey of Historic Cairo that through such engagement visitors seek experience of the place and enrich their understanding of its culture. And thus, it was realized that targeting tourists' satisfaction, in heritage sites, on the account of local communities destroys this level of engagement, and consequently negatively affect tourists/visitors' experience (and satisfaction) of the cultural heritage site (see the case of Al-Mu'izz Street development, in *Chapter 4*). This level of engagement can be related to functionality and social significances of heritage sites.

7.1.6. UNIQUENESS

The concept of 'uniqueness' is very much related to the physical appearance of historic urban landscapes. This concept reflects one of the influences of modernism, which is the acknowledgment of the '_est'; such as the 'tallest', 'largest', 'highest', 'oldest', etc. The same applies for classifications like: the 'only', 'first', 'last', 'most', 'least', etc. This concept was highlighted by the consideration of Liverpool's 'first wet dock in the world', and Cairo's largest number of remaining Islamic antiquities, as well as being the first Islamic city, and containing the first built mosque in Africa.

This concept requires more attention to comparison with other peer sites of similar characteristics (e.g. of the same era, of the same size, of the same function, etc.), which emphasizes the significance of the heritage site and demonstrates its uniqueness. For that, it was found that this concept is connected to environmental/visual, artistic/inspirational, panoramic/scenic, and architectural/monumental cultural significances.

7.1.7. BALANCE

'Balance', as a concept, was discovered, through this research, as related to the compromising between contrasting, or seeming to be contrasting, elements of cultural heritage sites, in a way that makes them functioning homogeneously. Examples of such contrasts are old contexts vs. new fill-in

architecture (as in PSDA Project in Liverpool WHS, and Azhar Park adjacent to Historic Cairo's borders), old buildings/sites vs. new functions (as in modified functions of Albert Dock's buildings in Liverpool, and transforming Al-Mu'izz Street in Historic Cairo into an open museum), material preservation of monuments vs. social development and intangible heritage conservation (as in the case of ADAA rehabilitation project in Historic Cairo), built environment vs. natural environment (as in the environmental solutions introduced by the architecture of Historic Cairo to tame the uncomfortable hot arid weather of Cairo; via the use of inner court yards, *Mashrabyyas* in openings, and narrow shaded alleys), and balance between religious practices and representativeness (as in presence and functioning of the historic Hanging Church within the oldest Islamic city in Africa- *Fustat*). This concept was found to be connected to the architectural/monumental, religious/spiritual, functionability, ecological, environmental/visual, and interlacement cultural significances.

7.1.8. MOVEMENT

Movement is an important concept that controls and guides the public perceiving of most of the cultural significances, as well as the recognition of all the previously mentioned concepts. The ease and 'relativeness' of peoples' movement to historic contents of cultural heritage sites, enhances the public experience and facilitates their recognition of the sites' significances. Managing movement within historic urban landscapes, containing heritage and non-heritage buildings, must include the wider site as a whole in relation to the heritage elements, which should cover the following points:

- The chronological story narrated by the development of historic urban pattern of a site;
- Natural and man-built contents;
- Spaces in-between buildings;
- Hard and soft landscapes;
- Boundaries, guiding-signs and way-finding;
- Views into and out from the site;
- Street furniture;
- Transportation into and out from the site;
- Considering focal activity locations as activators of the place's cultural engagement experience;

- Considering senses other than the visual, such as smells and noises, which may affect the experiencing of place; and
- Points of entrances and exists in relation to the planned patterns of movement.

The need for a planned movement strategy was highlighted in the case of Historic Cairo, which demonstrated the existing situation in regards to the place's urban growth history, and some of the suggested development strategies (see *Chapter 3*). Also, the impact of enhanced routes within historic urban landscapes was demonstrated by analyzing the PSDA's effect on LMMC's WHS (see *Chapter 5*). The analysis and study of movement, as a concept controlling the perception of cultural heritage sites, showed its connection to the Environmental/visual significance of historic sites in the first place, as well as being affected by the functionality, social, panoramic/scenic, and historic significances.

7.2. THE UNCAP STRATEGY

The suggested strategy for managing environmental interpretation of cultural heritage sites has been founded on coding cultural heritage conservation patterns; based on literature, heritage conservation conventions and charters, and observations from case studies. But, the initial start for the formation of this strategy was an attempt to reflect Beck and Cable's (2002) *Fifteen Guiding Principles for Interpretation in the Twenty-First Century* back on historic urban landscapes; the idea that I presented in the 12th International Seminar of Forum UNESCO- University and Heritage: *Historic Urban Landscapes- A new Concept? A new Category of World Heritage Sites?*, in Hanoi, 5-10 April 2009. Through discussions held during the conference, these guiding principles were developed with deeper understanding of requirements and needs of heritage sites.

The above mentioned paper proposed and tested guiding principles that represent a perception of how architects, landscape architects or urban designers can deal with heritage/historic sites in order to improve both the quality of space and its public interaction and interpretation. This was dependent on a strong belief in the importance of landscape design in interpreting the place's history and in telling its story. The principles were based on Beck and Cable's guiding principles, which were addressed mainly for personal interpretations; where the research assumed that the

space's design/organization can play a similar role to that played by the live interpreter (if not a more important one).

The paper tried to bring attention to the importance of innovative treatment of heritage sites, especially 'World Heritage Sites', to bridge the gap between local communities' needs and visitors' expectations on the one hand, and on the other, the formal authentic heritage discourse regulations of treatment of WHSs, which is enforced by some organizations like UNESCO and ICOMOS. This thesis has drawn attention to the fact that what should be the subject of management and conservation/ preservation practices, depending upon what visitors actually engage with at heritage sites, are the values and meanings that are symbolized or represented at and by these heritage sites or cultural practices.

The then proposed sixteen guiding principles, for self-interpretive World Heritage Sites, are considered as interpretation of Beck and Cable's *Fifteen guiding principles*, which are mentioned as the extension and development of Freeman Tilden's six principles for interpretation practice. The self-interpretive sites' guiding principles, to be applied to historic urban spaces, drew attention to the importance of respecting the role of the heritage site itself in interpreting its own stories and its *Historic Urban Landscapes* in general. Also, it proved that the principles for interpretation practice apply to the urban cultural heritage sites as well. Furthermore, the conference paper presented a three-pole relationship for heritage sites' interpretation, represented in the *Site-Designer-Community* relationship. The presented sixteen guiding principles for self-interpretive heritage sites were divided into six groups, based on the three poles of heritage interpretation, according to their relevance. The six groups represent principles related to: Site, Designer, Community, Site/Designer, Designer/community, and Site/Community; where the six groups are displayed below.

The UNCAP Strategy can be considered as the summation of all principle tactics that consider concepts of cultural heritage conservation as basis for sustainable development of historic urban landscapes, with an emphasis on the importance of communicating cultural significances of these landscapes. The strategy consists of the five tactics: **U**nderstanding the people, **N**arrating the story, **C**onserving the spirit of place, **A**rchitectural engagement, and **P**reserving the built heritage, which are explained in

details later. These tactics were developed from the *sixteen guiding principles for self-interpreting cultural heritage site* (see Kamel & Hanks 2009), which were classified into 'procedure', 'strategy principle' or 'other' (see the table below) depending on the codes and concepts defined throughout this thesis, and with a developed understanding that cultural heritage sites cannot simply be 'self-interpretive, but rather need added efforts of interpretation of their cultural significance.

Table 7. 1. Classifying the Guiding Principles for Self-Interpretive WHSs

| | |
|-----------|--|
| Strategy | Understanding the relation between the site and the lives of people/visitors, whether residents or non-residents |
| Strategy | Interpreting the 'intangible heritage' of the site |
| Strategy | Interpreting/displaying the site's story/stories |
| Procedure | Finding the most effective ways to stimulate the visitors |
| Procedure | Displaying everything for interpretation, when possible, while the visitors can, freely and willingly, choose the parts they are interested in to form their own whole |
| other | A complete sustainable development for the site should be the essence of the interpretation plan |
| Procedure | A thorough understanding of the different periods the place passed through |
| Strategy | The conservation of the historic 'spirit of place' in order to acquire a 'sustained living history' |
| Procedure | The use of new technologies in sites' interpretation, in both stages; the documentation and the display |
| Procedure | Finding the exact limit for introducing new architecture: Defining what is 'enough' |
| Procedure | The architect, landscape architect, or urban designer must be familiar with basic common techniques of dealing with historic urban landscapes and heritage sites |
| Procedure | Providing the written materials that the visitors need to read |
| Procedure | A successful interpretive site should be able to attract financial, political, volunteer, administrative, technical, and whatever support needed |
| Strategy | Presenting the beauty of the place |
| Procedure | Clearing the site from sources of anxiety or stress, as far as possible |
| other | Being driven by passion in the process of interpretation |

These multidisciplinary tactics are designed to serve in the first stage, of a two-stage approach, suggested by Kerr (2004) to conserve historic urban landscapes. Kerr's suggested plan consisted of a *Conservation Plan*, followed by a *Management Plan*. The first stage, the conservation plan, of Kerr's suggested approach, consists of four steps, into which the UNCAP tactics work as a strategy for conserving cultural significances. The four steps of conservation plan are:

- Step 1: **Understanding the site** through documents and physical evidences for describing and understanding the site's development process throughout time;
- Step 2: **Assess the site's significance** both generally and contextually for all of its components, and how each component contributes to the site's overall significance;

Step 3: **Define issues** affecting the site's significance, in the present or in the future; and

Step 4: **Write a conservation statement** summarizes the site's significances.

7.2.1. UNDERSTANDING THE PEOPLE

The prime requirement for a well conserved cultural heritage site is that people be able to perceive its cultural significance, so that they can appreciate the place and consequently support every conservation action targeting their development. So, as people may vary in their perception of culture and place, based upon their collective memory as well as their individual experiences within their cultural driven communities, it is very important, as a start for any interpretation of a cultural heritage site, to understand the groups of people concerned with that site. Such groups of people may involve local communities, stake holders, developers, investors, governments, and visitors to the place.

This tactic is claimed to be guided by the concepts of 'appropriateness', 'representativeness', and 'engagement', where studying people and their spatial behavior, values, traditions, and cultures defines suitable approaches for interpretation that can easily affect them. This study involves the following issues, which are influenced by the interpreting principles concerning 'community', as previously explained at the beginning of this Chapter:

- Overview of history and principle events that take place within the heritage site and its wider context, especially contemporary existing events that are influenced by historical practices;
- Historic land use patterns and their changes through time, to investigate the change in local communities' interests and activities throughout time;
- Definition of key local communities and stake holders concerned with the heritage site;
- Identifying the concentrations of significant activities and their relationship to modern land use and other factors that affect the peoples' spatial behavior and their perception of cultural significances;

- Analyzing the values and traditions of local communities and their development throughout time;
- Analyzing the peoples' and vehicular movement patterns related to the heritage site, in order to understand the patterns through which they interact with the place, and to figure out the points of deficiencies in their spatial experiences;
- Defining the places of inactivity, seclusion, relaxation and privacy within the historic urban landscape, and their relationship with the other active places;
- Studying local social needs and suitable approaches for development via getting people engaged in the conservation process, as well as application;
- Providing parallel social development programmes that target the rehabilitation of local communities; and
- Analyzing the visitors' experience to enhance tools for their stimulation.

7.2.2. NARRATING THE STORY

Driven from the facts that physical evidences- buildings, landscapes, streetscapes, urban patterns, etc- contribute to the interpretation and understanding process of historic urban landscapes (Worthing & Bond, 2008), and that "*any inhabited landscape is a medium of communication*" (Lynch, *Managing the Sense of a Region*, 1976) this tactic emphasizes the environmental narrative role of heritage sites, which adopts the concepts of 'narrativeness', 'representativeness', and 'movement' and their contribution to the conservation process of cultural heritage sites, and affects people's performance, cognition, development, and emotional and esthetic satisfaction by its delivered cultural messages.

For narrating the story of a historic urban landscape through its physical appearance, its contemporary architectural landscapes should contribute to the definition and clarification of its significances, related to the site's historic development. The narration should highlight historic evidences that carry meanings and messages from the past, but must avoid dictating a previously planned experience that people have to go through (for example, unlike in some museums' experiences, where the visitors have to go in a specifically planned route to acknowledge a sequence of exhibitions grouped in a certain way), but rather, encourage people to engage and

experience the place's culture through activities of daily life, and through such engagement, a better understanding of the history and stories related to the site is built up, and thus a better perception of the place can be achieved. The importance of perceiving the stories of a cultural heritage site is that it connects the built heritage with the reasons of its existence, and at the same time gives reasons to many of the heritage-related actions and traditions taking place in the current days.

It is not a target of this thesis to dictate or suggest specific methods for architectural interpretations, but it should be left to the creativity and innovativeness of architects to deliver creative solutions for such narration, but in this thesis, it is the principles that such innovative architects should consider in order to provide successful interpretations. From the issues that should be carefully studied and analyzed for the sake of narrating the stories of a cultural heritage sites are the following:

- Origins of the site;
- Reasons for location;
- Early plan form and subsequent development;
- Overview of history and principle events and key-eras affecting the historic area and its wider context;
- Historical development of wider setting;
- Distinctive characteristics of each of the site's zones;
- Modern plan form, street pattern, built density and urban grain, highlighting survivals of earlier forms, and their relationship with the original form and its development;
- Qualities of all spaces and their contribution to the experience of place;
- Traditional communication media/systems through which local communities are used to transfer their intangible heritage, habits, traditions, values, stories, etc;
- Contemporary communication media for different groups of current-day concerned communities, in order to prepare suitable narrative systems and communication routes for delivering the cultural message;
- Routes of circulation through which people can easily and fully experience the place; safely and away from any hazards and/or distractions, this includes pedestrian routes, vehicle roads, entrance points to the site, connections to the surrounding settings, and

activity nodes and their relationship to the circulation routes and to each other; and

- The site's vistas and their relationship to buildings and places of key stories in the place's history.

7.2.3. CONSERVING THE SPIRIT OF PLACE

As it has been investigated and discussed throughout this thesis, the spirit of place is what culturally signifies historic urban landscapes. It has been explained that such spirit, or identity, depends on all the three factors: the place's physical appearance, observable activities and functions of local communities and space users, and meanings transferred via such two components. Thus, this tactic, of the UNCAP Strategy, aims to maintain the three components connected together and functioning in a meaningful manner, which makes it concerned with the concepts of 'memory-recalling', 'representativeness', 'engagement', and 'uniqueness'.

For conserving the spirit of place in historic urban landscapes, the following issues must be carefully identified, analyzed, and interpreted:

- key spaces/zones of the heritage site that have cultural significances and overview of definable distinct character zones;
- General identity including summary of the area's character and significance;
- Qualities of all spaces and their contribution to the cultural identity of the site;
- Significant of constituent parts, including character zones and key spaces;
- Distinctive characteristics of each zone;
- Architectural style(s) of the site;
- Sense of place and intangible qualities of the site's cultural heritage;
- Values, activities, and traditions of local residents and communities;
- Memory and metaphor, what the place means to people who experience it;
- Balance between, and interrelationship of, built form and open spaces;
- Key vistas into, across and out from area;
- Places of inactivity, seclusion, relaxation and privacy;

- Accessibility to the site and its effect on the site's connection to its surroundings, as well as accessibility to key public spaces of high quality and influence on the peoples' cultural spatial experience;
- Planned streetscapes and landscapes;
- Highways and byways;
- Contribution of surface materials, signage, street furniture, and night-time lighting;
- The use of local materials;
- Craftsmanship;
- Sensitivity in the sitting of important buildings and landmarks; and
- Cultural diversity within current-days resident local communities and their connection to the local history.

7.2.4. ARCHITECTURAL ENGAGEMENT

Accommodating contemporary buildings that meet current-day requirements is a must in every nation's contemporary life. Architects have the right, as well as current generations, to produce architecture that represents its own age and era, just similarly as previous generations had the chance to do so. But within historic urban landscapes and cultural heritage contexts, the contemporary introduced architecture should also demonstrate a deep understanding and respect for the place's context, history and inherited cultural significances.

The tactic of architectural engagement deals with design decisions taken for new buildings in historic urban landscapes. Some examples of architectural engagement, within historic contexts of Historic Cairo and LMMC, were demonstrated and analyzed throughout this thesis (see *Chapters 4 and 5*) to investigate different approaches for the contribution of contemporary architecture to the conservation and interpretation of cultural significance in heritage sites in general and of World Heritage Sites in particular.

Although architectural engagement must be within the borders of authenticity of its historic context, set by the Burra Charter (1999). This framing of authenticity does not limit the architectural engagement to a specific typical prototype that should be followed. Different types of architectural engagements have been demonstrated within the analysis of the two case-studies of this thesis: communication of symbolic meanings

of historic landmarks and iconic forms into contemporary compositions that create a dialogue between the present and the past (see the *Children's Cultural Park* in *Chapter 4*), the reuse of traditional architectural elements to form buildings that serve contemporary functions but of a traditional appearance and spirit that revitalizes traditional building techniques and craftsmanship (see the *Hilltop Restaurant* in *Chapter 4*), and the contemporary interpretation of traditional meanings of historic architecture into new buildings of contemporary identities and communicate the same traditional messages but in new language and vocabulary (see the *Lakeside Café* in *Chapter 4*). Also, the thesis has demonstrated direct relation between examples of architectural engagement, represented in buildings and/or urban landscapes, and concepts of heritage conservation, such as: appropriateness, memory-recalling, narrativeness, engagement, balance, and movement (see *Chapter 5*).

It found essential for architects, landscape architects, urban designers, and site managers, concerned with heritage interpretation through architectural design, to study and analyze the following aspects of cultural heritage sites, in order to better engage with their local language of communication:

- Balance between, and interrelationship of, built form and open spaces;
- Building typology, typical architectural styles, detailing, and used materials;
- Accessibility;
- General contribution of public and private spaces;
- Meanings beyond historic architecture's forms and functions;
- Planned streetscapes and landscapes;
- Highways, byways, vistas, and movement through and around the site.

7.2.5. PRESERVING THE BUILT HERITAGE

Although this tactic is what actually dominate the contemporary cultural heritage conservation practices, the UNCAP Strategy emphasizes that it represents just one of five tactics that should be applied to any inhabited historic urban landscape. The tactic of 'preserving the built heritage' concerns the preservation of historic buildings, urban fabrics,

archaeological excavations and displayed antiquities within a cultural heritage site. It is found to be related to concepts of appropriateness, uniqueness, and movement.

Applying this tactic requires specific technical skills of specialists in archaeology and history, and also requires a thorough and deep study of the following aspects of the heritage site:

- The general context to the wider site, landscape and historic environment;
- Assessment of archaeological potential within the historic area and its immediate setting;
- Key protected/listed buildings;
- Key unprotected/unlisted buildings;
- Qualities of buildings of the site and their contribution to the identity and spirit of the place; and
- Damaging and/or threats to buildings, and negative contributions they might communicate to the site.

The UNCAP Strategy is a trial to gather the multidisciplinary tactics of conserving the two inseparable forms of cultural heritage, the tangible and intangible, in a manner that maintain the spirit of place in historic urban landscapes. This provides a more sustainable development that connects the content and context of heritage sites, respects the cultural singularity of place, and reflects the public perception of its cultural heritage significance.

CONCLUSIONS

Although the discussion held throughout the storyline of *Part III* of the thesis is considered the main conclusion of the research as a whole, this conclusion section yet collects the main concluded points throughout the thesis' different chapters that answer the general questions raised at the beginning of this piece of work, which, as well, sums up the content of this thesis.

WHAT TO CONSERVE?

To succeed in communicating and conserving cultural heritage, it is essential to know what is it, exactly, that to be conserved, in other words, "what is heritage?". Heritage is concluded to be not just a *thing* or a place, but cultural processes of social activities; including remembering, memory-marking, and continuous meaning-making and re-making through certain socio-cultural patterns of perceiving the place. This perception might differ from one place to another, which gives every place its own significance and defines its identity, but also found to be following the same broad lines of perceiving cultural significances, where intangible cultural heritage is found to highlight cultural significances of different societies. Social activities, connected to intangible cultures, might be related to language, performances, knowledge, food, clothes, traditions, habits, faiths, values...etc. and are, typically, created and developed in the past and transformed to the present, with more developments and modifications, through successive generations, as a tool for shaping their characteristics and identity. Thus, the identifying activities of any society are very much attached to the place in the first place, but at the same time can be transformed, by people, either individuals or groups, and now by media, from one place to another.

The thesis thus emphasizes that intangible cultural heritage should never be neglected in any inscribed cultural World Heritage Site, and thus, suggests that the safeguarding tools adopted in the *ICH convention* should be included within the *WH Convention*. Also, UNESCO should strengthen and enlarge the presence of listed sites representing *Criterion VI* on the *WHL*, as well as emphasizing the identification, documentation, research, preservation, protection, enhancement, transmission through formal and non-formal education, and revitalization of the various aspects of intangible cultural heritage associated to 'every' inscribed site on *WHL*.

HOW DO PEOPLE PERCEIVE CULTURAL HERITAGE SITES?

How people perceive cultural heritage sites was the main question that drove this research. Due to the noticed detachment between local communities and their cultural heritage sites, this research aimed to set up a strategy for understanding heritage sites that respects the public cognition of cultural heritage.

The case of Historic Cairo shows that people commonly perceive cultural heritage sites in terms of significances. Although this thesis identifies each of the significances separately, and links them to their relevant conservation objectives, the public perception of such sites is formed by a complex matrix of these significances, which is, in most of the cases, found to be unclear to the peoples themselves. For professionals concerned with the conservation of historic urban landscapes, realizing that the public appreciation of heritage sites depends on recognizing their significance, would allow them to set up more effective management plans that reflect such significance.

DOES CULTURAL HERITAGE CONSERVATION AFFECT PEOPLE?

One of the aims of founding the UNESCO's WHS Programme was to encourage and support sustainable development of nominated heritage sites, as it was shown in *Chapters 3 and 4* that nomination of sites could increase national awareness of the sites' importance in a way that gather more researchers and conservers to investigate the cultural significance(s) of such sites. Also, it was inducted, as explained in *Chapter 5*, that *WHL* now has a 'branding effect', which encourages new sites to get inscribed for the purpose of enhancing their investment development and attracting more developers, investors and tourists/visitors (as in the case of *Liverpool Maritime Mercantile WHS*).

The case of Historic Cairo explained the interrelation and effect of cultural heritage conservation approaches upon local communities; as Historic Cairo benefits from massive restoration activities that have been taking place there, and which had a great impact upon the preservation of historic monuments and the urban fabric of place. But, factually, this could not prevent the gradually increasing loss of Cairo's real heritage, or its intangible heritage, due to the lack of interpretation. This loss decreased

the feelings of belonging within the inhabitants themselves; this stressed the danger of directing all the preservation activities, towards creating attractive places, in touristic sense, rather than providing a culturally-interpreted place that interact with its local communities and offers them a better life. Such approach of heritage sites' management produces a change in social values and spatial patterns of the place, which endangers the conservation of cultural heritage. It is found to be very important that when conserving heritage the community should have a role in through getting involved in the decision making process of the site's management plan, and to maintain the involvement of built heritage in communities' life (make them usable), rather than separating the society from its history, and thus from their place and their identity, where the place design should be playing an important role in emphasizing this link (an example of conserving built heritage through maintaining the functioning of buildings was demonstrated in the *waqf* system- see *Chapter 3*).

HOW TO CONSERVE?

Although the concept of heritage as 'the remains of the past' is still dominating the public 'common sense', a growing understanding of the role of heritage in present life has started to rise on the academic level, which considers 'cultural heritage', in particular, as the cultural activities taking place in the present time, affected by, and learning from, inherited values that are represented in both tangible and intangible forms. This perception encourages the search for new approaches and strategies of heritage conservation and heritage sites' management processes, and to provide techniques of heritage investigation and analysis that allow the maintenance of both the tangible and the intangible heritage as two faces of 'one' coin that cannot be separated or dealt with separately.

Heritage conservation should be a process to manage the changes occurring to historic urban landscapes, rather than just techniques of freezing the image of a place sometime in the past in a picturesque image, and should balance between the tangibles and intangibles of heritage sites. For achieving such targets, several aspects are realized as important to be considered and emphasized, which can be summarized as follows:

- The individuality of each place, to maintain its identity and spirit;

- Considering that every tangible remain has relevant intangible heritage that needs to be preserved just as well as its physical form;
- Considering the society as an important stake holder in the process of acknowledging and analyzing any place;
- Realizing the relation between present activities and the past habits in place, with a thorough analysis of the existing life patterns;
- Defining, understanding and maintaining the stories of place, giving attention to the 'memory' of place as much as its history, with a complete understanding of the collective memory related to the place, the remembering and forgetting patterns, and the *keying* tools and techniques usually applied;

Examples of contemporary architectural interpretation of cultural heritage were analyzed, in the two case studies of Cairo and Liverpool, to investigate different ways architecture can respond to both codes and concepts of cultural heritage. The thesis highlights, but does not limit architectural approaches to heritage interpretation to, the following approaches:

- Stressing concepts of 'engagement' between local society and their heritage through engaging them in celebrating the architectural work as a design and building process rather than a product;
- Revitalizing concepts of remembrance and uniqueness of place through interpreting traditional meanings by using contemporary rational/modest language, the approach that revitalizes and communicates the spirit of place;
- Interpreting meanings beyond form in a contemporary percept , where traditional forms can enrich contemporary life by inspiring people to develop their understanding and perception of their contemporary architectural uses, the approach that founds an appreciation to heritage as a resource people can always learn from to improve their realm; and
- The direct use of traditional vocabulary for a new (non-traditional) function, the approach that revitalizes traditional architectural and building skills, including preserving local craftsmanship, which represents a very important aspect in conserving intangible cultural heritage.

In Historic Cairo, the lack of an overall general vision to control and guide the enormous conservation work done to the heritage site, as well as the intensive focus on the restoration of historic buildings, and tendency to turning the site into an open museum for tourism purposes, proved to be negatively affecting the sustainability of place; in the sense of protecting and maintaining the natural continuity of culture development in place and its functioning within the local community and its influence over the communicated values that frame and form the patterns of place. While, for example, in the case of the PSDA project in Liverpool, which shows a good attention paid to its site allocation based on the site's specifics¹⁵⁰, and concerning the development of the city in all aspects: economic, social, investment, cultural, etc, maintained a more likely sustainable development of the historic site, although more attention should be paid to monitoring changes occurring to the place, where a gap has appeared to exist between the planning and implementation (or delivery) of the cultural message in Liverpool (see *Chapter 5*)

The thesis suggests that the *Operational Guidelines*, although considering the *ICH Convention*, still needs to develop implementation tools for ensuring the safeguarding of WHS' associated intangible cultural aspects, as well as to manage the change of its sites in a way that such intangible aspects are always keenly interpreted throughout any new fill-in buildings (or any other kind of landscape elements).

CODES

This thesis 'decodes' cultural heritage sites as perceived by the common public. This decoding is based on inducting relevant codes of cultural significances considered by concerned local communities. Thus, the thesis used three distinctive, but yet overlapping, levels of coding. The first level, the "open coding"_ in which sources and sets of data were defined and categorized_ and was applied in this research to identify, name, categorize and describe cultural significances as phenomena perceived by the public in World Heritage Sites; the second level of analysis, the "axial coding"_ a more advanced process of relating codes to each other, under common

¹⁵⁰ the project emphasizes the Site's historical importance as the original location of Liverpool's old 'pool', which characterized the old City, as well as containing the location of the earthed Liverpool's original Old Dock that is considered as the world's first wet dock ever

concepts, via a combination of a deductive and inductive thinking_ which gathered initial codes under more casual and generic relationships. This coding level resulted in identifying the principle concepts and objectives of cultural heritage conservation; and the third level of coding, the “selective coding”, which represents the selection of the core categories that linked concepts and codes together in an understandable and explanatory manner. The selective codes define the storyline around which everything else is draped; and developed five tactics upon which the *UNCAP Strategy for interpretation management* of cultural heritage sites is built.

Although many overlaps occurred while applying the three levels of coding throughout the research, each coding level can be simply summarized as follows:

CULTURAL SIGNIFICANCES (OPEN CODING)

- Architectural/Monumental;
- Historic;
- Memorial/Remembrance;
- Symbolic/Iconic;
- Panoramic/Scenic;
- Artistic/Inspirational;
- Social;
- Religious/Spiritual;
- Functionability;
- Ecological;
- Environmental/Visual; and
- Interlacement.

CONSERVATION CONCEPTS (AXIAL CODING)

- Appropriateness;
- Representativeness;
- Narrativeness;
- Memory-recalling;
- Engagement;
- Uniqueness;
- Balance; and
- Movement.

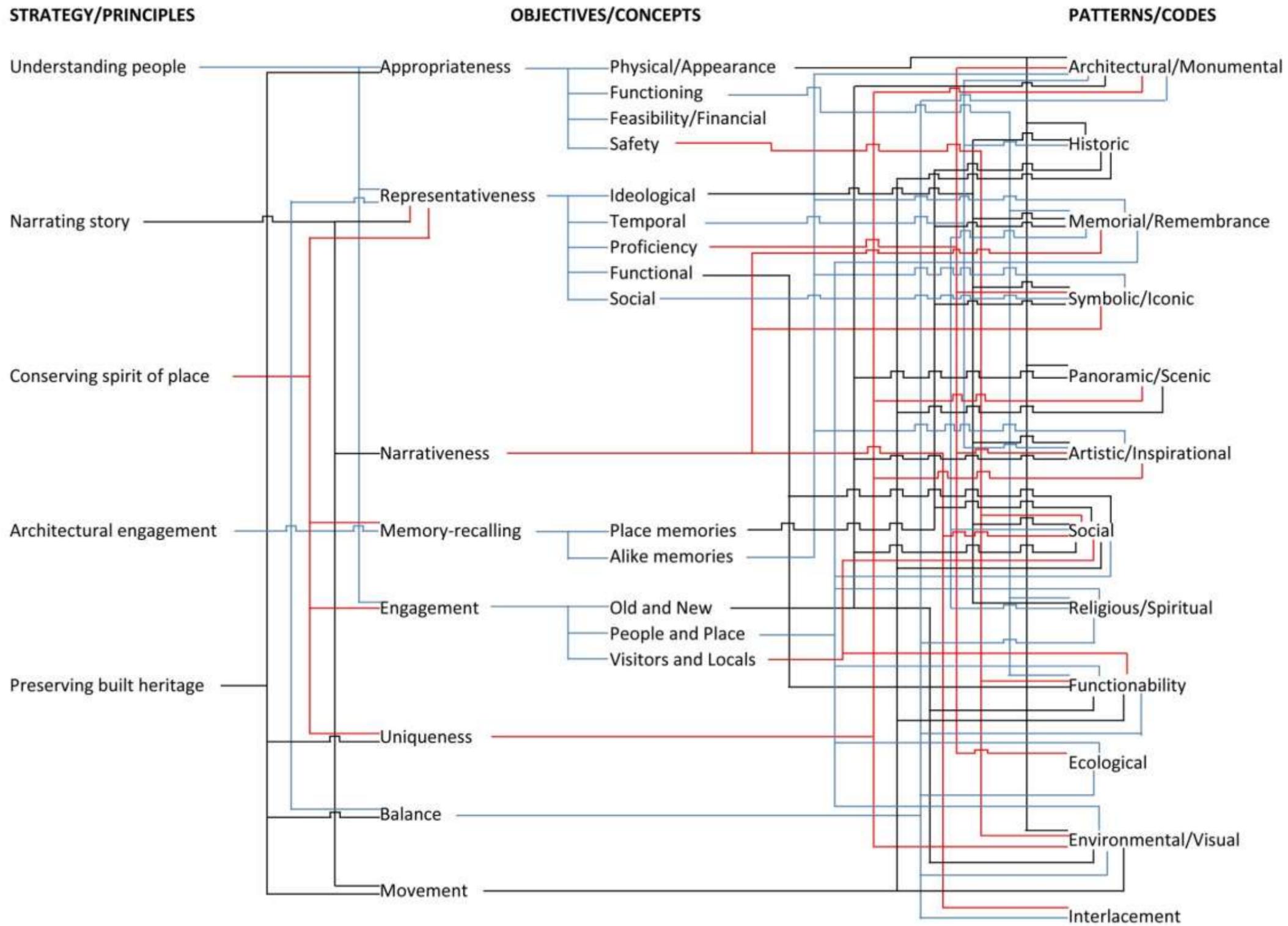
UNCAP STRATEGY TACTICS (SELECTIVE CODING)

- Understanding the people;
- Narrating the story;
- Conserving the spirit of place;
- Architectural engagement; and
- Preserving the built heritage.

The UNCAP Strategy is meant to be used in the early stages of conservation planning of cultural heritage sites, particularly in the following four stages, which precede, and is essential for, the development of management plans for cultural heritage sites or historic urban landscapes:

- understanding the site;
- assessing the site's significance;
- defining issues affecting the site's significance; and
- writing a conservation statement that summarizes the site's significance.

This strategy aims to fill in the gap between the preservation of tangible historic monuments and the conservation of intangible cultural meanings and values that define the spirit of place, with focus on meeting the needs of the general public cognition.



APPENDICES

APPENDIX 1- LIST OF INSCRIBED WHS (CHRONOLOGICALLY)

| World Heritage Site | Year | (i) | (ii) | (iii) | (iv) | (v) | (vi) |
|--|------|-----|------|-------|------|-----|------|
| L'Anse aux Meadows National Historic Site | 1978 | | | | | | 1 |
| City of Quito | 1978 | | 1 | | 1 | | |
| Rock-Hewn Churches, Lalibela | 1978 | 1 | 1 | 1 | | | |
| Aachen Cathedral | 1978 | 1 | 1 | | 1 | | 1 |
| Cracow's Historic Centre | 1978 | | | | 1 | | |
| Island of Gorée | 1978 | | | | | | 1 |
| Mesa Verde National Park | 1978 | | | 1 | | | |
| Wieliczka Salt Mine | 1978 | | | | 1 | | |
| Boyana Church | 1979 | | 1 | 1 | | | |
| Madara Rider | 1979 | 1 | | 1 | | | |
| Rock-Hewn Churches of Ivanovo | 1979 | | 1 | 1 | | | |
| Thracian Tomb of Kazanlak | 1979 | 1 | | 1 | 1 | | |
| Historical Complex of Split with the Palace of Diocletian | 1979 | | 1 | 1 | 1 | | |
| Abu Mena | 1979 | | | | 1 | | |
| Ancient Thebes with its Necropolis | 1979 | 1 | | 1 | | | 1 |
| Historic Cairo | 1979 | 1 | | | | 1 | 1 |
| Memphis and its Necropolis – the Pyramid Fields from Giza to Dahshur | 1979 | 1 | | 1 | | | 1 |
| Nubian Monuments from Abu Simbel to Philae | 1979 | 1 | | 1 | | | 1 |
| Fasil Ghebbi, Gondar Region | 1979 | | 1 | 1 | | | |
| Chartres Cathedral | 1979 | 1 | 1 | | 1 | | |
| Prehistoric Sites and Decorated Caves of the Vézère Valley | 1979 | 1 | | 1 | | | |
| Forts and Castles, Volta, Greater Accra, Central and Western Regions | 1979 | | | | | | 1 |
| Antigua Guatemala | 1979 | | 1 | 1 | 1 | | |
| Tikal National Park [mixed] | 1979 | 1 | | 1 | 1 | | |
| Meidan Emam, Esfahan | 1979 | 1 | | | | 1 | 1 |
| Persepolis | 1979 | 1 | | 1 | | | 1 |
| Tchogha Zanbil | 1979 | | | 1 | 1 | | |
| Rock Drawings in Valcamonica | 1979 | | | 1 | | | 1 |
| Natural and Culturo-Historical Region of Kotor | 1979 | 1 | 1 | 1 | 1 | | |
| Bryggen | 1979 | | | 1 | | | |
| Urnes Stave Church | 1979 | 1 | 1 | 1 | | | |
| Auschwitz Birkenau, German Nazi Concentration and Extermination Camp (1940-1945) | 1979 | | | | | | 1 |
| Stari Ras and Sopoćani | 1979 | 1 | | 1 | | | |
| Ancient City of Damascus | 1979 | 1 | 1 | 1 | 1 | | 1 |
| Amphitheatre of El Jem | 1979 | | | | 1 | | 1 |
| Medina of Tunis | 1979 | | 1 | 1 | | 1 | |
| Site of Carthage | 1979 | | 1 | 1 | | | 1 |
| Independence Hall | 1979 | | | | | | 1 |
| Natural and Cultural Heritage of the Ohrid region [mixed] | 1979 | 1 | | 1 | 1 | | |
| Old City of Dubrovnik | 1979 | 1 | | 1 | 1 | | |
| Kathmandu Valley | 1979 | | | 1 | 1 | | 1 |
| Mont-Saint-Michel and its Bay | 1979 | 1 | | 1 | | | 1 |
| Palace and Park of Versailles | 1979 | 1 | 1 | | | | 1 |
| Vézelay, Church and Hill | 1979 | 1 | | | | | 1 |

| World Heritage Site | Year | (i) | (ii) | (iii) | (iv) | (v) | (vi) |
|---|------|-----|------|-------|------|-----|------|
| Al Qal'a of Beni Hammad | 1980 | | | 1 | | | |
| Historic Town of Ouro Preto | 1980 | 1 | | 1 | | | |
| Paphos | 1980 | | | 1 | | | 1 |
| Aksum | 1980 | 1 | | | 1 | | |
| Lower Valley of the Awash | 1980 | | 1 | 1 | 1 | | |
| Lower Valley of the Omo | 1980 | | | 1 | 1 | | |
| Tiya | 1980 | 1 | | | 1 | | |
| Asante Traditional Buildings | 1980 | | | | | 1 | |
| Maya Site of Copan | 1980 | | | | 1 | | 1 |
| Church and Dominican Convent of Santa Maria delle Grazie with "The Last Supper" by Leonardo da Vinci | 1980 | 1 | 1 | | | | |
| City of Valletta | 1980 | 1 | | | | | 1 |
| Hal Saflieni Hypogeum | 1980 | | | 1 | | | |
| Røros Mining Town | 1980 | | | 1 | 1 | 1 | |
| Archaeological Ruins at Moenjodaro | 1980 | | 1 | 1 | | | |
| Buddhist Ruins of Takht-i-Bahi and Neighbouring City Remains at Sahr-i-Bahlol | 1980 | | | | 1 | | |
| Taxila | 1980 | | | 1 | | | 1 |
| Fortifications on the Caribbean Side of Panama: Portobelo-San Lorenzo | 1980 | 1 | | | 1 | | |
| Historic Centre of Warsaw | 1980 | | 1 | | | | 1 |
| Ancient City of Bosra | 1980 | 1 | | 1 | | | 1 |
| Site of Palmyra | 1980 | 1 | 1 | | 1 | | |
| Historic Centre of Rome, the Properties of the Holy See in that City Enjoying Extraterritorial Rights and San Paolo Fuori le Mura | 1980 | 1 | 1 | 1 | 1 | | 1 |
| Megalithic Temples of Malta | 1980 | | | | 1 | | |
| Willandra Lakes Region [mixed] | 1981 | | | 1 | | | |
| Head-Smashed-In Buffalo Jump | 1981 | | | | | | 1 |
| SGang Gwaay | 1981 | | | 1 | | | |
| Amiens Cathedral | 1981 | 1 | 1 | | | | |
| Arles, Roman and Romanesque Monuments | 1981 | | 1 | | 1 | | |
| Palace and Park of Fontainebleau | 1981 | | 1 | | | | 1 |
| Speyer Cathedral | 1981 | | 1 | | | | |
| Würzburg Residence with the Court Gardens and Residence Square | 1981 | 1 | | | 1 | | |
| Archaeological Park and Ruins of Quirigua | 1981 | 1 | 1 | | 1 | | |
| Old City of Jerusalem and its Walls | 1981 | | 1 | 1 | | | 1 |
| Medina of Fez | 1981 | | 1 | | | 1 | |
| Fort and Shalamar Gardens in Lahore | 1981 | 1 | 1 | 1 | | | |
| Historical Monuments of Thatta | 1981 | | | 1 | | | |
| Ruins of Kilwa Kisiwani and Ruins of Songo Mnara | 1981 | | | 1 | | | |
| Kakadu National Park [mixed] | 1981 | 1 | | | | | 1 |
| Cistercian Abbey of Fontenay | 1981 | | | | 1 | | |
| Roman Theatre and its Surroundings and the "Triumphal Arch" of Orange | 1981 | | | 1 | | | 1 |
| Djémila | 1982 | | | 1 | 1 | | |
| M'Zab Valley | 1982 | | 1 | 1 | | 1 | |
| Tassili n'Ajjer [mixed] | 1982 | 1 | | 1 | | | |
| Timgad | 1982 | | 1 | 1 | 1 | | |
| Tipasa | 1982 | | | 1 | 1 | | |
| Historic Centre of the Town of Olinda | 1982 | | 1 | | 1 | | |

| World Heritage Site | Year | (i) | (ii) | (iii) | (iv) | (v) | (vi) |
|--|------|-----|------|-------|------|-----|------|
| Old Havana and its Fortifications | 1982 | | | | 1 | 1 | |
| Royal Saltworks of Arc-et-Senans | 1982 | 1 | 1 | | 1 | | |
| National History Park – Citadel, Sans Souci, Ramiers | 1982 | | | | 1 | | 1 |
| Historic Centre of Florence | 1982 | 1 | 1 | 1 | 1 | | 1 |
| Archaeological Site of Cyrene | 1982 | | 1 | 1 | | | 1 |
| Archaeological Site of Leptis Magna | 1982 | 1 | 1 | 1 | | | |
| Archaeological Site of Sabratha | 1982 | | | 1 | | | |
| Ancient City of Polonnaruwa | 1982 | 1 | | 1 | | | 1 |
| Ancient City of Sigiriya | 1982 | | 1 | 1 | 1 | | |
| Sacred City of Anuradhapura | 1982 | | 1 | 1 | | | 1 |
| Cahokia Mounds State Historic Site | 1982 | | | 1 | 1 | | |
| Old Walled City of Shibam | 1982 | | | 1 | 1 | 1 | |
| Tasmanian Wilderness [mixed] | 1982 | | | 1 | 1 | | 1 |
| Ancient City of Nessebar | 1983 | | | 1 | 1 | | |
| Rila Monastery | 1983 | | | | | | 1 |
| Place Stanislas, Place de la Carrière and Place d'Alliance in Nancy | 1983 | 1 | | | 1 | | |
| Pilgrimage Church of Wies | 1983 | 1 | | 1 | | | |
| Agra Fort | 1983 | | | 1 | | | |
| Ajanta Caves | 1983 | 1 | 1 | 1 | | | 1 |
| Ellora Caves | 1983 | 1 | | 1 | | | 1 |
| Taj Mahal | 1983 | 1 | | | | | |
| City of Cuzco | 1983 | | | 1 | 1 | | |
| Historic Sanctuary of Machu Picchu [mixed] | 1983 | 1 | | 1 | | | |
| Central Zone of the Town of Angra do Heroísmo in the Azores | 1983 | | | | 1 | | 1 |
| Convent of Christ in Tomar | 1983 | 1 | | | | | 1 |
| Monastery of Batalha | 1983 | 1 | 1 | | | | |
| Benedictine Convent of St John at Müstair | 1983 | | | 1 | | | |
| Convent of St Gall | 1983 | | 1 | | 1 | | |
| Old City of Berne | 1983 | | | 1 | | | |
| La Fortaleza and San Juan National Historic Site in Puerto Rico | 1983 | | | | | | 1 |
| Jesuit Missions of the Guaranis: San Ignacio Mini, Santa Ana, Nuestra Señora de Loreto and Santa Maria Mayor (Argentina), Ruins of Sao Miguel das Missoes (Brazil) | 1983 | | | | 1 | | |
| Abbey Church of Saint-Savin sur Gartempe | 1983 | 1 | | 1 | | | |
| Monastery of the Hieronymites and Tower of Belém in Lisbon | 1983 | | | 1 | | | 1 |
| Port, Fortresses and Group of Monuments, Cartagena | 1984 | | | | 1 | | 1 |
| Castles of Augustusburg and Falkenlust at Brühl | 1984 | | 1 | | 1 | | |
| Vatican City | 1984 | 1 | 1 | | 1 | | 1 |
| Group of Monuments at Mahabalipuram | 1984 | 1 | 1 | 1 | | | 1 |
| Sun Temple, Konârak | 1984 | 1 | | 1 | | | 1 |
| Anjar | 1984 | | | 1 | 1 | | |
| Baalbek | 1984 | 1 | | | 1 | | |
| Byblos | 1984 | | | 1 | 1 | | 1 |
| Tyre | 1984 | | | 1 | | | 1 |
| Burgos Cathedral | 1984 | | 1 | | 1 | | 1 |
| Monastery and Site of the Escorial, Madrid | 1984 | 1 | 1 | | | | 1 |
| Statue of Liberty | 1984 | 1 | | | | | 1 |
| Alhambra, Generalife and Albayzín, Granada | 1984 | 1 | | 1 | 1 | | |

| World Heritage Site | Year | (i) | (ii) | (iii) | (iv) | (v) | (vi) |
|--|------|-----|------|-------|------|-----|------|
| Historic Centre of Cordoba | 1984 | 1 | 1 | 1 | 1 | | |
| Works of Antoni Gaudí | 1984 | 1 | 1 | | 1 | | |
| Historic Mosque City of Bagerhat | 1985 | | | | 1 | | |
| Ruins of the Buddhist Vihara at Paharpur | 1985 | 1 | 1 | | 1 | | |
| Historic Centre of Salvador de Bahia | 1985 | | | | 1 | | 1 |
| Sanctuary of Bom Jesus do Congonhas | 1985 | 1 | | | 1 | | |
| Thracian Tomb of Sveshtari | 1985 | 1 | | 1 | | | |
| Historic District of Old Québec | 1985 | | | | 1 | | 1 |
| Hatra | 1985 | | 1 | 1 | 1 | | 1 |
| Petra | 1985 | 1 | | 1 | 1 | | |
| Quseir Amra | 1985 | 1 | | 1 | 1 | | |
| Rock-Art Sites of Tadrart Acacus | 1985 | | | 1 | | | |
| Medina of Marrakesh | 1985 | 1 | 1 | | 1 | 1 | |
| Rock Art of Alta | 1985 | | | 1 | | | |
| Chavin (Archaeological Site) | 1985 | | | 1 | | | |
| Old Town of Segovia and its Aqueduct | 1985 | 1 | | 1 | 1 | | |
| Santiago de Compostela (Old Town) | 1985 | 1 | 1 | | | | 1 |
| Göreme National Park and the Rock Sites of Cappadocia [mixed] | 1985 | 1 | | 1 | | 1 | |
| Great Mosque and Hospital of Divriği | 1985 | 1 | | | 1 | | |
| Historic Areas of Istanbul | 1985 | 1 | 1 | 1 | 1 | | |
| Punic Town of Kerkuane and its Necropolis | 1985 | | | 1 | | | |
| Monuments of Oviedo and the Kingdom of the Asturias | 1985 | 1 | 1 | | 1 | | |
| Painted Churches in the Troodos Region | 1985 | | 1 | 1 | 1 | | |
| Royal Palaces of Abomey | 1985 | | | 1 | 1 | | |
| Pont du Gard (Roman Aqueduct) | 1985 | 1 | | 1 | 1 | | |
| Old Town of Ávila with its Extra-Muros Churches | 1985 | | | 1 | 1 | | |
| St Mary's Cathedral and St Michael's Church at Hildesheim | 1985 | 1 | 1 | 1 | | | |
| Cave of Altamira and Paleolithic Cave Art of Northern Spain | 1985 | 1 | | 1 | | | |
| Roman Monuments, Cathedral of St Peter and Church of Our Lady in Trier | 1986 | 1 | | 1 | 1 | | 1 |
| Temple of Apollo Epicurius at Bassae | 1986 | 1 | 1 | 1 | | | |
| Churches and Convents of Goa | 1986 | | 1 | | 1 | | 1 |
| Fatehpur Sikri | 1986 | | 1 | 1 | 1 | | |
| Group of Monuments at Hampi | 1986 | 1 | | 1 | 1 | | |
| Khajuraho Group of Monuments | 1986 | 1 | | 1 | | | |
| Old Town of Ghadamès | 1986 | | | | | 1 | |
| Chan Chan Archaeological Zone | 1986 | 1 | | 1 | | | |
| Historic Centre of Évora | 1986 | | 1 | | 1 | | |
| Studenica Monastery | 1986 | 1 | 1 | | 1 | | 1 |
| Historic City of Toledo | 1986 | 1 | 1 | 1 | 1 | | |
| Old Town of Cáceres | 1986 | | | 1 | 1 | | |
| Ancient City of Aleppo | 1986 | | | 1 | 1 | | |
| Hattusha: the Hittite Capital | 1986 | 1 | 1 | 1 | 1 | | |
| Castles and Town Walls of King Edward in Gwynedd | 1986 | 1 | | 1 | 1 | | |
| Ironbridge Gorge | 1986 | 1 | 1 | | 1 | | 1 |
| Studley Royal Park including the Ruins of Fountains Abbey | 1986 | 1 | | | 1 | | |
| Old City of Sana'a | 1986 | | | | 1 | 1 | 1 |
| Great Zimbabwe National Monument | 1986 | 1 | | 1 | | | 1 |

| World Heritage Site | Year | (i) | (ii) | (iii) | (iv) | (v) | (vi) |
|---|-------------|------------|-------------|--------------|-------------|------------|-------------|
| Khami Ruins National Monument | 1986 | | | 1 | 1 | | |
| Mudejar Architecture of Aragon | 1986 | | | | 1 | | |
| St Kilda [mixed] | 1986 | | | 1 | | 1 | |
| Durham Castle and Cathedral | 1986 | | 1 | | 1 | | 1 |
| Stonehenge, Avebury and Associated Sites | 1986 | 1 | 1 | 1 | | | |
| City of Potosí | 1987 | | 1 | | 1 | | 1 |
| Brasília | 1987 | 1 | | | 1 | | |
| Mausoleum of the First Qin Emperor | 1987 | 1 | | 1 | 1 | | 1 |
| Mogao Caves | 1987 | 1 | 1 | 1 | 1 | 1 | 1 |
| Mount Taishan [mixed] | 1987 | 1 | 1 | 1 | 1 | 1 | 1 |
| Peking Man Site at Zhoukoudian | 1987 | | | 1 | | | 1 |
| The Great Wall | 1987 | 1 | 1 | 1 | 1 | | 1 |
| Hanseatic City of Lübeck | 1987 | | | | 1 | | |
| Acropolis, Athens | 1987 | 1 | 1 | 1 | 1 | | 1 |
| Archaeological Site of Delphi | 1987 | 1 | 1 | 1 | 1 | | 1 |
| Old Village of Hollókő and its Surroundings | 1987 | | | | | 1 | |
| Elephanta Caves | 1987 | 1 | | 1 | | | |
| Group of Monuments at Pattadakal | 1987 | | | 1 | 1 | | |
| Venice and its Lagoon | 1987 | 1 | 1 | 1 | 1 | 1 | 1 |
| Historic Centre of Mexico City and Xochimilco | 1987 | | 1 | 1 | 1 | 1 | |
| Historic Centre of Oaxaca and Archaeological Site of Monte Albán | 1987 | 1 | 1 | 1 | 1 | | |
| Historic Centre of Puebla | 1987 | | 1 | | 1 | | |
| Pre-Hispanic City and National Park of Palenque | 1987 | 1 | 1 | 1 | 1 | | |
| Pre-Hispanic City of Teotihuacan | 1987 | 1 | 1 | 1 | 1 | | 1 |
| Ksar of Ait-Ben-Haddou | 1987 | | | | 1 | 1 | |
| Bahla Fort | 1987 | | | | 1 | | |
| Cathedral, Alcázar and Archivo de Indias in Seville | 1987 | 1 | 1 | 1 | | | 1 |
| Nemrut Dağ | 1987 | 1 | | 1 | 1 | | |
| Blenheim Palace | 1987 | | 1 | | 1 | | |
| City of Bath | 1987 | 1 | 1 | | 1 | | |
| Westminster Palace, Westminster Abbey and Saint Margaret's Church | 1987 | 1 | 1 | | 1 | | |
| Chaco Culture | 1987 | | | 1 | | | |
| Monticello and the University of Virginia in Charlottesville | 1987 | 1 | | | 1 | | 1 |
| Uluru-Kata Tjuta National Park [mixed] | 1987 | | | | | 1 | 1 |
| Budapest, including the Banks of the Danube, the Buda Castle Quarter and Andrásy Avenue | 1987 | | 1 | | 1 | | |
| Imperial Palaces of the Ming and Qing Dynasties in Beijing and Shenyang | 1987 | 1 | 1 | 1 | 1 | | |
| Great Living Chola Temples | 1987 | | 1 | 1 | | | |
| Frontiers of the Roman Empire | 1987 | | 1 | 1 | 1 | | |
| Piazza del Duomo, Pisa | 1987 | 1 | 1 | | 1 | | 1 |
| Trinidad and the Valley de los Ingenios | 1988 | | | | 1 | 1 | |
| Strasbourg – Grande île | 1988 | 1 | 1 | | 1 | | |
| Medieval City of Rhodes | 1988 | | 1 | | 1 | 1 | |
| Meteora [mixed] | 1988 | 1 | 1 | | 1 | 1 | |
| Mount Athos [mixed] | 1988 | 1 | 1 | | 1 | 1 | 1 |
| Paleochristian and Byzantine Monuments of Thessalonika | 1988 | 1 | 1 | | 1 | | |
| Sanctuary of Asklepios at Epidaurus | 1988 | 1 | 1 | 1 | 1 | | 1 |
| Old Towns of Djenné | 1988 | | | 1 | 1 | | |

| World Heritage Site | Year | (i) | (ii) | (iii) | (iv) | (v) | (vi) |
|--|------|-----|------|-------|------|-----|------|
| Timbuktu | 1988 | | 1 | | 1 | 1 | |
| Historic Town of Guanajuato and Adjacent Mines | 1988 | 1 | 1 | | 1 | | 1 |
| Pre-Hispanic City of Chichen-Itza | 1988 | 1 | 1 | 1 | | | |
| Archaeological Sites of Bat, Al-Khutm and Al-Ayn | 1988 | | | 1 | 1 | | |
| Old City of Salamanca | 1988 | 1 | 1 | | 1 | | |
| Old Town of Galle and its Fortifications | 1988 | | | | 1 | | |
| Sacred City of Kandy | 1988 | | | | 1 | | 1 |
| Kairouan | 1988 | 1 | 1 | 1 | | 1 | 1 |
| Medina of Sousse | 1988 | | | 1 | 1 | 1 | |
| Hierapolis-Pamukkale [mixed] | 1988 | | | 1 | 1 | | |
| Xanthos-Letoon | 1988 | | 1 | 1 | | | |
| Canterbury Cathedral, St Augustine's Abbey, and St Martin's Church | 1988 | 1 | 1 | | | | 1 |
| Tower of London | 1988 | | 1 | | 1 | | |
| Historic Centre of Lima | 1988 | | | | 1 | | |
| Archaeological Site of Mystras | 1989 | | 1 | 1 | 1 | | |
| Archaeological Site of Olympia | 1989 | 1 | 1 | 1 | 1 | | 1 |
| Buddhist Monuments at Sanchi | 1989 | 1 | 1 | 1 | 1 | | 1 |
| Cliff of Bandiagara (Land of the Dogons) [mixed] | 1989 | | | | | 1 | |
| Monastery of Alcobaça | 1989 | 1 | | | 1 | | |
| Jesuit Missions of the Chiquitos | 1990 | | | | 1 | 1 | |
| Mount Huangshan [mixed] | 1990 | | 1 | | | | |
| Colonial City of Santo Domingo | 1990 | | 1 | | 1 | | 1 |
| Delos | 1990 | | 1 | 1 | 1 | | 1 |
| Monasteries of Daphni, Hosios Loukas and Nea Moni of Chios | 1990 | 1 | | | 1 | | |
| Historic Centre of San Gimignano | 1990 | 1 | | 1 | 1 | | |
| Historic Centre of Saint Petersburg and Related Groups of Monuments | 1990 | 1 | 1 | | 1 | | 1 |
| Kizhi Pogost | 1990 | 1 | | | 1 | 1 | |
| Kremlin and Red Square, Moscow | 1990 | 1 | 1 | | 1 | | 1 |
| Itchan Kala | 1990 | | | 1 | 1 | 1 | |
| Río Abiseo National Park [mixed] | 1990 | | | 1 | | | |
| Palaces and Parks of Potsdam and Berlin | 1990 | 1 | 1 | | 1 | | |
| Tongariro National Park [mixed] | 1990 | | | | | | 1 |
| Kiev: Saint-Sophia Cathedral and Related Monastic Buildings, Kiev-Pechersk Lavra | 1990 | 1 | 1 | 1 | 1 | | |
| Historic City of Sucre | 1991 | | | | 1 | | |
| Serra da Capivara National Park | 1991 | | | 1 | | | |
| Fortress of Suomenlinna | 1991 | | | | 1 | | |
| Old Rauma | 1991 | | | | 1 | 1 | |
| Cathedral of Notre-Dame, Former Abbey of Saint-Remi and Palace of Tau, Reims | 1991 | 1 | 1 | | | | 1 |
| Paris, Banks of the Seine | 1991 | 1 | 1 | | 1 | | |
| Abbey and Altenmünster of Lorsch | 1991 | | | 1 | 1 | | |
| Borobudur Temple Compounds | 1991 | 1 | 1 | | | | 1 |
| Prambanan Temple Compounds | 1991 | 1 | | | 1 | | |
| Historic Centre of Morelia | 1991 | | 1 | | 1 | | 1 |
| Island of Mozambique | 1991 | | | | 1 | | 1 |
| Poblet Monastery | 1991 | 1 | | | 1 | | |
| Golden Temple of Dambulla | 1991 | 1 | | | | | 1 |
| Royal Domain of Drottningholm | 1991 | | | | 1 | | |

| World Heritage Site | Year | (i) | (ii) | (iii) | (iv) | (v) | (vi) |
|--|------|-----|------|-------|------|-----|------|
| Historic City of Ayutthaya | 1991 | | | 1 | | | |
| Historic Town of Sukhothai and Associated Historic Towns | 1991 | 1 | | 1 | | | |
| Kasbah of Algiers | 1992 | | 1 | | | 1 | |
| Angkor | 1992 | 1 | 1 | 1 | 1 | | |
| Historic Centre of Český Krumlov | 1992 | | | | 1 | | |
| Historic Centre of Prague | 1992 | | 1 | | 1 | | 1 |
| Historic Centre of Telč | 1992 | 1 | | | 1 | | |
| Bourges Cathedral | 1992 | 1 | | | 1 | | |
| Pythagoreion and Heraion of Samos | 1992 | | 1 | 1 | | | |
| El Tajin, Pre-Hispanic City | 1992 | | | 1 | 1 | | |
| Old City of Zamość | 1992 | | | | 1 | | |
| Cultural and Historic Ensemble of the Solovetsky Islands | 1992 | | | | 1 | | |
| Historic Monuments of Novgorod and Surroundings | 1992 | | 1 | | 1 | | 1 |
| White Monuments of Vladimir and Suzdal | 1992 | 1 | 1 | | 1 | | |
| Ban Chiang Archaeological Site | 1992 | | | 1 | | | |
| Pueblo de Taos | 1992 | | | | 1 | | |
| Butrint | 1992 | | | 1 | | | |
| Mines of Rammelsberg and Historic Town of Goslar | 1992 | 1 | | | 1 | | |
| Joya de Cerén Archaeological Site | 1993 | | | 1 | 1 | | |
| Maulbronn Monastery Complex | 1993 | | 1 | | 1 | | |
| Town of Bamberg | 1993 | | 1 | | 1 | | |
| Humayun's Tomb, Delhi | 1993 | | 1 | | 1 | | |
| Qutb Minar and its Monuments, Delhi | 1993 | | | | 1 | | |
| Archaeological Ensemble of the Bend of the Boyne | 1993 | 1 | | 1 | 1 | | |
| The Sassi and the Park of the Rupestrian Churches of Matera | 1993 | | | 1 | 1 | 1 | |
| Buddhist Monuments in the Horyu-ji Area | 1993 | 1 | 1 | | 1 | | 1 |
| Himeji-jo | 1993 | 1 | | | 1 | | |
| Historic Centre of Zacatecas | 1993 | | 1 | | 1 | | |
| Rock Paintings of the Sierra de San Francisco | 1993 | 1 | | 1 | | | |
| Jesuit Missions of La Santísima Trinidad de Paraná and Jesús de Tavarangue | 1993 | | | | 1 | | |
| Baroque Churches of the Philippines | 1993 | | 1 | | 1 | | |
| Churches of Moldavia | 1993 | 1 | | | 1 | | |
| Monastery of Horezu | 1993 | | 1 | | | | |
| Architectural Ensemble of the Trinity Sergius Lavra in Sergiev Posad | 1993 | | 1 | | 1 | | |
| Historic Town of Banská Štiavnica and the Technical Monuments in its Vicinity | 1993 | | | | 1 | 1 | |
| Spišský Hrad and its Associated Cultural Monuments | 1993 | | | | 1 | | |
| Vlkolínec | 1993 | | | | 1 | 1 | |
| Archaeological Ensemble of Mérida | 1993 | | | 1 | 1 | | |
| Route of Santiago de Compostela | 1993 | | 1 | | 1 | | 1 |
| Royal Monastery of Santa María de Guadalupe | 1993 | | | | 1 | | 1 |
| Birka and Hovgården | 1993 | | | 1 | 1 | | |
| Engelsberg Ironworks | 1993 | | | | 1 | | |
| Historic Centre of Bukhara | 1993 | | 1 | | 1 | | 1 |
| Coro and its Port | 1993 | | | | 1 | 1 | |
| Complex of Hué Monuments | 1993 | | | 1 | 1 | | |

| World Heritage Site | Year | (i) | (ii) | (iii) | (iv) | (v) | (vi) |
|--|-------------|------------|-------------|--------------|-------------|------------|-------------|
| Historic Town of Zabid | 1993 | | 1 | | 1 | | 1 |
| Villages with Fortified Churches in Transylvania | 1993 | | | | 1 | | |
| Ancient Building Complex in the Wudang Mountains | 1994 | 1 | 1 | | | | 1 |
| Mountain Resort and its Outlying Temples, Chengde | 1994 | | 1 | | 1 | | |
| Temple and Cemetery of Confucius and the Kong Family Mansion in Qufu | 1994 | 1 | | | 1 | | 1 |
| Pilgrimage Church of St John of Nepomuk at Zelená Hora | 1994 | | | | 1 | | |
| Jelling Mounds, Runic Stones and Church | 1994 | | | 1 | | | |
| Petäjävesi Old Church | 1994 | | | | 1 | | |
| Bagrati Cathedral and Gelati Monastery | 1994 | | | | 1 | | |
| Historical Monuments of Mtskheta | 1994 | | | 1 | 1 | | |
| Collegiate Church, Castle, and Old Town of Quedlinburg | 1994 | | | | 1 | | |
| Völklingen Ironworks | 1994 | | 1 | | 1 | | |
| Historic Monuments of Ancient Kyoto (Kyoto, Uji and Otsu Cities) | 1994 | | 1 | | 1 | | |
| Vilnius Historic Centre | 1994 | | 1 | | 1 | | |
| City of Luxembourg: its Old Quarters and Fortifications | 1994 | | | | 1 | | |
| Earliest 16th-Century Monasteries on the Slopes of Popocatepetl | 1994 | | 1 | | 1 | | |
| Lines and Geoglyphs of Nasca and Pampas de Jumana | 1994 | 1 | | 1 | 1 | | |
| Church of the Ascension, Kolomenskoye | 1994 | | 1 | | | | |
| Rock Carvings in Tanum | 1994 | 1 | | 1 | 1 | | |
| Skogskyrkogården | 1994 | | 1 | | 1 | | |
| City of Safranbolu | 1994 | | 1 | | 1 | 1 | |
| City of Vicenza and the Palladian Villas of the Veneto | 1994 | 1 | 1 | | | | |
| Historic Ensemble of the Potala Palace, Lhasa | 1994 | 1 | | | 1 | | 1 |
| Old Town Lunenburg | 1995 | | | | 1 | 1 | |
| Rapa Nui National Park | 1995 | 1 | | 1 | | 1 | |
| Historic Centre of Santa Cruz de Mompox | 1995 | | | | 1 | 1 | |
| National Archeological Park of Tierradentro | 1995 | | | 1 | | | |
| San Agustín Archeological Park | 1995 | | | 1 | | | |
| Kutná Hora: Historical Town Centre with the Church of St Barbara and the Cathedral of Our Lady at Sedlec | 1995 | | 1 | | 1 | | |
| Roskilde Cathedral | 1995 | | 1 | | 1 | | |
| Historic Centre of Avignon: Papal Palace, Episcopal Ensemble and Avignon Bridge | 1995 | 1 | 1 | | 1 | | |
| Crespi d'Adda | 1995 | | | | 1 | 1 | |
| Historic Centre of Naples | 1995 | | 1 | | 1 | | |
| Historic Centre of Siena | 1995 | 1 | 1 | | 1 | | |
| Historic Villages of Shirakawa-go and Gokayama | 1995 | | | | 1 | 1 | |
| Haeinsa Temple Janggyeong Panjeon, the Depositories for the Tripitaka Koreana Woodblocks | 1995 | | | | 1 | | 1 |
| Jongmyo Shrine | 1995 | | | | 1 | | |
| Seokguram Grotto and Bulguksa Temple | 1995 | 1 | | | 1 | | |
| Town of Luang Prabang | 1995 | | 1 | | 1 | 1 | |
| Schokland and Surroundings | 1995 | | | 1 | | 1 | |
| Rice Terraces of the Philippine Cordilleras | 1995 | | | 1 | 1 | 1 | |

| World Heritage Site | Year | (i) | (ii) | (iii) | (iv) | (v) | (vi) |
|---|-------------|------------|-------------|--------------|-------------|------------|-------------|
| Cultural Landscape of Sintra | 1995 | | 1 | | 1 | 1 | |
| Hanseatic Town of Visby | 1995 | | | | 1 | 1 | |
| Old and New Towns of Edinburgh | 1995 | | 1 | | 1 | | |
| Historic Quarter of the City of Colonia del Sacramento | 1995 | | | | 1 | | |
| Ferrara, City of the Renaissance, and its Po Delta | 1995 | | 1 | 1 | 1 | 1 | 1 |
| Historic Centre of the City of Salzburg | 1996 | | 1 | | 1 | | 1 |
| Palace and Gardens of Schönbrunn | 1996 | 1 | | | 1 | | |
| Lushan National Park | 1996 | | 1 | 1 | 1 | | 1 |
| Mount Emei Scenic Area, including Leshan Giant Buddha Scenic Area [mixed] | 1996 | | | | 1 | | 1 |
| Lednice-Valtice Cultural Landscape | 1996 | 1 | 1 | | 1 | | |
| Verla Groundwood and Board Mill | 1996 | | | | 1 | | |
| Canal du Midi | 1996 | 1 | 1 | | 1 | | 1 |
| Upper Svaneti | 1996 | | | | 1 | 1 | |
| Bauhaus and its Sites in Weimar and Dessau | 1996 | | 1 | | 1 | | 1 |
| Luther Memorials in Eisleben and Wittenberg | 1996 | | | | 1 | | 1 |
| Archaeological Site of Aigai (modern name Vergina) | 1996 | 1 | | 1 | | | |
| Millenary Benedictine Abbey of Pannonhalma and its Natural Environment | 1996 | | | | 1 | | 1 |
| Sangiran Early Man Site | 1996 | | | 1 | | | 1 |
| Skellig Michael | 1996 | | | 1 | 1 | | |
| Castel del Monte | 1996 | 1 | 1 | 1 | | | |
| Early Christian Monuments of Ravenna | 1996 | 1 | 1 | 1 | 1 | | |
| Historic Centre of the City of Pienza | 1996 | 1 | 1 | | 1 | | |
| The Trulli of Alberobello | 1996 | | | 1 | 1 | 1 | |
| Hiroshima Peace Memorial (Genbaku Dome) | 1996 | | | | | | 1 |
| Itsukushima Shinto Shrine | 1996 | 1 | 1 | | 1 | | 1 |
| Ancient Ksour of Ouadane, Chinguetti, Tichitt and Oualata | 1996 | | | 1 | 1 | 1 | |
| Historic Monuments Zone of Querétaro | 1996 | | 1 | | 1 | | |
| Pre-Hispanic Town of Uxmal | 1996 | 1 | 1 | 1 | | | |
| Historic City of Meknes | 1996 | | | | 1 | | |
| Defence Line of Amsterdam | 1996 | | 1 | | 1 | 1 | |
| Historic Centre of Oporto | 1996 | | | | 1 | | |
| Historic Walled Town of Cuenca | 1996 | | 1 | | | | 1 |
| La Lonja de la Seda de Valencia | 1996 | 1 | | | 1 | | |
| Church Village of Gammelstad, Luleå | 1996 | | 1 | | 1 | 1 | |
| Laponian Area [mixed] | 1996 | | | 1 | | 1 | |
| Monasteries of Haghpat and Sanahin | 1996 | | 1 | | 1 | | |
| Cologne Cathedral | 1996 | 1 | 1 | | 1 | | |
| Hallstatt-Dachstein / Salzkammergut Cultural Landscape | 1997 | | | 1 | 1 | | |
| Historic Centre of São Luís | 1997 | | | 1 | 1 | 1 | |
| Ancient City of Ping Yao | 1997 | | 1 | 1 | 1 | | |
| Old Town of Lijiang | 1997 | | 1 | | 1 | 1 | |
| Episcopal Complex of the Euphrasian Basilica in the Historic Centre of Poreč | 1997 | | 1 | 1 | 1 | | |
| Historic City of Trogir | 1997 | | 1 | | 1 | | |
| San Pedro de la Roca Castle, Santiago de Cuba | 1997 | | | | 1 | 1 | |
| Historic Fortified City of Carcassonne | 1997 | | 1 | | 1 | | |
| 18th-Century Royal Palace at Caserta with the Park, the Aqueduct of Vanvitelli, and the San | 1997 | 1 | 1 | 1 | 1 | | |

| World Heritage Site | Year | (i) | (ii) | (iii) | (iv) | (v) | (vi) |
|--|------|-----|------|-------|------|-----|------|
| Leucio Complex | | | | | | | |
| Archaeological Area of Agrigento | 1997 | 1 | 1 | 1 | 1 | | |
| Archaeological Areas of Pompei, Herculaneum and Torre Annunziata | 1997 | | | 1 | 1 | 1 | |
| Botanical Garden (Orto Botanico), Padua | 1997 | | 1 | 1 | | | |
| Cathedral, Torre Civica and Piazza Grande, Modena | 1997 | 1 | 1 | 1 | 1 | | |
| Costiera Amalfitana | 1997 | | 1 | | 1 | 1 | |
| Portovenere, Cinque Terre, and the Islands (Palmaria, Tino and Tinetto) | 1997 | | 1 | | 1 | 1 | |
| Residences of the Royal House of Savoy | 1997 | 1 | 1 | | 1 | 1 | |
| Su Nuraxi di Barumini | 1997 | 1 | | 1 | 1 | | |
| Villa Romana del Casale | 1997 | 1 | 1 | 1 | | | |
| Changdeokgung Palace Complex | 1997 | | 1 | 1 | 1 | | |
| Hwaseong Fortress | 1997 | | 1 | 1 | | | |
| Historic Centre of Riga | 1997 | 1 | 1 | | | | |
| Hospicio Cabañas, Guadalajara | 1997 | 1 | 1 | 1 | 1 | | |
| Medina of Tétouan (formerly known as Titawin) | 1997 | | 1 | | 1 | 1 | |
| Lumbini, the Birthplace of the Lord Buddha | 1997 | | | 1 | | | 1 |
| Historic Area of Willemstad, Inner City and Harbour, Netherlands Antilles | 1997 | | 1 | | 1 | 1 | |
| Mill Network at Kinderdijk-Elshout | 1997 | 1 | 1 | | 1 | | |
| Rohtas Fort | 1997 | | 1 | | 1 | | |
| Castle of the Teutonic Order in Malbork | 1997 | | 1 | 1 | 1 | | |
| Medieval Town of Toruń | 1997 | | 1 | | 1 | | |
| Las Médulas | 1997 | 1 | 1 | 1 | 1 | | |
| San Millán Yuso and Suso Monasteries | 1997 | | 1 | | 1 | | 1 |
| Dougga / Thugga | 1997 | | 1 | 1 | | | |
| Maritime Greenwich | 1997 | 1 | 1 | | 1 | | 1 |
| Pyrénées - Mont Perdu [mixed] | 1997 | | | 1 | 1 | 1 | |
| Classical Gardens of Suzhou | 1997 | 1 | 1 | 1 | 1 | 1 | |
| Archaeological Site of Panamá Viejo and Historic District of Panamá | 1997 | | 1 | | 1 | | 1 |
| Historic Centre (Old Town) of Tallinn | 1997 | | 1 | | 1 | | |
| Archaeological Site of Volubilis | 1997 | | 1 | 1 | 1 | | 1 |
| Palau de la Música Catalana and Hospital de Sant Pau, Barcelona | 1997 | 1 | 1 | | 1 | | |
| Semmering Railway | 1998 | | 1 | | 1 | | |
| Flemish Béguinages | 1998 | | 1 | 1 | 1 | | |
| La Grand-Place, Brussels | 1998 | | 1 | | 1 | | |
| The Four Lifts on the Canal du Centre and their Environs, La Louvière and Le Roeulx (Hainault) | 1998 | | | 1 | 1 | | |
| Fuerte de Samaipata | 1998 | | 1 | 1 | | | |
| Summer Palace, an Imperial Garden in Beijing | 1998 | 1 | 1 | 1 | | | |
| Temple of Heaven: an Imperial Sacrificial Altar in Beijing | 1998 | 1 | 1 | 1 | | | |
| Choirokoitia | 1998 | | 1 | 1 | 1 | | |
| Gardens and Castle at Kroměříž | 1998 | | 1 | | 1 | | |
| Holašovice Historical Village Reservation | 1998 | | 1 | | 1 | | |
| Historic Site of Lyons | 1998 | | 1 | | 1 | | |
| Routes of Santiago de Compostela in France | 1998 | | 1 | | 1 | | 1 |
| Classical Weimar | 1998 | | | 1 | | | 1 |

| World Heritage Site | Year | (i) | (ii) | (iii) | (iv) | (v) | (vi) |
|--|------|-----|------|-------|------|-----|------|
| Archaeological Area and the Patriarchal Basilica of Aquileia | 1998 | | | 1 | 1 | | 1 |
| Cilento and Vallo di Diano National Park with the Archeological sites of Paestum and Velia, and the Certosa di Padula | 1998 | | | 1 | 1 | | |
| Historic Centre of Urbino | 1998 | | 1 | | 1 | | |
| Historic Monuments of Ancient Nara | 1998 | | 1 | 1 | 1 | | 1 |
| Ouadi Qadisha (the Holy Valley) and the Forest of the Cedars of God (Horsh Arz el-Rab) | 1998 | | | 1 | 1 | | |
| Archeological Zone of Paquimé, Casas Grandes | 1998 | | | 1 | 1 | | |
| Historic Monuments Zone of Tlacotalpan | 1998 | | 1 | | 1 | | |
| Ir.D.F. Woudagemaal (D.F. Wouda Steam Pumping Station) | 1998 | 1 | 1 | | 1 | | |
| Prehistoric Rock-Art Sites in the Côa Valley | 1998 | 1 | | 1 | | | |
| Rock Art of the Mediterranean Basin on the Iberian Peninsula | 1998 | | | 1 | | | |
| University and Historic Precinct of Alcalá de Henares | 1998 | | 1 | | 1 | | 1 |
| Naval Port of Karlskrona | 1998 | | 1 | | 1 | | |
| Archaeological Site of Troy | 1998 | | 1 | 1 | | | 1 |
| L'viv – the Ensemble of the Historic Centre | 1998 | | 1 | | | 1 | |
| Fossil Hominid Sites of Sterkfontein, Swartkrans, Kromdraai, and Environs | 1999 | | | 1 | | | 1 |
| Cueva de las Manos, Río Pinturas | 1999 | | | 1 | | | |
| City of Graz - Historic Centre | 1999 | | 1 | | 1 | | |
| Historic Centre of the Town of Diamantina | 1999 | | 1 | | 1 | | |
| Dazu Rock Carvings | 1999 | 1 | 1 | 1 | | | |
| Mount Wuyi [mixed] | 1999 | | | 1 | | | 1 |
| Viñales Valley | 1999 | | | | 1 | | |
| Litomyšl Castle | 1999 | | 1 | | 1 | | |
| Historic Centre of Santa Ana de los Ríos de Cuenca | 1999 | | 1 | | 1 | 1 | |
| Bronze Age Burial Site of Sammallahdenmäki | 1999 | | | 1 | 1 | | |
| Jurisdiction of Saint-Emilion | 1999 | | | 1 | 1 | | |
| Museumsinsel (Museum Island), Berlin | 1999 | | 1 | | 1 | | |
| Wartburg Castle | 1999 | | | 1 | | | 1 |
| Archaeological Sites of Mycenae and Tiryns | 1999 | 1 | 1 | 1 | 1 | | 1 |
| Historic Centre (Chorá) with the Monastery of Saint John "the Theologian" and the Cave of the Apocalypse on the Island of Pátmos | 1999 | | | 1 | 1 | | 1 |
| Hortobágy National Park - the Puszta | 1999 | | | | 1 | 1 | |
| Villa Adriana (Tivoli) | 1999 | 1 | 1 | 1 | | | |
| Shrines and Temples of Nikko | 1999 | 1 | | | 1 | | 1 |
| Archaeological Monuments Zone of Xochicalco | 1999 | | | 1 | 1 | | |
| Historic Fortified Town of Campeche | 1999 | | 1 | | 1 | | |
| Droogmakerij de Beemster (Beemster Polder) | 1999 | 1 | 1 | | 1 | | |
| Sukur Cultural Landscape | 1999 | | | 1 | | 1 | 1 |
| Historic Town of Vigan | 1999 | | 1 | | 1 | | |
| Kalwaria Zebrzydowska: the Mannerist Architectural and Park Landscape Complex and Pilgrimage Park | 1999 | | 1 | | 1 | | |
| Dacian Fortresses of the Orastie Mountains | 1999 | | 1 | 1 | 1 | | |
| Historic Centre of Sighișoara | 1999 | | | 1 | | 1 | |
| Wooden Churches of Maramureș | 1999 | | | | 1 | | |
| Brimstone Hill Fortress National Park | 1999 | | | 1 | 1 | | |

| World Heritage Site | Year | (i) | (ii) | (iii) | (iv) | (v) | (vi) |
|--|------|-----|------|-------|------|-----|------|
| Robben Island | 1999 | | | 1 | | | 1 |
| Ibiza, Biodiversity and Culture [mixed] | 1999 | | 1 | 1 | 1 | | |
| San Cristóbal de La Laguna | 1999 | | 1 | | 1 | | |
| State Historical and Cultural Park "Ancient Merv" | 1999 | | 1 | 1 | | | |
| Heart of Neolithic Orkney | 1999 | 1 | 1 | 1 | 1 | | |
| Hoi An Ancient Town | 1999 | | 1 | | | 1 | |
| My Son Sanctuary | 1999 | | 1 | 1 | | | |
| Belfries of Belgium and France | 1999 | | 1 | | 1 | | |
| Mountain Railways of India | 1999 | | 1 | | 1 | | |
| Jesuit Block and Estancias of Córdoba | 2000 | | 1 | | 1 | | |
| Cathedral and Churches of Echmiatsin and the Archaeological Site of Zvartnots | 2000 | | 1 | 1 | | | |
| Monastery of Geghard and the Upper Azat Valley | 2000 | | 1 | | | | |
| Wachau Cultural Landscape | 2000 | | 1 | | 1 | | |
| Walled City of Baku with the Shirvanshah's Palace and Maiden Tower | 2000 | | | | 1 | | |
| Mir Castle Complex | 2000 | | 1 | | 1 | | |
| Historic Centre of Brugge | 2000 | | 1 | | 1 | | 1 |
| Major Town Houses of the Architect Victor Horta (Brussels) | 2000 | 1 | 1 | | 1 | | |
| Neolithic Flint Mines at Spiennes (Mons) | 2000 | 1 | | 1 | 1 | | |
| Notre-Dame Cathedral in Tournai | 2000 | | 1 | | 1 | | |
| Tiwanaku: Spiritual and Political Centre of the Tiwanaku Culture | 2000 | | | 1 | 1 | | |
| Churches of Chiloé | 2000 | | 1 | 1 | | | |
| Ancient Villages in Southern Anhui – Xidi and Hongcun | 2000 | | | 1 | 1 | 1 | |
| Longmen Grottoes | 2000 | 1 | 1 | 1 | | | |
| Mount Qingcheng and the Dujiangyan Irrigation System | 2000 | | 1 | | 1 | | 1 |
| The Cathedral of St James in Šibenik | 2000 | 1 | 1 | | 1 | | |
| Archaeological Landscape of the First Coffee Plantations in the South-East of Cuba | 2000 | | | 1 | 1 | | |
| Holy Trinity Column in Olomouc | 2000 | 1 | | | 1 | | |
| Kronborg Castle | 2000 | | | | 1 | | |
| The Loire Valley between Sully-sur-Loire and Chalonnes | 2000 | 1 | 1 | | 1 | | |
| Garden Kingdom of Dessau-Wörlitz | 2000 | | 1 | | 1 | | |
| Monastic Island of Reichenau | 2000 | | | 1 | 1 | | 1 |
| Early Christian Necropolis of Pécs (Sopianae) | 2000 | | | 1 | 1 | | |
| Assisi, the Basilica of San Francesco and Other Franciscan Sites | 2000 | 1 | 1 | 1 | 1 | | 1 |
| City of Verona | 2000 | | 1 | | 1 | | |
| Gusuku Sites and Related Properties of the Kingdom of Ryukyu | 2000 | | 1 | 1 | | | 1 |
| Gochang, Hwasun and Ganghwa Dolmen Sites | 2000 | | | 1 | | | |
| Gyeongju Historic Areas | 2000 | | 1 | 1 | | | |
| Curonian Spit | 2000 | | | | | 1 | |
| Rietveld Schröderhuis (Rietveld Schröder House) | 2000 | 1 | 1 | | | | |
| Ruins of León Viejo | 2000 | | | 1 | 1 | | |
| Land of Frankincense | 2000 | | | 1 | 1 | | |
| Historical Centre of the City of Arequipa | 2000 | 1 | | | 1 | | |
| Ensemble of the Ferrapontov Monastery | 2000 | 1 | | | 1 | | |

| World Heritage Site | Year | (i) | (ii) | (iii) | (iv) | (v) | (vi) |
|---|-------------|------------|-------------|--------------|-------------|------------|-------------|
| Historic and Architectural Complex of the Kazan Kremlin | 2000 | | 1 | 1 | 1 | | |
| Bardejov Town Conservation Reserve | 2000 | | | 1 | 1 | | |
| uKhahlamba / Drakensberg Park [mixed] | 2000 | 1 | | 1 | | | |
| Archaeological Ensemble of Tárraco | 2000 | | 1 | 1 | | | |
| Archaeological Site of Atapuerca | 2000 | | | 1 | | 1 | |
| Catalan Romanesque Churches of the Vall de Boí | 2000 | | 1 | | 1 | | |
| Palmeral of Elche | 2000 | | 1 | | | 1 | |
| Roman Walls of Lugo | 2000 | | | | 1 | | |
| Agricultural Landscape of Southern Öland | 2000 | | | | 1 | 1 | |
| Three Castles, Defensive Wall and Ramparts of the Market-Town of Bellinzona | 2000 | | | | 1 | | |
| Stone Town of Zanzibar | 2000 | | 1 | 1 | | | 1 |
| Blaenavon Industrial Landscape | 2000 | | | 1 | 1 | | |
| Historic Town of St George and Related Fortifications, Bermuda | 2000 | | | | 1 | | |
| Historic Centre of Shakhrisyabz | 2000 | | | 1 | 1 | | |
| Ciudad Universitaria de Caracas | 2000 | 1 | | | 1 | | |
| Imperial Tombs of the Ming and Qing Dynasties | 2000 | 1 | 1 | 1 | 1 | | 1 |
| Island of Saint-Louis | 2000 | | 1 | | 1 | | |
| Fertö / Neusiedlersee Cultural Landscape | 2001 | | | | | 1 | |
| Historic Centre of Vienna | 2001 | | 1 | | 1 | | 1 |
| Tsodilo | 2001 | 1 | | 1 | | | 1 |
| Historic Centre of the Town of Goiás | 2001 | | 1 | | 1 | | |
| Yungang Grottoes | 2001 | 1 | 1 | 1 | 1 | | |
| Tugendhat Villa in Brno | 2001 | | 1 | | 1 | | |
| Provins, Town of Medieval Fairs | 2001 | | 1 | | 1 | | |
| Zollverein Coal Mine Industrial Complex in Essen | 2001 | | 1 | 1 | | | |
| Masada | 2001 | | | 1 | 1 | | 1 |
| Old City of Acre | 2001 | | 1 | 1 | | 1 | |
| Villa d'Este, Tivoli | 2001 | 1 | 1 | 1 | 1 | | 1 |
| Lamu Old Town | 2001 | | 1 | | 1 | | 1 |
| Vat Phou and Associated Ancient Settlements within the Champasak Cultural Landscape | 2001 | | | 1 | 1 | | 1 |
| Royal Hill of Ambohimanga | 2001 | | | 1 | 1 | | 1 |
| Medina of Essaouira (formerly Mogador) | 2001 | | 1 | | 1 | | |
| Churches of Peace in Jawor and Swidnica | 2001 | | 1 | | 1 | | 1 |
| Alto Douro Wine Region | 2001 | | | 1 | 1 | 1 | |
| Historic Centre of Guimarães | 2001 | | 1 | 1 | 1 | | |
| Aranjuez Cultural Landscape | 2001 | | 1 | | 1 | | |
| Mining Area of the Great Copper Mountain in Falun | 2001 | | 1 | 1 | | 1 | |
| Tombs of Buganda Kings at Kasubi | 2001 | 1 | | 1 | 1 | | 1 |
| Derwent Valley Mills | 2001 | | 1 | | 1 | | |
| New Lanark | 2001 | | 1 | | 1 | | 1 |
| Saltaire | 2001 | | 1 | | 1 | | |
| Samarkand – Crossroads of Cultures | 2001 | 1 | 1 | | 1 | | |
| Minaret and Archaeological Remains of Jam | 2002 | | 1 | 1 | 1 | | |
| Saint Catherine Area | 2002 | 1 | | 1 | 1 | | 1 |
| Historic Centres of Stralsund and Wismar | 2002 | | 1 | | 1 | | |
| Upper Middle Rhine Valley | 2002 | | 1 | | 1 | 1 | |
| Tokaj Wine Region Historic Cultural Landscape | 2002 | | | 1 | | 1 | |
| Mahabodhi Temple Complex at Bodh Gaya | 2002 | 1 | 1 | 1 | 1 | | 1 |

| World Heritage Site | Year | (i) | (ii) | (iii) | (iv) | (v) | (vi) |
|---|------|-----|------|-------|------|-----|------|
| Late Baroque Towns of the Val di Noto (South-Eastern Sicily) | 2002 | 1 | 1 | | 1 | 1 | |
| Ancient Maya City of Calakmul, Campeche | 2002 | 1 | 1 | 1 | 1 | | |
| Historic Inner City of Paramaribo | 2002 | | 1 | | 1 | | |
| Cultural Landscape and Archaeological Remains of the Bamiyan Valley | 2003 | 1 | 1 | 1 | 1 | | 1 |
| Quebrada de Humahuaca | 2003 | | 1 | | 1 | 1 | |
| Historic Quarter of the Seaport City of Valparaíso | 2003 | | | 1 | | | |
| Jewish Quarter and St Procopius' Basilica in Třebíč | 2003 | | 1 | 1 | | | |
| James Island and Related Sites | 2003 | | | 1 | | | 1 |
| Rock Shelters of Bhimbetka | 2003 | | | 1 | | 1 | |
| Takht-e Soleyman | 2003 | 1 | 1 | 1 | 1 | | 1 |
| Ashur (Qal'at Sherqat) | 2003 | | | 1 | 1 | | |
| White City of Tel-Aviv -- the Modern Movement | 2003 | | 1 | | 1 | | |
| Sacri Monti of Piedmont and Lombardy | 2003 | | 1 | | 1 | | |
| Mausoleum of Khoja Ahmed Yasawi | 2003 | 1 | | 1 | 1 | | |
| Franciscan Missions in the Sierra Gorda of Querétaro | 2003 | | 1 | 1 | | | |
| Wooden Churches of Southern Little Poland | 2003 | | | 1 | 1 | | |
| Citadel, Ancient City and Fortress Buildings of Derbent | 2003 | | | 1 | 1 | | |
| Mapungubwe Cultural Landscape | 2003 | | 1 | 1 | 1 | 1 | |
| Renaissance Monumental Ensembles of Úbeda and Baeza | 2003 | | 1 | | 1 | | |
| Gebel Barkal and the Sites of the Napatan Region | 2003 | 1 | 1 | 1 | 1 | | 1 |
| Royal Botanic Gardens, Kew | 2003 | | 1 | 1 | 1 | | |
| Matobo Hills | 2003 | | | 1 | | 1 | 1 |
| Royal Exhibition Building and Carlton Gardens | 2004 | | 1 | | | | |
| Capital Cities and Tombs of the Ancient Koguryo Kingdom | 2004 | 1 | 1 | 1 | 1 | 1 | |
| Dresden Elbe Valley | 2004 | | 1 | 1 | 1 | 1 | |
| Muskauer Park / Park Muzakowski | 2004 | 1 | | | 1 | | |
| Town Hall and Roland on the Marketplace of Bremen | 2004 | | | 1 | 1 | | 1 |
| Þingvellir National Park | 2004 | | | 1 | | | 1 |
| Champaner-Pavagadh Archaeological Park | 2004 | | | 1 | 1 | 1 | 1 |
| Chhatrapati Shivaji Terminus (formerly Victoria Terminus) | 2004 | | 1 | | 1 | | |
| Pasargadae | 2004 | 1 | 1 | 1 | 1 | | |
| Etruscan Necropolises of Cerveteri and Tarquinia | 2004 | 1 | | 1 | 1 | | |
| Val d'Orcia | 2004 | | | | 1 | | 1 |
| Sacred Sites and Pilgrimage Routes in the Kii Mountain Range | 2004 | | 1 | 1 | 1 | | 1 |
| Um er-Rasas (Kastrom Mefa'a) | 2004 | 1 | | | 1 | | 1 |
| Petroglyphs within the Archaeological Landscape of Tamgaly | 2004 | | | 1 | | | |
| Complex of Koguryo Tombs | 2004 | 1 | 1 | 1 | 1 | | |
| Kernavė Archaeological Site (Cultural Reserve of Kernavė) | 2004 | | | 1 | 1 | | |
| Tomb of Askia | 2004 | | 1 | 1 | 1 | | |
| Luis Barragán House and Studio | 2004 | 1 | 1 | | | | |
| Orkhon Valley Cultural Landscape | 2004 | | 1 | 1 | 1 | | |
| Portuguese City of Mazagan (El Jadida) | 2004 | | 1 | | 1 | | |

| World Heritage Site | Year | (i) | (ii) | (iii) | (iv) | (v) | (vi) |
|--|-------------|------------|-------------|--------------|-------------|------------|-------------|
| Vegaøyan -- The Vega Archipelago | 2004 | | | | | 1 | |
| Landscape of the Pico Island Vineyard Culture | 2004 | | | 1 | | 1 | |
| Ensemble of the Novodevichy Convent | 2004 | 1 | | | 1 | | 1 |
| Varberg Radio Station | 2004 | | 1 | | 1 | | |
| Koutammakou, the Land of the Batammariba | 2004 | | | | | 1 | 1 |
| Liverpool – Maritime Mercantile City | 2004 | | 1 | 1 | 1 | | |
| Madriu-Perafita-Claror Valley | 2004 | | | | | 1 | |
| Medieval Monuments in Kosovo | 2004 | | 1 | 1 | 1 | | |
| Bam and its Cultural Landscape | 2004 | | 1 | 1 | 1 | 1 | |
| Architectural, Residential and Cultural Complex of the Radziwill Family at Nesvizh | 2005 | | 1 | | 1 | | 1 |
| Struve Geodetic Arc | 2005 | | 1 | 1 | | | 1 |
| Plantin-Moretus House-Workshops-Museum Complex | 2005 | | 1 | 1 | 1 | | 1 |
| Old Bridge Area of the Old City of Mostar | 2005 | | | | | | 1 |
| Humberstone and Santa Laura Saltpeter Works | 2005 | | 1 | 1 | 1 | | |
| Historic Centre of Macao | 2005 | | 1 | 1 | 1 | | 1 |
| Urban Historic Centre of Cienfuegos | 2005 | | 1 | | | 1 | |
| Le Havre, the City Rebuilt by Auguste Perret | 2005 | | 1 | | 1 | | |
| Soltaniyeh | 2005 | | 1 | 1 | 1 | | |
| Biblical Tels - Megiddo, Hazor, Beer Sheba | 2005 | | 1 | 1 | 1 | | 1 |
| Incense Route - Desert Cities in the Negev | 2005 | | | 1 | | 1 | |
| Syracuse and the Rocky Necropolis of Pantalica | 2005 | | 1 | 1 | 1 | | 1 |
| Osun-Osogbo Sacred Grove | 2005 | | 1 | 1 | | | 1 |
| Historical Centre of the City of Yaroslavl | 2005 | | 1 | | 1 | | |
| Kunya-Urgench | 2005 | | 1 | 1 | | | |
| Historic Centres of Berat and Gjirokastra | 2005 | | | 1 | 1 | | |
| Qal'at al-Bahrain – Ancient Harbour and Capital of Dilmun | 2005 | | 1 | 1 | 1 | | |
| Sewell Mining Town | 2006 | | 1 | | | | |
| Yin Xu | 2006 | | 1 | 1 | 1 | | 1 |
| Harar Jugol, the Fortified Historic Town | 2006 | | 1 | 1 | 1 | 1 | |
| Stone Circles of Senegambia | 2006 | 1 | | 1 | | | |
| Old town of Regensburg with Stadtamhof | 2006 | | 1 | 1 | 1 | | |
| Bisotun | 2006 | | 1 | 1 | | | |
| Genoa: Le Strade Nuove and the system of the Palazzi dei Rolli | 2006 | | 1 | | 1 | | |
| Chongoni Rock-Art Area | 2006 | | | 1 | | | 1 |
| Apravasi Ghat | 2006 | | | | | | 1 |
| Agave Landscape and Ancient Industrial Facilities of Tequila | 2006 | | 1 | | 1 | 1 | 1 |
| Aflaj Irrigation Systems of Oman | 2006 | | | | | 1 | |
| Centennial Hall in Wroclaw | 2006 | 1 | 1 | | 1 | | |
| Vizcaya Bridge | 2006 | 1 | 1 | | | | |
| Crac des Chevaliers and Qal'at Salah El-Din | 2006 | | 1 | | 1 | | |
| Kondoa Rock-Art Sites | 2006 | | | 1 | | | 1 |
| Cornwall and West Devon Mining Landscape | 2006 | | 1 | 1 | 1 | | |
| Sydney Opera House | 2007 | 1 | | | | | |
| Gobustan Rock Art Cultural Landscape | 2007 | | | 1 | | | |
| Mehmed Paša Sokolović Bridge in Višegrad | 2007 | | 1 | | 1 | | |
| Rideau Canal | 2007 | 1 | | | 1 | | |
| Kaiping Diaolou and Villages | 2007 | | 1 | 1 | 1 | | |
| Bordeaux, Port of the Moon | 2007 | | 1 | | 1 | | |

| World Heritage Site | Year | (i) | (ii) | (iii) | (iv) | (v) | (vi) |
|--|------|-----|------|-------|------|-----|------|
| Ecosystem and Relict Cultural Landscape of Lopé-Okanda [mixed] | 2007 | | | 1 | 1 | | |
| Old Town of Corfu | 2007 | | | | 1 | | |
| Red Fort Complex | 2007 | | 1 | 1 | | | 1 |
| Samarra Archaeological City | 2007 | | 1 | 1 | 1 | | |
| Iwami Ginzan Silver Mine and its Cultural Landscape | 2007 | | 1 | 1 | | 1 | |
| Central University City Campus of the Universidad Nacional Autónoma de México (UNAM) | 2007 | 1 | 1 | | 1 | | |
| Twyfelfontein or /Ui-//aes | 2007 | | | 1 | | 1 | |
| Gamzigrad-Romuliana, Palace of Galerius | 2007 | | | 1 | 1 | | |
| Richtersveld Cultural and Botanical Landscape | 2007 | | | | 1 | 1 | |
| Lavaux, Vineyard Terraces | 2007 | | | 1 | 1 | 1 | |
| Parthian Fortresses of Nisa | 2007 | | 1 | 1 | | | |
| Temple of Preah Vihear | 2008 | 1 | | | | | |
| Fujian Tulou | 2008 | | | 1 | 1 | 1 | |
| Stari Grad Plain | 2008 | | 1 | 1 | | 1 | |
| Historic Centre of Camagüey | 2008 | | | | 1 | 1 | |
| Fortifications of Vauban | 2008 | 1 | 1 | | 1 | | |
| Berlin Modernism Housing Estates | 2008 | | 1 | | 1 | | |
| Armenian Monastic Ensembles of Iran | 2008 | | 1 | 1 | | | 1 |
| Bahá'i Holy Places in Haifa and the Western Galilee | 2008 | | | 1 | | | 1 |
| Mantua and Sabbioneta | 2008 | | 1 | 1 | | | |
| Rhaetian Railway in the Albula / Bernina Landscapes | 2008 | | 1 | | 1 | | |
| Sacred Mijikenda Kaya Forests | 2008 | | | 1 | | 1 | 1 |
| Melaka and George Town, Historic Cities of the Straits of Malacca | 2008 | | 1 | 1 | 1 | | |
| Le Morne Cultural Landscape | 2008 | | | 1 | | | 1 |
| Protective town of San Miguel and the Sanctuary of Jesús Nazareno de Atotonilco | 2008 | | 1 | | 1 | | |
| Kuk Early Agricultural Site | 2008 | | | 1 | 1 | | |
| San Marino Historic Centre and Mount Titano | 2008 | | | 1 | | | |
| Al-Hijr Archaeological Site (Madâin Sâlih) | 2008 | | 1 | 1 | | | |
| Wooden Churches of the Slovak part of the Carpathian Mountain Area | 2008 | | | 1 | 1 | | |
| Chief Roi Mata's Domain | 2008 | | | 1 | | 1 | 1 |

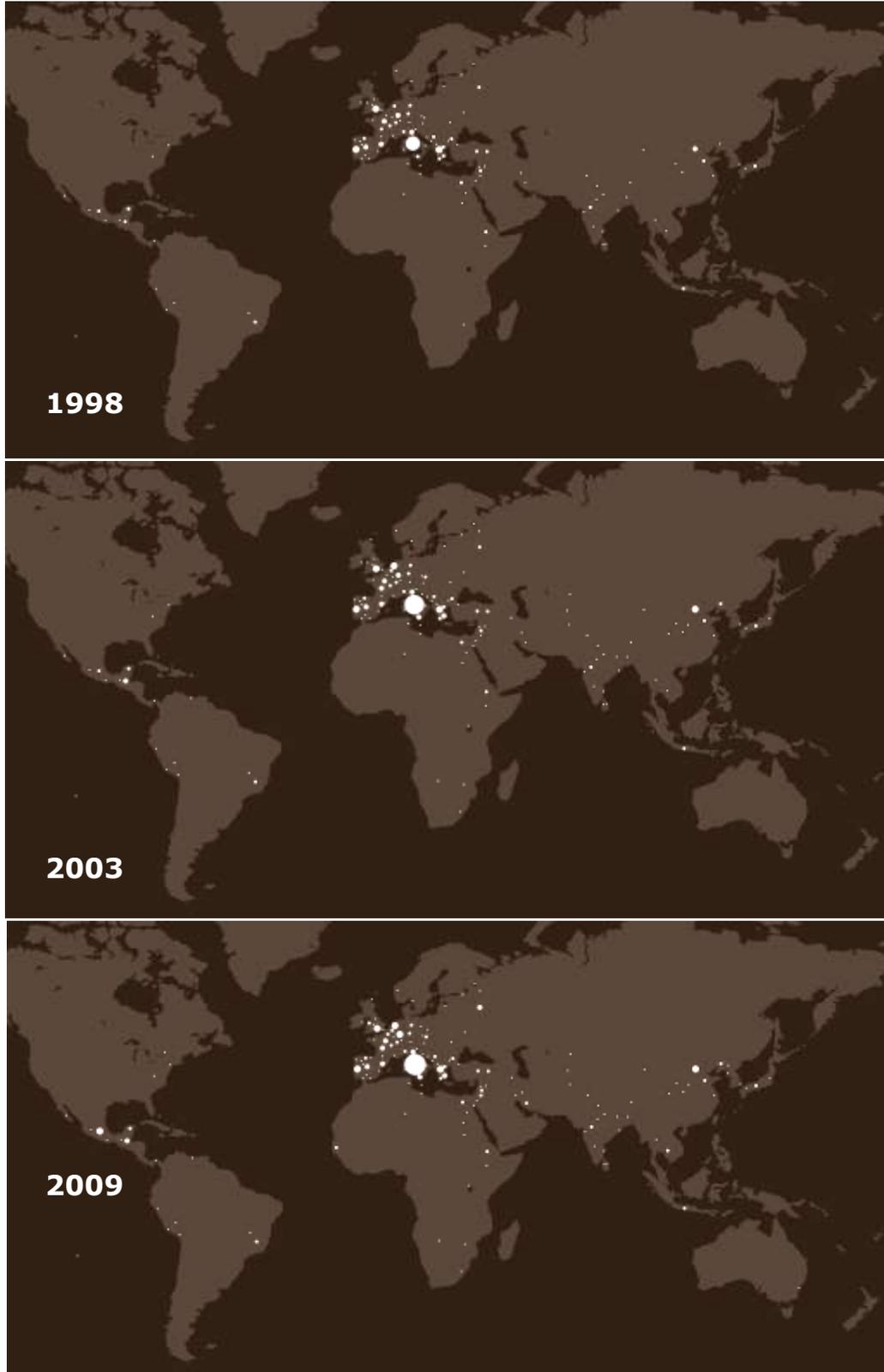
**APPENDIX 2- VISUAL PRESENTATION OF SELECTION
CRITERIA REPRESENTATION ON WHL**

SELECTION CRITERION I¹⁵¹



¹⁵¹ 1 unit diameter (the smallest) represents 1 listed sites_ the bigger the diameter, the larger the number of gathered listed WHSs represented on the map

[Continue_ Selection Criterion I]



Criterion I represents 32% of Listed WHSs

SELECTION CRITERION II



[Continue_ Selection Criterion II]



Criterion II represents 51% of Listed WHSs

SELECTION CRITERION III



[Continue_ Selection Criterion III]



Criterion III represents 51% of Listed WHSs

SELECTION CRITERION IV



[Continue_ Selection Criterion IV]



Criterion IV represents 68% of Listed WHSs

SELECTION CRITERION V



[Continue_ Selection Criterion V]



Criterion V represents 16% of Listed WHSs

SELECTION CRITERION VI



[Continue_ Selection Criterion VI]



Criterion VI represents 27% of Listed WHSs

APPENDIX 3- LIST OF PARTICIPANTS IN HISTORIC CAIRO QUESTIONNAIRE

| <u>Name</u> | <u>Contact</u> |
|-------------------------------------|-------------------------------|
| Abdel Ghany ElShihawy | |
| Abdelhamid Ahmed | alagouz2006@yahoo.com |
| Abeer Eisa | abeermme@yahoo.com |
| Adel Mokhtar | arch_adel@hotmail.com |
| Adham Youssef Selim | adhm_jet@yahoo.com |
| Ahmed Hussien Abdel-Ghaffar | el-far20042002@hotmail.com |
| Ahmed Osama | osama@cgegypt.com |
| Ahmed Sami | archi.sami@gmail.com |
| Aly Hatem Gabr | |
| Amal Yousri | ml_13_7@yahoo.co.uk |
| Amgad Ezzat | amgad.ezzat@vodafone.com |
| Asaad Mahmoud Ahmed Moussa | +2010 26 47 602 |
| Ashraf Mohamed AbdelRaouf | |
| Ayman Mohamed Assem | ayman.assem@gmail.com |
| Bakr Gomaa | gomaa.architect@yahoo.co.uk |
| Brandy Castanon | brandy@aucegypt.edu |
| Ehab Rashed AbdelRahman | ehab7002@yahoo.com |
| Elisabeth Holmgren | |
| Essam Arafa | essam.arafa@orascomhd.com |
| Essam Eliwa | esomar@gmail.com |
| Gamal Mahmoud | |
| Glenn Slocum | glenslocum@compuserve.com |
| Hadeel M. El bahei | hadoolaa@yahoo.com |
| Haitham Abd El Salam Mohamed | |
| Haitham Farouk Rashed | laxhfmr@nottingham.ac.uk |
| Hatem Mohamed Farouk AbdelHaleem | +2012-140-6084 |
| Hazem El Daly | |
| HAYAM BAHGAT RAMADAN | |
| Heba Ehab Elsharkawy | |
| IBRAHIM HAMED YOUSSEF | ibrahimyoussef2@yahoo.com |
| Joachim Kolb | joachim.kolb@gmail.com |
| Khaled Abaza | |
| Laila Khodeir | archlailakhodeir@yahoo.com |
| Mohamed Abdeldayem Ahmed | dayem80@gmail.com |
| Mohamed Asar | msasar@yahoo.com |
| Mohamed Ezz Eldin Abdel Aziz Hassan | mohamedezz7@yahoo.com |
| MOHAMED SABRY EL SAADI | |
| Mahmoud Ahmed | |
| Mahmoud ELGHAWABY | ghawaby@link.net |
| Matthew Loprieno | mlozmodiar@mac.com |
| Medhat M. A. Osman | m.m.a.osman@dundee.ac.uk |
| Monica Corrado | monica.corrado@islam.unibe.ch |
| Mostafa Tawfeel ElGanzore | Mostafaelganzore@yahoo.com |
| Nermeen Ahmed Mohamed Mostafa | nery_3@hotmail.com |
| Nicky Wilson | |
| Nigel J Hetherington | nigel@pastpreservers.com |
| Rana Ali El-Azizy | |
| Reham Abdellatif | rehamabdellatif@gmail.com |
| Remah Gharib | remah_gharib@hotmail.com |
| Samah Abdallah Shady | saashady@yahoo.com |
| Samy Afifi | SamyMZA@HotMail.com |

| Name | Contact |
|---------------------------|--------------------------|
| Sara Elsayed Mahran | saramahran20@hotmail.com |
| Sarah Whittaker | |
| Sherif Ezzeldin | shezzeldin@yahoo.com |
| Sherif Hamdy | sherif_15m@hotmail.com |
| Tamer Abdelazim El-Khouly | tazim_eg@yahoo.com |
| Tamer Ahmed | tamer.ahmed@ncl.ac.uk |
| Tarek M. El-Geziry | |
| yara osman hassan | |
| [Not mentioned] | |

APPENDIX 4- HISTORIC CAIRO QUESTIONNAIRE

SCHOOL OF BUILT ENVIRONMENT
UNIVERSITY OF NOTTINGHAM

Questionnaire

Historic Cairo

(English version)

This questionnaire is a part of a research project being done by the researcher **Ehab Kamel**, the assistant lecturer at the *Department of Architecture, Faculty of Engineering, Ain Shams University* in Egypt, and a PhD candidate at the *school of Built Environment, University of Nottingham* in the UK.

The research is concerning the **Landscape design and its role in the story-telling of World Heritage Sites**, where it is mainly focusing upon **Historic Cairo**¹⁵² as the research's main case-study.

- The Questionnaire takes approximately 10-15 minutes. Where your help is appreciated.
- The questionnaire is also available in Arabic language.
- In case you prefer to complete the questionnaire later, you can:
 - Fill in this form and send it to the following address:
Ehab Kamel
18 Tonnelier Road
Nottingham
UK
NG7 2RW
 - Send a scanned copy of this form to the following e-mail address:
laxek2@nottingham.ac.uk

¹⁵² Historic Cairo, as primarily defined by the research, is the district where Cairo city appeared and developed till before the Ottomans' period in Egypt, which has a great cultural and historical store.

Personal information

- Name:.....
- Age group: 10-18 18-25 25-60 over 60
- Level of education: none high school
 University degree post graduate
- Nationality:.....
- Occupation:.....
- Country of residence:.....

[If you were not living or working (currently or in the past) in Historic Cairo, go to Question 4]

Historic Cairo residents

- 1- Reason for being in Historic Cairo?
 resident working studying
 other (specify):
- 2- For how many years have you been in Historic Cairo?
 Less than 5 yrs 5-10 yrs 10-20 yrs more than 20 yrs
- 3- Would you wish to continue to live in Historic Cairo? Yes No
Why?:

[Go to Question 6]

Historic Cairo non-residents

- 4- How many times have you been to Historic Cairo?
 once 2-5 times 6-10 times more than 10 times
- 5- Why do you visit Historic Cairo? (you can select more than one answer, with numbering: 1=the most important)
 for its historic importance for its cultural importance
 for its heritage importance for its architectural significance
 for its urban significance for its artistic significance
 for its religious importance for shopping
 for hanging out with friends Other (please specify)

All participants

- 6- Do you know that Historic Cairo is listed as a 'World Heritage Site'?
 Yes, I know No, I don't
 I don't know what 'World Heritage Sites' are
- 7- Do you consider 'Old Cairo'¹⁵³ as part of Historic Cairo?
 Yes, it is No, it is not I don't know
- 8- Have you visited the Historic Cairo's visitor centre?
 Yes, I did No I didn't
 I don't know where the visitor centre is
 There is no visitor centre
- 9- In your opinion, what is 'Distinctive' about Historic Cairo?
.....
 I don't know

¹⁵³ Old Cairo is where the Amr ibn Al'as Mosque and Hanging Church exist.

10-If recommending a place to visit to a friend, which place in Historic Cairo would you recommend? Why?

.....

I don't know

11-If recommending a place NOT to visit to a friend, which place in Historic Cairo would you recommend? Why?

.....

I don't know

12-In your opinion, which building, street, and square of Historic Cairo are the most significant? Why?

a) Building:

I don't know

b) Street:

I don't know

c) Square:

I don't know

13-Using numbers from 1 to 4, arrange the following eras of Cairo's development according to their building order (1=the oldest and 4=the most recent):

Qahira Qata'i Fustat Askar

I don't know

14-In your opinion, what are the most important 'Historical' event and 'Historic' Character related to Historic Cairo?

a) Event:

I don't know

b) Character:

I don't know

15-In your opinion, what are the most important 'Contemporary' event and 'Contemporary' Character related to Historic Cairo?

a) Event:

I don't know

b) Character:

I don't know

16-Do you think Historic Cairo's history is clarified enough on site?

Yes No (please clarify).....

I don't know

17-In your opinion, what is needed, on site, to improve the spatial experience and the visitors' perception of the place's history?

.....

I don't know

18-Do you think the guiding signs in Historic Cairo are descriptive enough?

Yes, they are No, there are not enough

There are no guiding signs I don't know

19-In your opinion, does the visitor centre play an effective role in explaining the district's history?

Yes No

- I know where the visitor centre is, but I haven't visited it
 - I don't know where the visitor centre is
 - there is no visitor centre on site
- 20-Is there enough information about the historical background of Historic Cairo available on Site?
- Yes, there is enough
 - There is, but not enough
 - none available
- 21-If you would suggest any of the following methods to improve the story/history on site display of Historic Cairo, which is/are the most suitable for you? (you can select more than one answer, with numbering: from the most important to the least)
- using more guiding signs, with textual narration of buildings/streets' history
 - more tour-guides
 - building a new cultural/visitor centre on site for enhancing the history awareness
 - converting an existing building into a cultural/visitor centre
 - introducing live performances for revivifying the cultural heritage of the place
 - using audio-visual guided tours connected to digital Navigation-systems that can be used via mobile phones or navigation portable equipments. (see figure 1 as an example)
 - introducing superimposed mixed reality presentations of the place's history using kiosks distributed among several information points on site. (see image 2 as an example)
 - defining a path through Historic Cairo
 - Other (please specify)



Figure 1: palm-held navigation equipments



Figure 2: on site superimposed virtual image

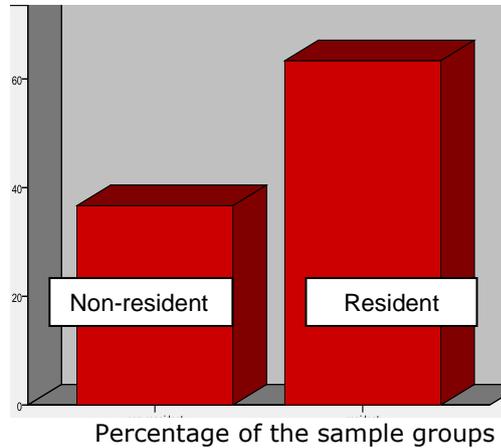
Thank you very much for your cooperation
(If you'd like to receive the results of this questionnaire, please write down your e-mail contact address below.)

e-mail:

APPENDIX 5- HC QUESTIONNAIRE: GENERAL DATA DESCRIPTION

RESIDENCY

The frequency table provides information concerning the number and the percentage of participants in each category of the analyzed variable. The graph below represents the percentage of participants in each group of the sample frame.

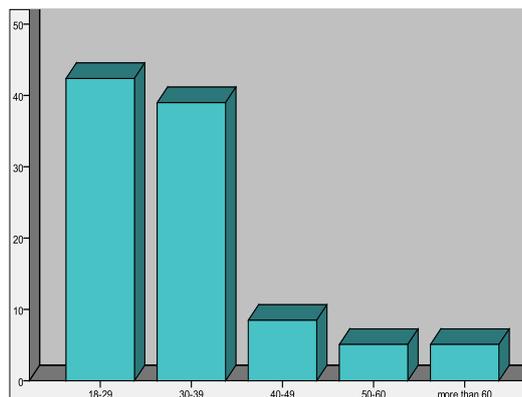


| | Frequency | Percent |
|--------------|-----------|--------------|
| non-resident | 22 | 36.7% |
| resident | 38 | 63.3% |
| Total | 60 | 100.0 |

From the contingency-table, the sample frame consists of:

- 1) Non-residents represent **36.7%** of the participants
- 2) Residents represent **63.3%** of the participants

AGE

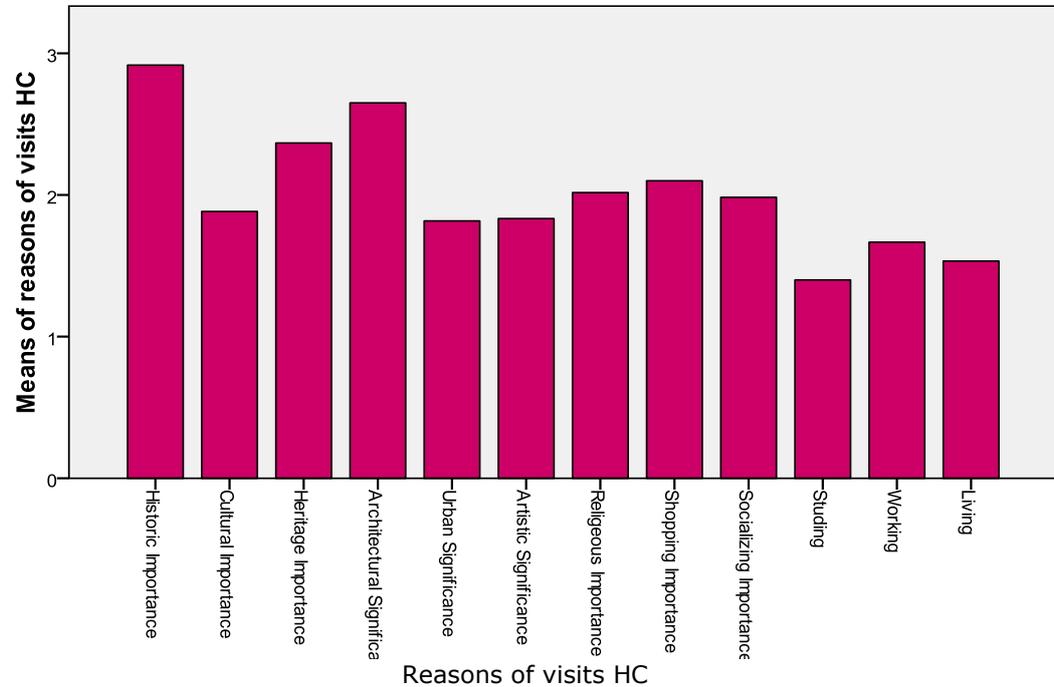


The cumulative percentage for the first two values rich 81.4% (the range of age of the two mailing lists), which reflects the bias potential caused during the sampling.

REASON OF VISITS

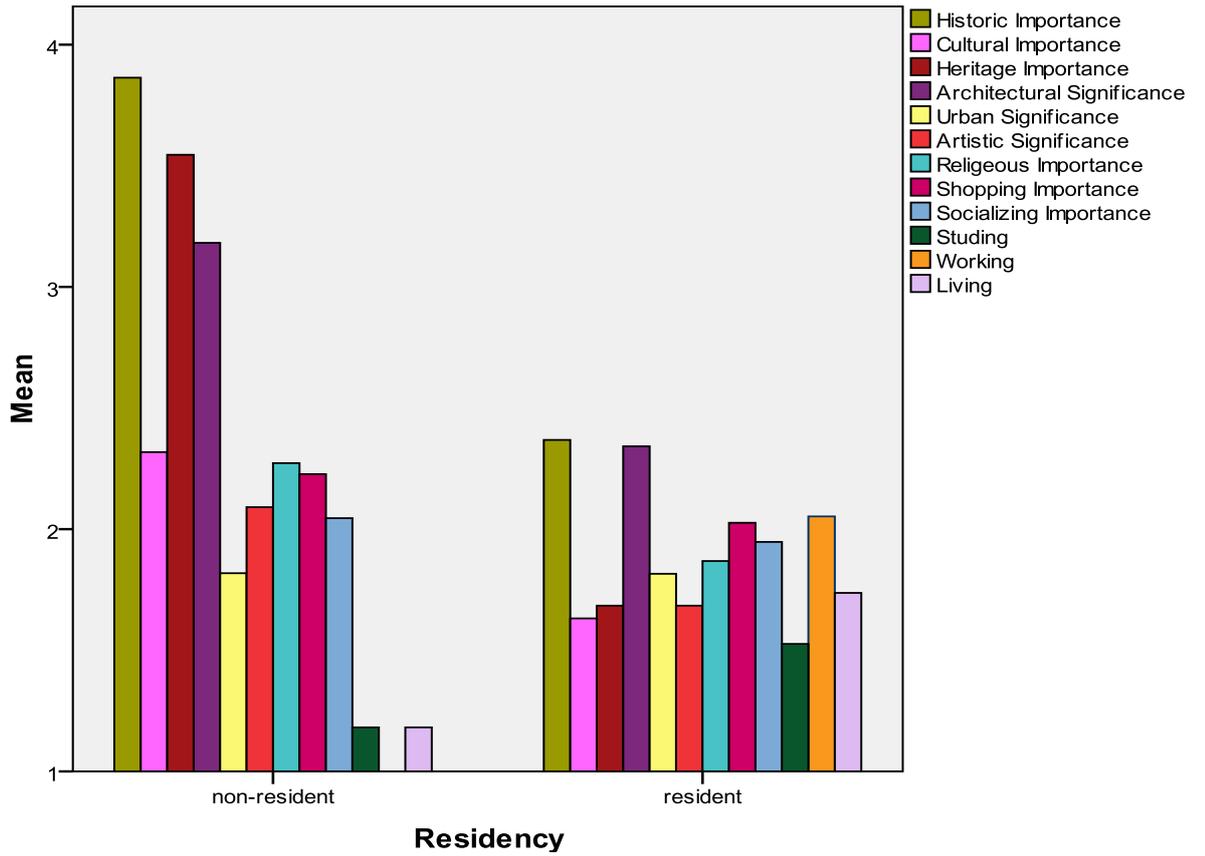
To discover the most important reasons of visiting this place, a comparison between the means of the twelve reasons of visits, was carried.

The bar-graph (below) shows that the *Historical importance* is the most important reason for visiting HC, followed by its *Architectural significance*. The *shopping importance* comes in the fourth place among the reasons of visits HC. The high standard-deviation of the reasons of visits generally, and the *Historical and Architectural importance* precisely, reflect a wide variation in the sample participants' opinions, which leads to a further analysis by sample groups.



Descriptive Statistics

| | N | Minimum | Maximum | Sum | Mean | Std. Deviation |
|----------------------------|----|---------|---------|-----|------|----------------|
| Historic Importance | 60 | 1 | 5 | 175 | 2.92 | 1.951 |
| Cultural Importance | 60 | 1 | 5 | 113 | 1.88 | 1.585 |
| Heritage Importance | 60 | 1 | 5 | 142 | 2.37 | 1.832 |
| Architectural Significance | 60 | 1 | 5 | 159 | 2.65 | 1.921 |
| Urban Significance | 60 | 1 | 5 | 109 | 1.82 | 1.578 |
| Artistic Significance | 60 | 1 | 5 | 110 | 1.83 | 1.564 |
| Religious Importance | 60 | 1 | 5 | 121 | 2.02 | 1.672 |
| Shopping Importance | 60 | 1 | 5 | 126 | 2.10 | 1.674 |
| Socializing Importance | 60 | 1 | 5 | 119 | 1.98 | 1.672 |
| Studing | 60 | 1 | 5 | 84 | 1.40 | 1.153 |
| Working | 60 | 1 | 5 | 100 | 1.67 | 1.503 |
| Living | 60 | 1 | 5 | 92 | 1.53 | 1.371 |



Residency
Comparison of reasons of visits among the sample groups

The previous graph demonstrates an obvious difference among the two sample groups in the most of the visits' reasons, especially the *Historic* and *Heritage*.

While the variation of the shopping mean among the two sample group, is not considerably wide.

APPENDIX 6- LIST OF HC DISTINCTIONS (FROM QUESTIONNAIRE)

EGYPTIANS' RESPONSES

- The overlapping between several aspects, culture, social factors, religion and the urban fabric. The Architectonic architecture, including the unique elements is specially one of my concerns as an architect.
- Its old history feeling/atmosphere (2)
- Monuments (3)
- Intimacy
- Architectural details
- Old uses
- Distribution
- Architecture (5)
- Its historic density
- Its valuable culture
- Its geographical location
- Its style
- Its religious spirit
- Its history (2)
- Historic Cairo is unique multi layers of history, culture, people, buildings, architecture, art, religion, etc...
- The renovation of its sites and the renewal of the surrounding houses to cope with the traditional local architecture.
- It is like a blender for mix of religions aspects
- It is artistically outstanding
- Its buildings (3)
- Its urban pattern
- Urban spaces/character (2)
- the environmental responsive passive technologies in its houses
- Culture
- Its scent of place
- IT REPRESENT ART, CULTURE AND THE ISLAMIC ARCHITECTURE CIVILIZATION IN EGYPT
- It consists of a huge number of historical buildings of different eras
- Historical Cairo represents layers of cultures from different decades such as Coptic, Islamic _with all its ages_ , classical Cairo, all of these cultures interfere together to create a Unique situation
- The Islamic architecture (2)
- The extensive number of historical buildings with Islamic features
- the image of Islamic mosques
- The lifestyle of people
- Old mosques (4)
- Old houses (2)
- Mashrabias
- Its architecture and people
- Pollution
- Its layering in a confined urban area that is easily grasped as a continuum
- On the most famous Islamic district that contains a considerable no. of monuments
- mystery, stark contrast between old and nowadays Cairo
- It is so human
- special, wonderful & unique persistent
- Kind people
- nice places to visit
- the Huge Variety in Architecture and events and you can read what happen to this city throw the history when you walk between building in this city
- Al-Mo'ez street
- The history and the authentic feelings, and the glories of Islamic Cairo and the Egyptian architecture through time since the arrival of Amr bin al'as to Egypt

- Old streets
- Huge gates
- The integration between the new and the old
- Sultan Hassan Mosque
- Wekalet ElGhory
- Bab Zouila
- Bait ElSehimy
- Only the historical greatness of place
- the smell & taste of history .. Real events & civilization passed through ages in these areas

NON-EGYPTIANS' RESPONSES

- Old Buildings (2)
- Mosques
- The Roman towers by the churches
- The still-used churches; it is Christian when the rest of Cairo historic sites seem to be Muslim
- The different architectural styles (e.g. mosques) that can be seen within a relatively small area
- the presence of ancient Egyptian, Islamic, and Christian heritage all in one location
- the huge amount of representative public and private architecture from the Mamluk era
- the fact that people are actually still living in and around these structures
- Its distinction lies in its name: it is part of Cairene history and, as such, captures for both Cairenes and visitors what it was like centuries ago: how people lived, how the architecture reflects the inhabitants' values, both religious and social, as well as political.
- It is inhabited by people who make it come alive and lets us be a part of it.
- Its rich/long history (2)
- Age of district
- Type of buildings

APPENDIX 7- SAMPLE OF OPEN CODING IN HC QUESTIONNAIRE

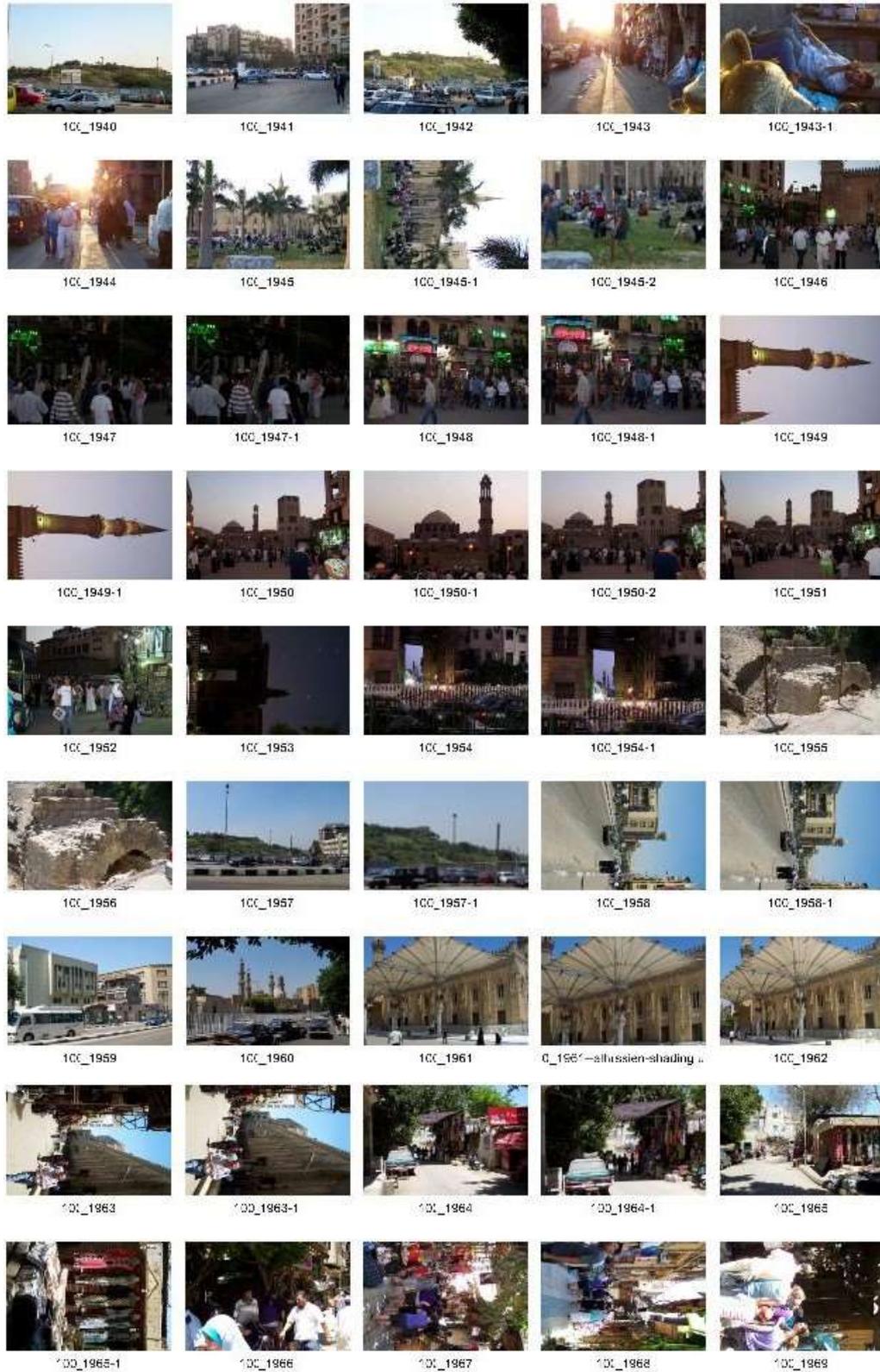
| Codes | Terms used in Questionnaire |
|------------------------------|---|
| Buildings / monuments | Buildings; mosques; architecture; monuments; Roman towers; churches; architectural details; architectural style(s); houses; traditional local architecture; renovation; renewal; structures; Islamic architecture; historic buildings; buildings with Islamic features; the way of building; the art of architecture; types of buildings; gates; antique houses; museums; mashrabyyas; Sultan Hassan Mosque; Al-Ghoury Wekala; Zwaita Gate; and Al-Sehaimy House. |
| Age | Old; history; historic; renovation; renewal; ancient Egyptian; heritage; Mamluk era; thousand years ago; different eras; centuries ago; long history; and old streets. |
| Overlapping layers | Overlapping between several aspects, culture, social factors, religion and urban fabric; multi layers of history, culture, people, buildings, architecture, art, and religion; a blender for a mix of religions; the presence of ancient Egyptian, Islamic, and Christian heritage all in one location; it represent art, culture and Islamic architecture and civilization in Egypt; different eras; layers of cultures; different decades; all its ages; and all of these cultures interfere together. |
| People | Social factors; people are still living in and around; the lifestyle of people; how people lived; social values; inhabited by people; and kind people. |
| Public realm | Urban fabric; distribution; density; geographic location; a relatively small area; urban patterns; inhabited by people; a confined urban area; urban character; and old streets. |
| Memory of place | Old uses; ancient Egyptian; Mamluk; represents thousand years; different eras; different decades; all its ages; Cairene history; captures what place was like centuries ago; how people lived; rich history; the glory of Islamic Cairo; the arrival of Amr Ibn Al-'As to Egypt; and real events passed through ages in these areas. |
| Religious | Mosques; religion; churches; religious; Coptic; Islamic; religious values; and Islamic district. |
| Cultural aspects | Culture; valuable culture; art; religion; artistically outstanding; how people lived; civilization; the lifestyle; the inhabitants' values; religious values; social values; and events. |
| Contrasts | It is Christian when the rest of Cairo historic sites seem to be Muslim; striking contrast between old and new Cairo; and the integration between the new and the old. |
| Usage / functions | The still-used churches; old uses; renovation; renewal; still living; inhabited by people; mosques; churches; houses; and places to visit. |
| Sensing | Old history feeling; intimacy; religious spirit; the scent of place; represents thousand years; people makes it come alive and let us be part of it; rich history; the art of architecture; a confined urban area that is easily grasped as a continuum; Islamic district; unique; historic atmosphere; mystery; it is so human; special; wonderful; kind people; nice places; you can read what happened to the city throughout history; authentic feelings; the glory of Islamic Cairo; old streets; huge gates; antique houses with their mashrabyyas; museums; historical greatness of place; and the smell and taste of history. |
| Massiveness | Different architectural styles; the huge amount of representative public and private architecture from Mamluk era; huge number of historical buildings; eras; its ages; extensive number of historic buildings; considerable number of monuments; and huge variety in architecture and events. |
| Environment | The environmental responsive passive technologies in houses; and pollution. |
| Professional interest | Architectonic architecture; the environmental passive technologies; and architectural details. |

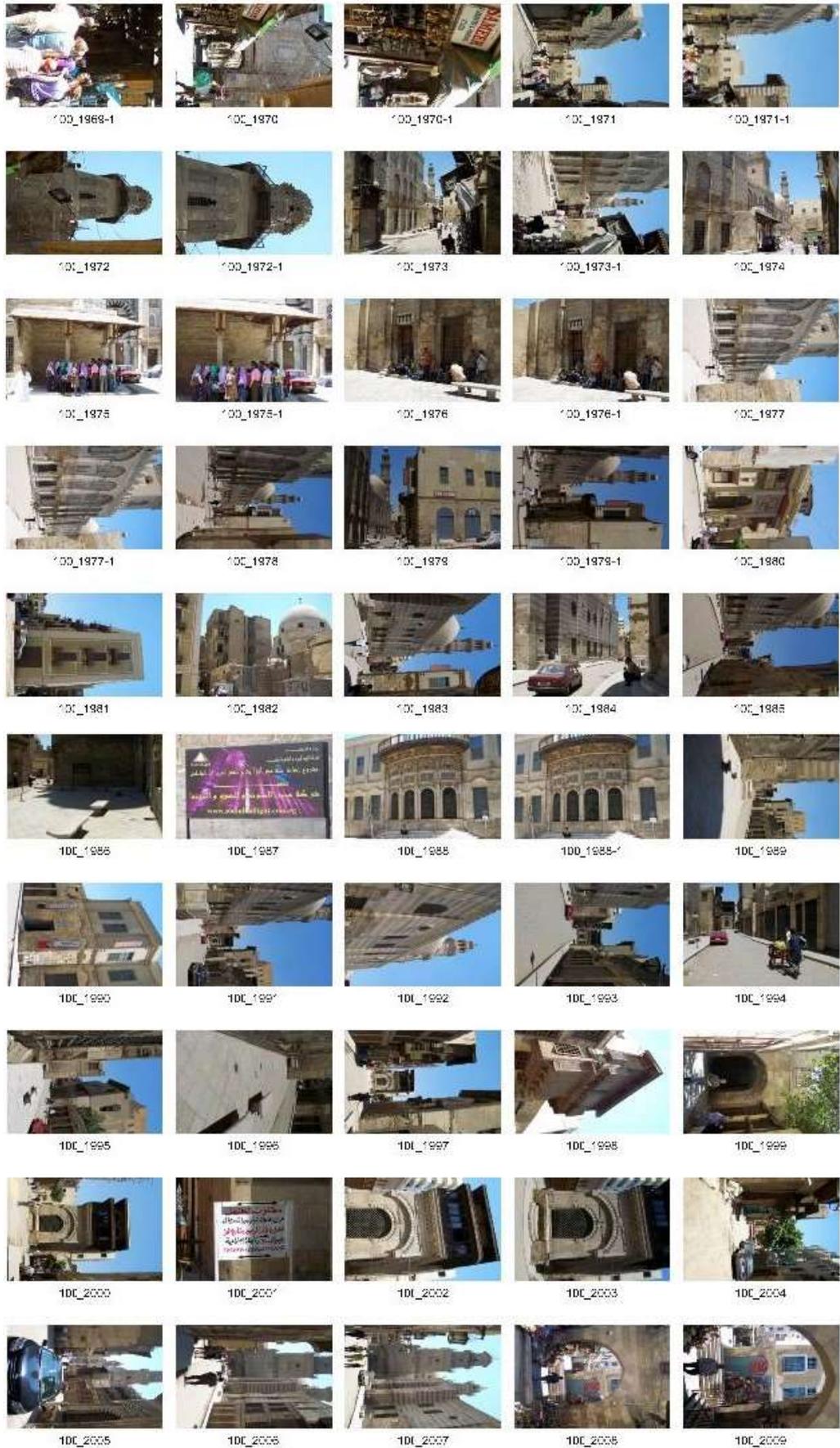
APPENDIX 8- SAMPLE OF AXIAL CODING IN HC QUESTIONNAIRE

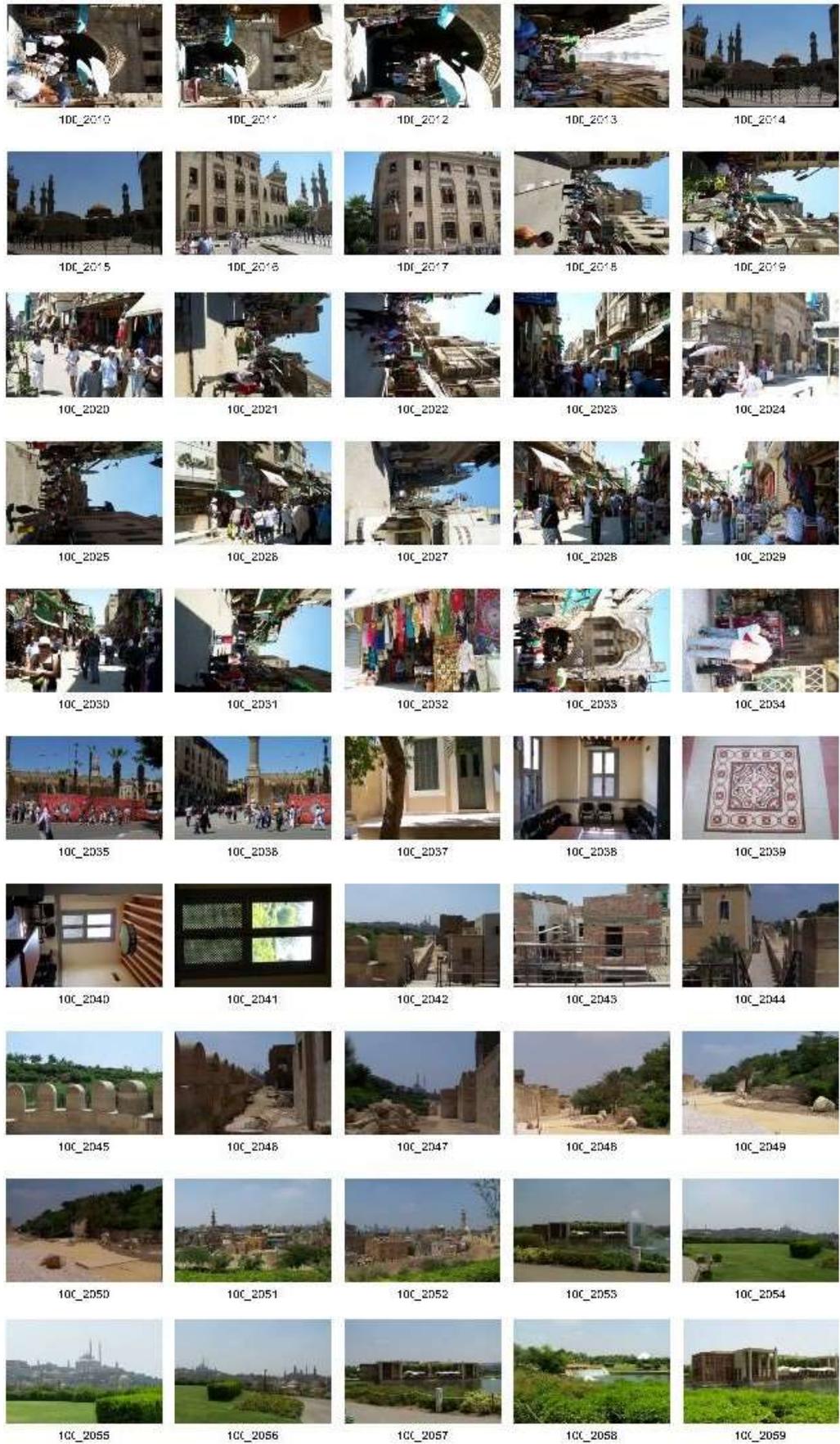
| Codes | Terms used in Questionnaire |
|------------------------------|---|
| Properness of place | Recently restored; because of its history; well organised; there is no entrance fees; beautiful architecture; its newly renovated buildings; well secured; it is not so over run with sales people; they are touristic visits; to meet the residence of the place apart from the historical places that are filled with tourists and merchants; there are nice urban spaces and services for people; it is paved; it has lots of cafés; it has no path-through vehicles. |
| Being representative | Having many traditional elements of Islamic Houses; is an architectural benchmark; still represent the historic image of Cairo; contains different monuments from different Islamic periods; reflects different architecture forms; has very significant aspects of artistic architecture and religious icons; contains the most important mosques of Old Cairo; masterpiece of Mamluk architecture; is a reflection of the history of Cairo; a reflection of the nature of life in this place; it combines different architectural styles; used to be the traditional secular and the spiritual power centre; reflects a perfect example of a philosophical perspective of designing a mosque; very nice architecture and interior spaces; represents a historical period; is an Egyptian building; a very good example of the type of architecture of its period; for the beauty of their Islamic arts; is a magnificent prototype of a typical street in Islamic era; a true place that reflects Egyptian soul. |
| Recalling memories | It can really inspire the feeling of its original times; the historic image of Cairo; Jesus, Mary and Joseph stayed there. |
| Being narrative | It is recognised as a story-teller street, which has a start and end points; you'll feel that you entered history; its Egyptian cultural meanings: religious, cultural, and social; living the past; it really speaks for a several eras of identity; even the stones can tell about history there; you can see how much the people of that period of history enjoyed showing details of their life in their buildings; draws the architecture's evolution through the different Islamic periods. |
| Significance of place | It gives a different religious perspective; this architectural style is not found often in the Islamic world; contains the most important mosques of Old Cairo; for its highly significant architectural features and its large area; one of the masterpieces of Mamluk architecture; it is the masterpiece of Islamic architecture in Cairo; significance of scale; its hybrid mix of cultures; the fantastic ceramic work; considered as one of the best mosques of the world; it is a place that gathers different religions; one of the oldest mall-like buildings in the world; is known all over the world; its distinctive architectural identity; is the first and oldest mosque ever built in Egypt and Africa; culturally, still very alive; distinctive elevated site that can be seen from distances; its unique minaret; signifies the start/end of the journey through Al-Mu'izz Street; is a pure and successful blend between Ancient Egyptian and Islamic architectures; is a place of culture and history; the most significant monument seen from the street; it is my work place; still maintain some of its crafts and its shed; because of the mixture of buildings from different periods; there are historic monuments, shops and Egyptian people lifestyle; you can go shopping in a historical place; is a place where different eras exist smoothly and integrate perfectly with residents; for its cultural identity; a place where a lot of historic events took place; leads to the most significant streets in Historic Cairo. |
| Activities/Events | For shopping; the integration between people and architecture; contains the Goldsmith market; contains the spices trade market; functionality vs. Spirituality; the markets; one of the oldest mall-like buildings; a tourists' attraction; has a long tradition of Islam teaching; it consists of a mosque, school and hospital all in the same complex; |

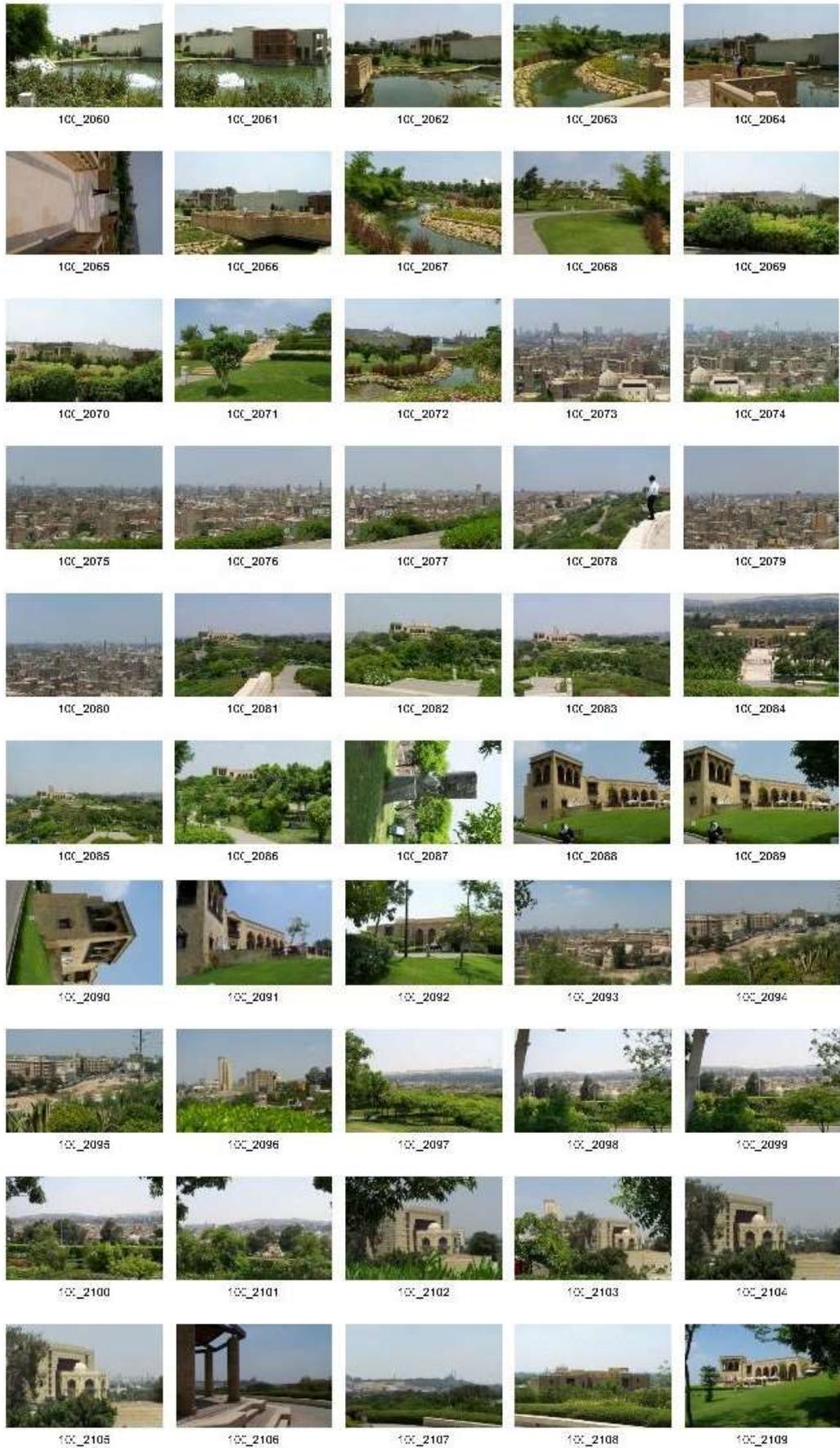
| | |
|-----------------|---|
| | culturally, still very alive; is a place for exhibitions; still maintain some of its crafts; is a venue for shopping and leisure; is a religious venue; you can go shopping in a historical place. |
| Feelings | You'll feel that you entered history; you'll imagine seeing ancient people; for its beauty; the Egyptian spirit; gives the feeling of living the past; functionality vs. Spirituality; even the stones can tell about history there; you can breathe the real air of history; may be it is an emotional relation; a true place that reflects Egyptian soul. |

APPENDIX 9- PHOTOS OF HC FIELD SURVEY

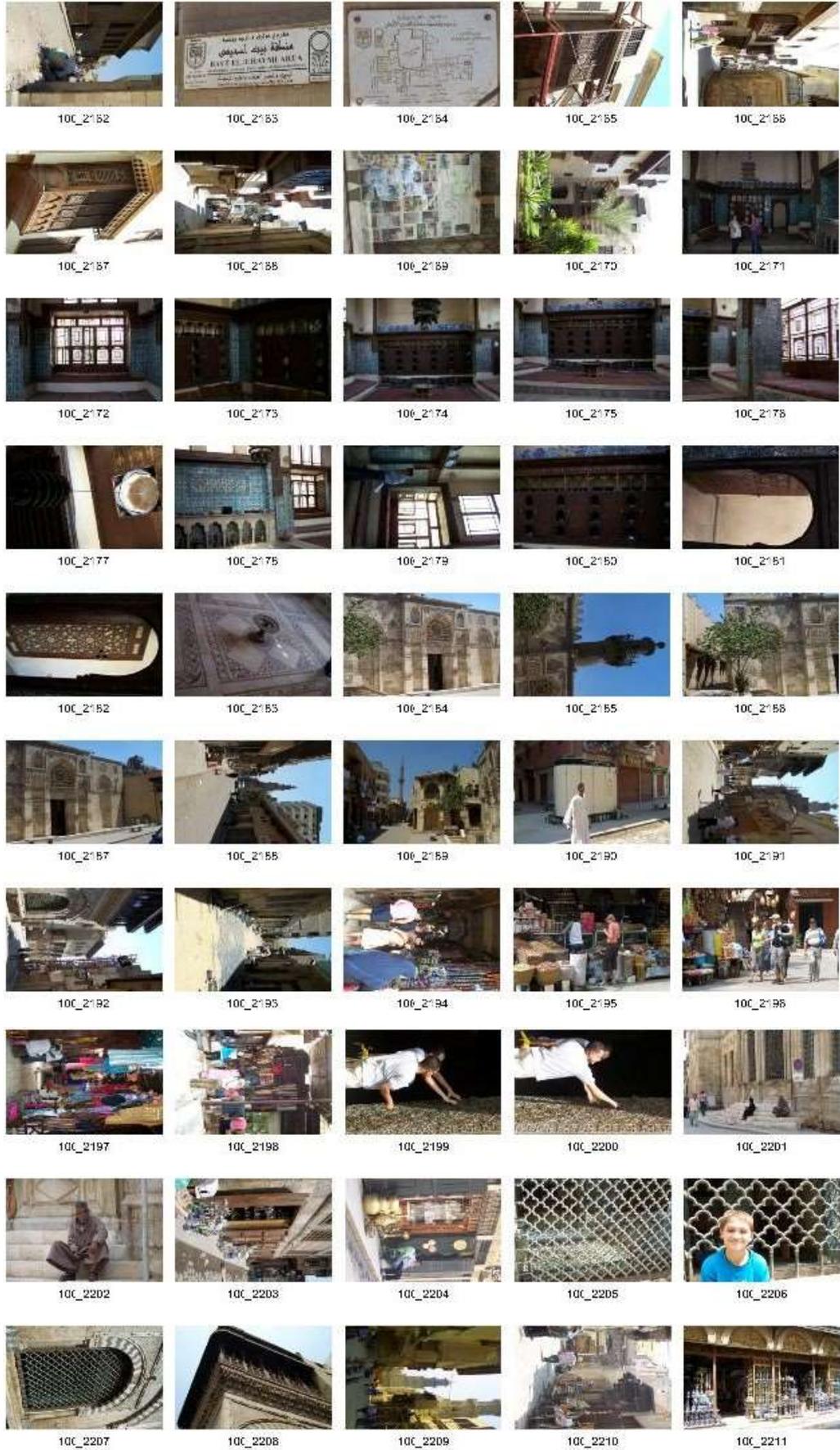


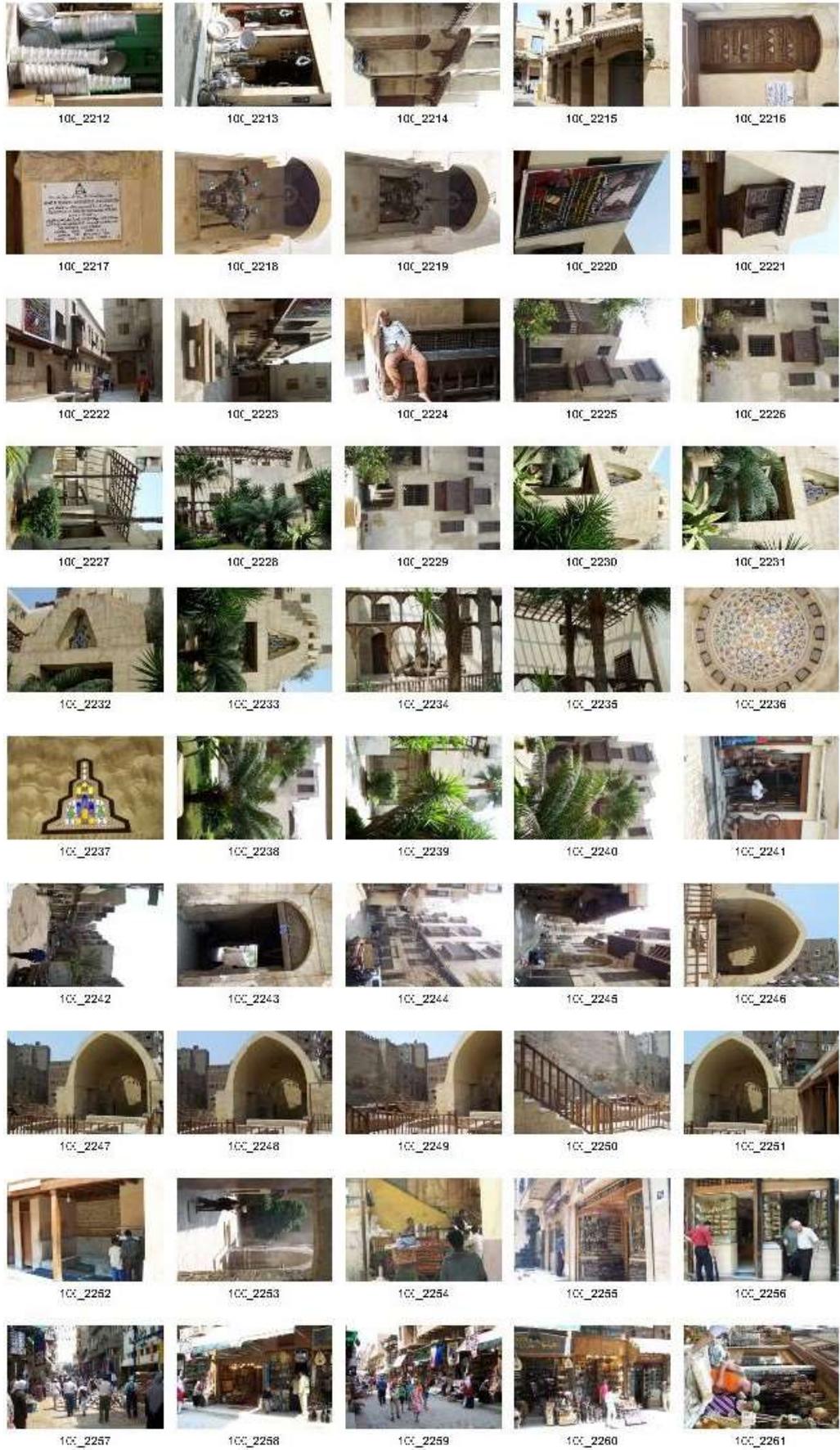


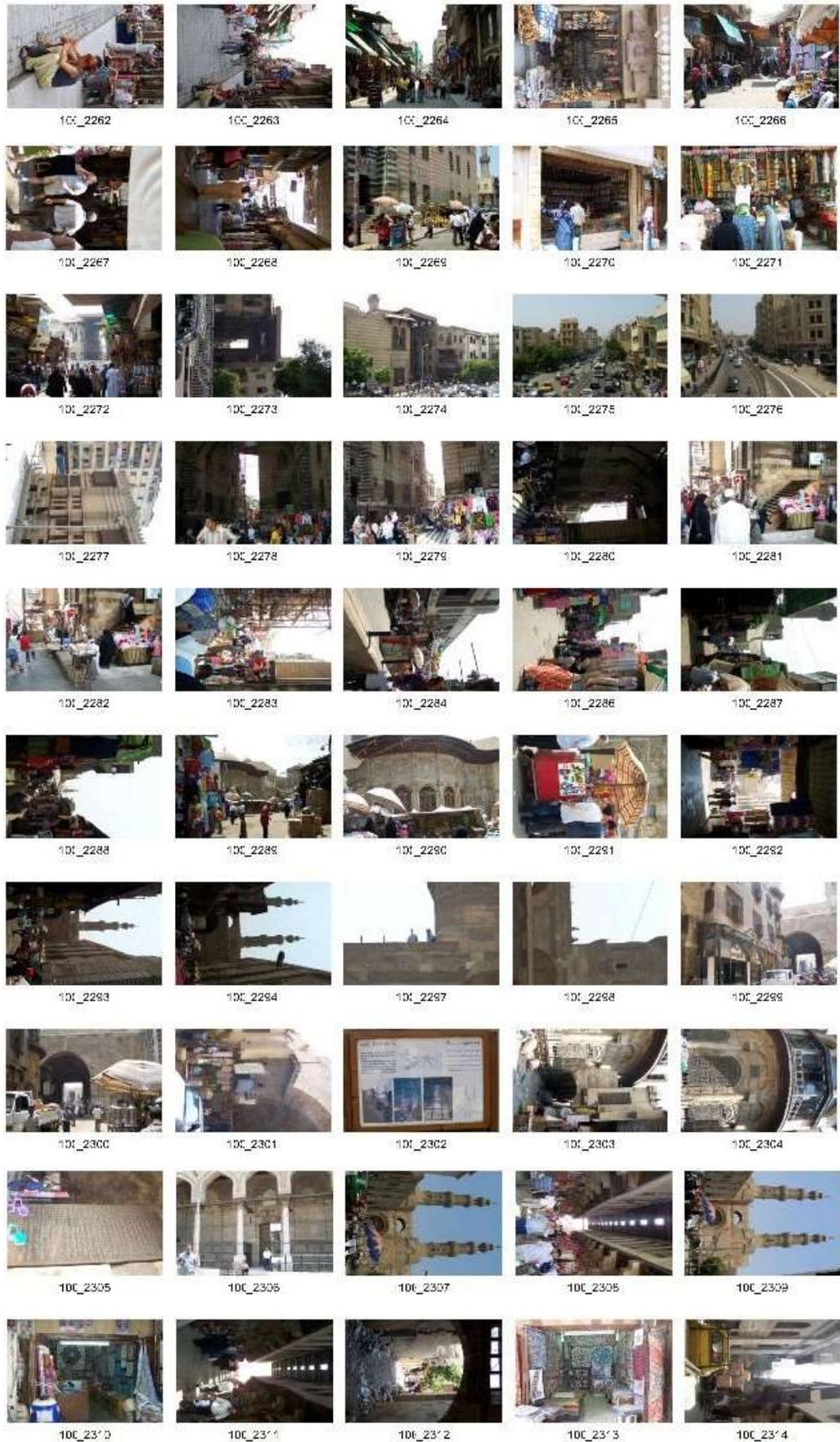














10C_2315



10C_2316



10C_2317



10C_2318



10C_2319



10C_2320



10C_2321



10C_2322



10C_2323



10C_2324

APPENDIX 10- LIVERPOOL'S CULTURAL HERITAGE: SURVEY ON PUBLIC PERCEPTION

1. GENERAL INFORMATION

This questionnaire is part of a research project being done by Ehab Kamel, a PhD candidate at the Department of Built Environment, Faculty of Engineering, University of Nottingham in the UK. The research is concerning the cultural heritage management, and the role of landscape design and in the story-telling of Heritage sites.

This Questionnaire focuses on measuring the public perception of Liverpool's cultural heritage in general, and the public perception of the Paradise Street Development Project, as a contemporary urban and landscape development of the city.

Answering this questionnaire will take generally from ten to fifteen minutes.

Your participation is most appreciated.

All the data collected through the Questionnaire are to be used for research purposes only

[For any information, please contact Ehab Kamel on: laxek2@nottingham.ac.uk]

1.1. Age (in years)

Age (in years)

1.2. Did you visit Liverpool City during the last Year?

Yes, I live in Liverpool

Yes, I visited Liverpool more than once

Yes, I visited Liverpool only once

No, I did not visit Liverpool during the last year

No, I have never visited

Liverpool

1.3. If you live/lived in Liverpool, how frequently do you visit the Paradise Street?

More than once a week

Once a week at least

Once or twice a month

Less than once a month

Never visited Paradise Street

Not aware of it

Not applicable

2. LIVERPOOL CITY'S HERITAGE

2.1. Please indicate your degree of agreement to each of the following statements.

Strongly disagree

Disagree

Neither agree nor disagree

Agree

Strongly agree

Liverpool is a city of outstanding universal value



| | Strongly disagree | Disagree | Neither agree nor disagree | Agree | Strongly agree |
|--|-----------------------|-----------------------|----------------------------|----------------------------------|-----------------------|
| Liverpool's heritage fosters a sense of pride and belonging/connection to the place | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Liverpool has positively contributed to the UK's contemporary cultural identity. | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input checked="" type="radio"/> | <input type="radio"/> |
| Liverpool had a positive cultural influence(s) on the Britain Empire's development during the 18th & 19th Centuries | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| A conflict appears between the conservation of Liverpool's built heritage from the one hand, and the development & regeneration schemes of the City | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Locating new developments within the historic context of Liverpool has previously been sensitively handled | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |

2.2. Specify the importance of each of the following, from your point of view, to Liverpool's cultural heritage identity:

| | Not important at all | fairly important | Important | Very important | Most important |
|------------------------------|-----------------------|-----------------------|-----------------------|-----------------------|-----------------------|
| Sports | <input type="radio"/> |
| Slaves' trade | <input type="radio"/> |
| Maritime technologies | <input type="radio"/> |
| Costumes/fashion | <input type="radio"/> |
| Historic architecture | <input type="radio"/> |
| Food | <input type="radio"/> |
| Docks' engineering | <input type="radio"/> |

| | Not important at all | fairly important | Important | Very important | Most important |
|--------------------------------------|-------------------------|-----------------------|-----------------------|-----------------------|-----------------------|
| Contemporary architecture | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Urban pattern | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| People's transportation | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Music | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Goods' trade | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |

If you think of any other cultural feature is of any importance to Liverpool, please specify below

3. VISITS

3.1. Have you been to the following places in Liverpool?

| | Yes | No | Not aware of it |
|---|-----------------------|-----------------------|-----------------------|
| The World (William Brown) Museum & Library | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| The Walker Art Gallery | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| St. George Hall | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| The Merseyside Maritime Museum | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Duke Street | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Lime Street | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Castle Street | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| The Pier Head waterfront | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| The Conservation Centre | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |

4. PARADISE STREET DEVELOPMENT AREA (PSDA)

4.1. Please indicate your level of agreement with each of the following statements:

| | Strongly disagree | Disagree | Neither agree nor disagree | Agree | Strongly agree |
|---|-----------------------|-----------------------|----------------------------|-----------------------|-----------------------|
| The PSDA has become one of the main retail/shopping destinations for Liverpool's residents | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| The PSDA benefits from the popularity of Liverpool's heritage attractions for tourists | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| The PSDA successfully integrates with Liverpool's historic image and public realm | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| The PSDA's location does NOT fit successfully within the City's historic urban context | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| The PSDA is recognized as using a historically informed urban pattern or grain | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| The PSDA improved the accessibility to some of the iconic landmarks of Liverpool City | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| The PSDA is a positive addition to Liverpool's cultural image worldwide | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| The PSDA has become one of the main leisure/entertainment destinations for Liverpool's residents | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |

4.2. What is the influence, from your point of view, of the Paradise Project on each of the following?

| | Positive influence | Negative influence | I don't know |
|----------------------------------|-----------------------|-----------------------|-----------------------|
| Liverpool's business life | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Liverpool's culture | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Liverpool's visual image | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Liverpool's marketing | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Liverpool's public realm | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Liverpool security | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Liverpool's economy | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Liverpool's social life | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |

| | Positive influence | Negative influence | I don't know |
|---|-----------------------|-----------------------|-----------------------|
| Liverpool's tourism | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Job vacancies in Liverpool | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Liverpool's built heritage value | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| The linkage of different historic regions in Liverpool | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Investments in Liverpool | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| The attraction of visitors to historic visits in Liverpool | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Liverpool's urban fabric coherence | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |

5. DONE

Thank you very much for participating in this survey.

For any information, please contact on laxek2@nottingham.ac.uk

If you wish to receive a copy of the results of the questionnaire, please write down your name and email address below:

5.1. Name

5.2. e-mail address

APPENDIX 11- LIST OF PARTICIPANTS IN LIVERPOOL QUESTIONNAIRE

| Name | e-mail address | IP address ¹⁵⁴ |
|---------------------|--------------------------------|---------------------------|
| _____ | _____ | 92.239.180.122 |
| Sherif Ezzeldin | shezzeldin@yahoo.com | _____ |
| Jon Jed | vectordoog@hotmail.com | _____ |
| Fe Mukwamba-Sendall | sendall@one-name.org | _____ |
| H Hulme | helenhulme@googlemail.com | _____ |
| _____ | _____ | 94.168.47.208 |
| Anna Briggs | briganna@hotmail.co.uk | _____ |
| _____ | _____ | 60.50.190.127 |
| Rebecca Dittman | rebecca@dittman.fsnet.co.uk | _____ |
| _____ | _____ | 94.168.31.21 |
| _____ | _____ | 203.82.80.44 |
| _____ | _____ | 86.147.227.40 |
| Amal Ramadan | ml_13_7@yahoo.co.uk | _____ |
| Jean Hill | HILLJ664@aol.com | _____ |
| _____ | _____ | 81.97.84.228 |
| _____ | _____ | 219.142.252.27 |
| _____ | _____ | 124.13.119.30 |
| Lai Ping, Boon | laiping17@yahoo.com | _____ |
| Deepa Gopal | deepa19@ymail.com | _____ |
| _____ | _____ | 217.42.254.234 |
| _____ | _____ | 124.13.134.77 |
| Loke Fong Koh | loke_fong@hotmail.com | _____ |
| Dave | daveroy2@gmail.com | _____ |
| Stewart | intuitionchong2003@hotmail.com | _____ |
| _____ | _____ | 92.234.138.153 |
| Mohamed Soliman | plexus909@yahoo.com | _____ |
| _____ | _____ | 77.97.154.53 |
| _____ | _____ | 92.14.247.4 |
| _____ | _____ | 89.241.201.123 |
| _____ | _____ | 130.88.72.147 |
| Mohammed Salah | msmayhoub@hotmail.com | _____ |
| Mohamed M Hassan | mmostafa_w@yahoo.com | _____ |
| Tom Froggatt | laxtf@nottingham.ac.uk | _____ |
| _____ | _____ | 41.196.165.37 |
| Martin Andrews | msanotts@hotmail.com | _____ |
| Isin Can | laxic2@nottingham.ac.uk | _____ |
| Wael | waelsheta@hotmail.com | _____ |
| _____ | _____ | 128.243.220.42 |
| Angeline | angelineysh@yahoo.com | _____ |
| Ricardo Martinez | laxrm1@nottingham.ac.uk | _____ |
| Bahar Durmaz | laxsbd@nottingham.ac.uk | _____ |
| _____ | _____ | 128.84.212.227 |
| _____ | _____ | 82.153.178.158 |
| _____ | _____ | 91.109.26.126 |
| Steve Kam | poh_wah_kam@yahoo.com | _____ |
| _____ | _____ | 82.17.178.59 |
| _____ | _____ | 82.42.81.196 |
| Tamara | tamaram@gmx.net | _____ |
| _____ | _____ | 81.141.168.182 |
| _____ | _____ | 88.101.236.218 |
| _____ | _____ | 128.243.253.108 |
| _____ | _____ | 89.243.226.222 |
| _____ | _____ | 138.253.155.229 |
| Matthew Young | hi0u4139@liv.ac.uk | _____ |

¹⁵⁴ IP address is banned if the name and/or email address are known_ for security reasons

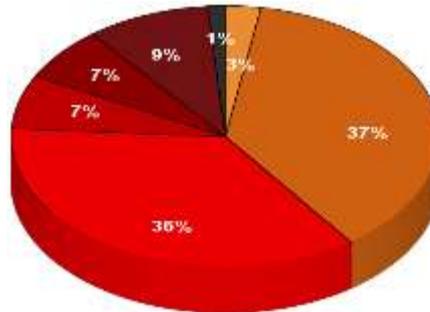
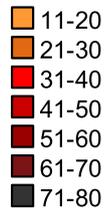
| Name | e-mail address | IP address |
|----------------------------------|---|--|
| Dr Grace | kopite_665@hotmail.com | 94.193.80.208 86.173.85.197 |
| Roland Nelson Hundumofore | roldacypher@gmail.com | 82.42.96.248 138.253.85.101 82.42.194.240 86.31.161.218 |
| Fiona Hobden Ben Pinsent | f.hobden@liv.ac.uk bpinsent@liv.ac.uk | 138.253.71.131 138.253.193.157 138.253.193.113 |
| Lucy M Behroozi Rosey Paul | lucy050186@yahoo.com m.r.behroozi@liverpool.ac.uk rosey.paul@liverpool.gov.uk | 86.178.6.245 81.105.209.189 94.168.31.72 79.68.200.202 128.243.253.108 86.141.241.171 |

APPENDIX 12- LMMC QUESTIONNAIRE GENERAL DATA ANALYSIS

1. DESCRIPTIVE ANALYSIS¹⁵⁵

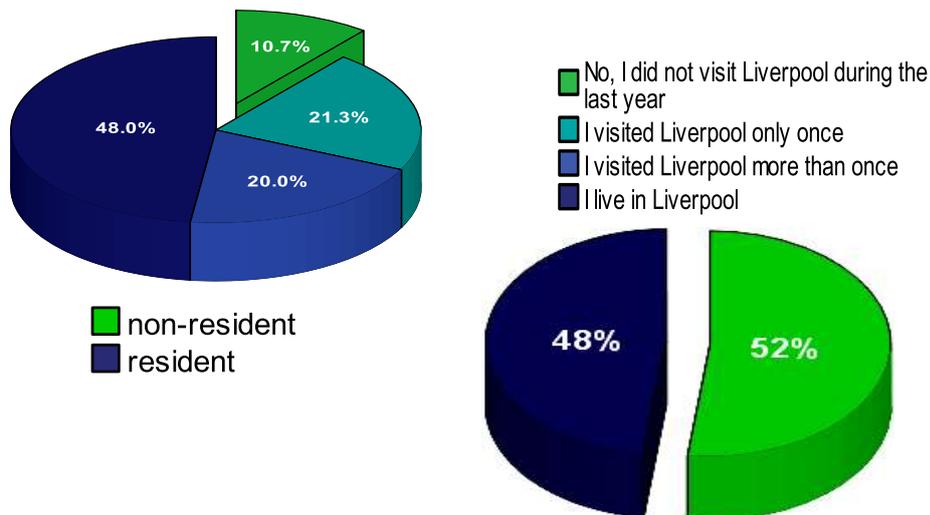
1.1. The frequency of the sample respondents' age

Age- Classified



The majority (73%) of the sample respondents' age fall between 21 and 40 years old, while 24% are above 41 years old.

1.2. Visits-frequency



10.7% of the sample did not visit Liverpool during last year (one year after the inauguration of the PSDA), which would strengthen the objectivity of the analysis findings. Moreover, half of participants (**48%**) are residents in Liverpool, which gives more reliability to their opinion about the impact of the PSDA as a new development project.

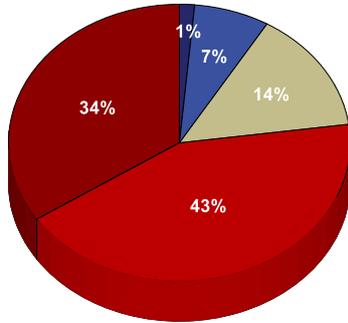
2. THE COMMUNITY PERCEPTION OF THE NEW DEVELOPMENT

The Participants' perception of PSDA was explored through three questions, answered by five points Likert scale varying from (where participants were asked to choose their degree of agreement to the two statements):

¹⁵⁵ The SPSS analysis carried out in this Appendix was performed with the aid of Ms. Amal Ramadan, an MSc Student in Quantity Surveying at Nottingham Trent University, who used this data as secondary data for her dissertation.

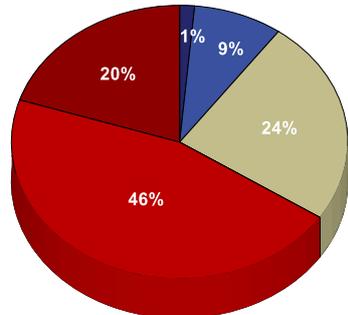
- **-2**=strongly disagree
- **-1**=disagree
- **0**=neither agree nor disagree
- **1**=agree
- **2**=strongly agree

Question 1: *The PSDA has become one of the main retail/shopping destinations for Liverpool's residents*



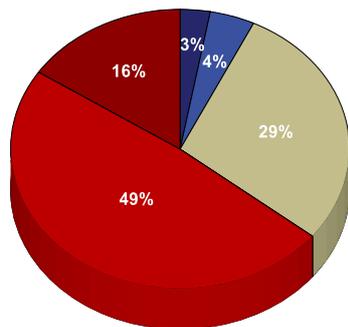
- The majority of the sample respondents' (**77%**), see that the PSDA is one of the main retail/shopping destinations for Liverpool's residents;
- While 14% of the sample, have neutral opinion;
- A very small portion of the sample **8%** disagree with the investigated preposition.

Question 2: *The PSDA has become one of the main Leisure/entertainment destinations for Liverpool's residents*



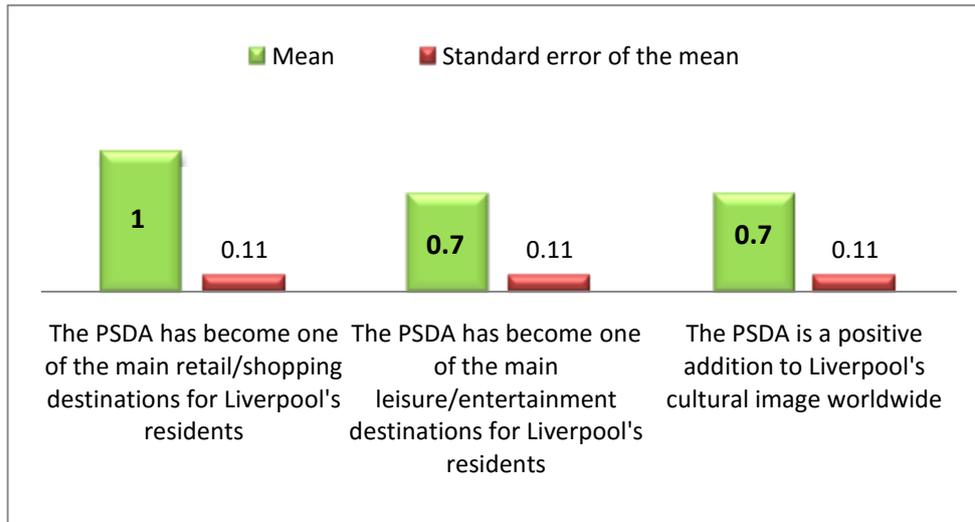
- **Two thirds** (66%) of the sample agree that the PSDA is one of the main Leisure/entertainment destinations for Liverpool's residents;
- **Quarter** (24%) of the sample have a neutral opinion;
- 10% disagrees with the investigated preposition.

Question 3: *The PSDA is a positive addition to Liverpool's cultural image worldwide.*



- Around **two thirds** (65%), see that the PSDA is a positive addition to Liverpool's cultural image worldwide;
- Around the **third**, (29%) of the sample, have a nonaligned opinion regarding this question;
- Whereas only **7%**, disagree.

Comparing the sample means of the above three questions and their standard error of the means at 95% confidence, the following was found:

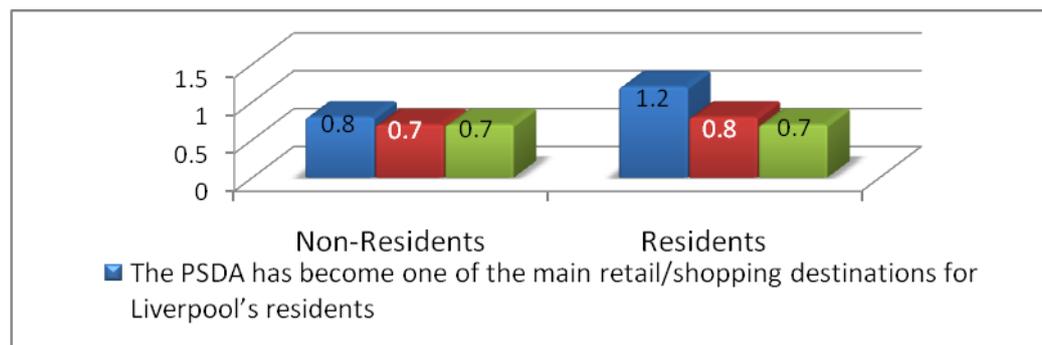


The means and standard error at 95 % confidence interval of the mean

- There was a complete agreement¹⁵⁶ that the PSDA became the main retail/shopping destination for Liverpool's residents
- While the means of the two other questions was (0.7), slightly below the complete agreement level.
- At 95% confidence level the standard error of the means for the three questions was **0.1**, which represent a very low margin of error. This would strengthen the reliability of the above analysis results.

Examining the means differences between the two groups of the sample, the following was found:

- Liverpool residents strongly agree that PSDA became one of the main retail/shopping destinations in Liverpool, while the non-residents' has less agreement on this proposition.
- There was a similar level of agreement between the residents and the non-residents that the PSDA represents a positive addition to Liverpool's culture image worldwide, and that PSDA became one of the main leisure/entertainment destinations in Liverpool.



Comparison between residents and non-residents' responses

In order to investigate the statistical significance of the appearing difference between the two groups in the first point (PSDA being the main shopping/retail destination in Liverpool), the non- parametric Chi-square

¹⁵⁶ Mean=1; which represent the agreement according to the settled Likert-scale

test was performed, according to the data nature which is ordinal categorical (Bryman, 2001), to figure out whether this difference is likely to be significant or just occurred by chance.

Chi-Square Test

| | Value | df | Asymp. Sig. (2-sided) |
|------------------------------|--------------------|----|-----------------------|
| Pearson Chi-Square | 7.416 ^a | 4 | .115 |
| Likelihood Ratio | 8.104 | 4 | .088 |
| Linear-by-Linear Association | 3.511 | 1 | .061 |
| N of Valid Cases | 70 | | |

a. 5 cells (50.0%) have expected count less than 5. The minimum expected count is .49.

From the table above, the expected count for cells was less than 5, thus a combination of the groups into smaller groups occurred, in order to avoid empty cells the Chi-square test was computed only for a 2 x 2 table

Correction for continuity (2X2 table)

| | Value | df | Asymp. Sig. (2-sided) | Exact Sig. (2-sided) | Exact Sig. (1-sided) |
|------------------------------------|--------------------|----|-----------------------|----------------------|----------------------|
| Pearson Chi-Square | 3.381 ^a | 1 | .066 | | |
| Continuity Correction ^b | 2.415 | 1 | .120 | | |
| Likelihood Ratio | 3.438 | 1 | .064 | | |
| Fisher's Exact Test | | | | 0.089 | 0.060 |
| Linear-by-Linear Association | 3.333 | 1 | .068 | | |
| N of Valid Cases | 70 | | | | |

a. 0 cells (.0%) have expected count less than 5. The minimum expected count is 7.77.

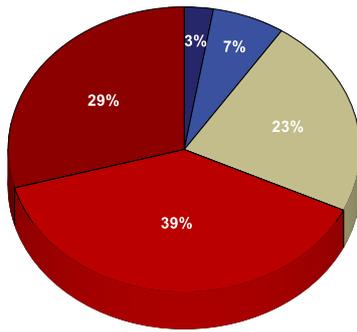
b. Computed only for a 2x2 table

The significance: $p=0.09$ means that there is a **9%** probability that the existing difference between groups was obtained by chance. However, if we accept 0.1 as a level of the statistical significance (Bryman, 2001, p. 234), this would present evidence to reject the null hypothesis and prove the existence of a statistically significant difference between the two groups' opinion about the importance of the PSDA as one of the main retail/shopping destination in Liverpool. In addition no cells have expected counts for less than 5; consequently these calculations are likely to be accurate.

3. PUBLIC PERCEPTION TO THE NATIONAL PERSPECTIVE OF LIVERPOOL

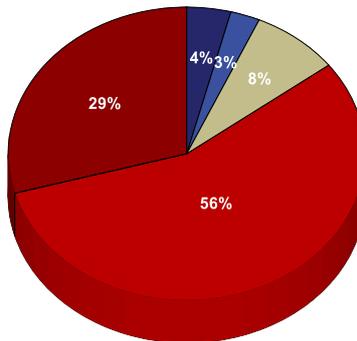
This proposition was investigated through two questions, answered by the same mentioned above five points Likert-scale.

Question 1: *Liverpool is a city of outstanding value*



- Two thirds of the sample agree that Liverpool is a city of outstanding value
- The third of the sample vary between neutral answers or disagreements about the statement subject of question.

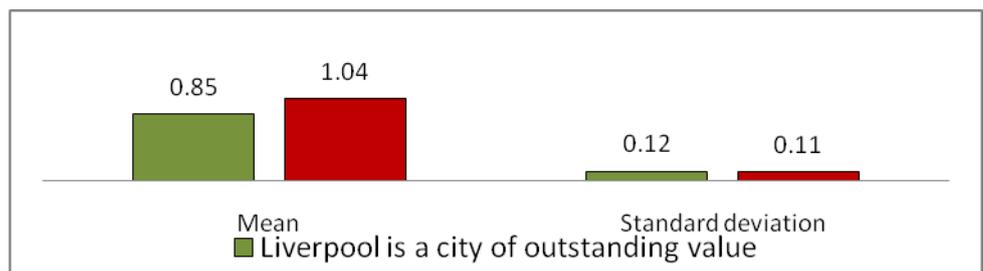
Question 2: *Liverpool has positively contributed to the UK's contemporary cultural identity.*



- Compared to the above chart, the majority (**85%**) of the sample agree that Liverpool has positively contributed to the UK's contemporary cultural identity.
- While only 15% of the sample vary between neutral answers or disagreements.

By examining the means and undertaking the confidence interval of the mean test for the two above questions, it is found that:

- At 95% confidence level, the sample mean for the first question is 0.85; slightly below the agreement point which is 1 (according to the setup Likert-scale);
- For the second question, at the same confidence level (95%), the sample mean was above **1** (the agreement level);
- The standard error of the means for the two questions was very low (0.1), which means that the means' values would vary by ± 0.1 .



The means & standard error at 95% confidence interval of the mean

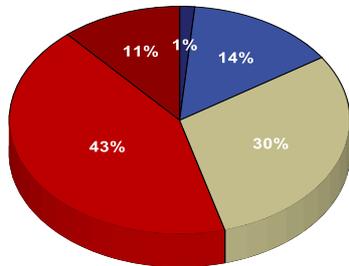
4. RELATIONSHIP BETWEEN THE NEW REGENERATION PROJECT AND THE HISTORIC ENVIRONMENT

Community's evaluation of establishing such contemporary project within the city's international heritage milieu was investigated through four questions, answered by five points Likert scale varying from:

- **-2**=strongly disagree,
- **-1**=disagree,

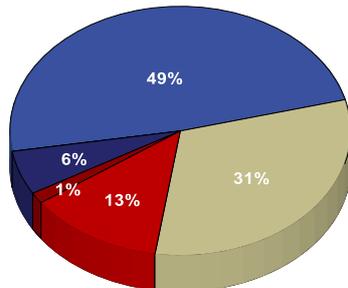
- 0=neither agree nor disagree,
- 1=agree,
- 2=strongly agree

Question 1: *The PSDA successfully integrates with Liverpool’s historic image.*



- More than **half** of the sample (54%) agreed that the PSDA has successfully integrated with Liverpool’s historic image;
- While, around **third**, (30%) of the sample have neutral opinion;
- Only **1%** of the sample sees that the PSDA is far from being integrated with the historic context of Liverpool.

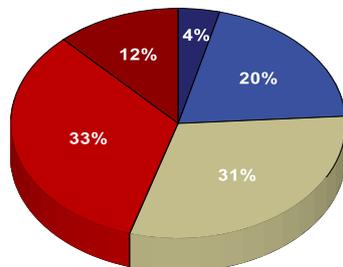
Question 2: *The PSDA location does NOT fit successfully within the City’s historic urban context*



- More than the **half** (55%) sees that PSDA fits successfully within its historic urban context;
- Around **third** (31%) of the sample have a detached opinion;
- Only **1%**, strongly agree that the PSDA location is far from being fit within the City’s historic context.

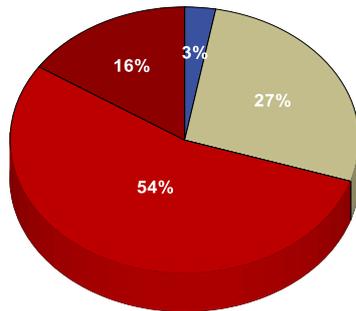
Note: This question is similar to the previous one but it was asked differently (and in a negative form); with the intention of verifying the answers of an important point and checking that the respondent does not tick the answers boxes blindly, this comes within the questionnaire writing techniques, in order to ascertain the research validity. Comparing the answers to the two previous questions, we could find that they are almost similar; which verifies the results of the investigated point and confirms the validity of the Questionnaire’s answers.

Question 3: *A conflict appears between the conservation of Liverpool’s built heritage, and the development & regeneration schemes of the City*



- Almost half (**45%**) of the sample see that there is a conflict between the regeneration schemes and the **conservation** of the built heritage, which reflects the dilemma between conserve or invest!;
- Around **third** (31%) of the sample have a disinterested opinion;
- Quarter of the sample see that no conflicts exist between the conservation of the built heritage and the new development schemes

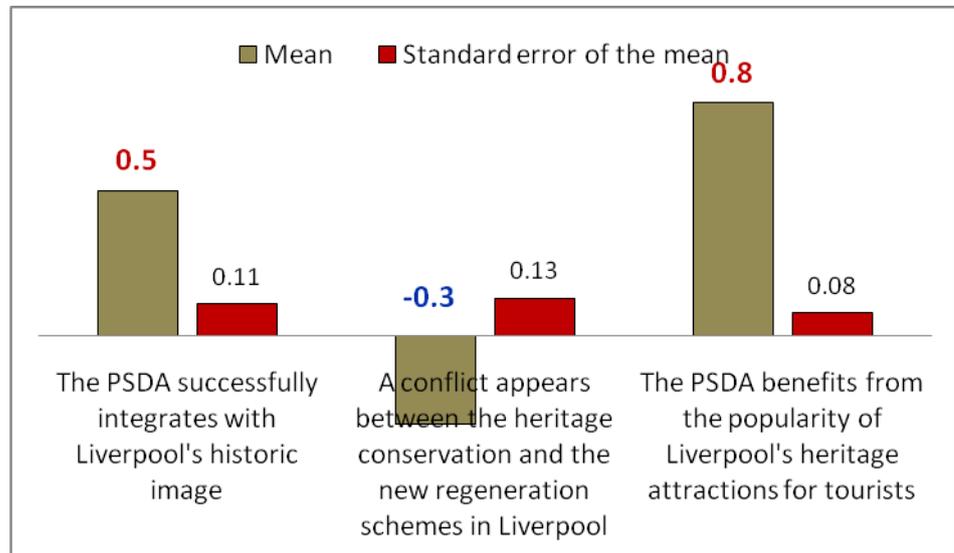
Question 4: *The PSDA benefits from the popularity of Liverpool’s heritage attractions for tourists.*



■ More than **two thirds** (70%) of the sample agree that PSDA benefits from the popularity of Liverpool’s heritage attractions for tourists;
■ More than quarter (27%) of the sample, has a neutral opinion regarding this proposition.

General comments and results:

- It was remarkable that in the four questions around the **third** of the sample had answered by ‘*neither agree nor disagree*’, which would reflect that a considerable part of the community could not identify any positive or negative aspects of the relation between the WHS in Liverpool and the PSDA as a new regeneration project.
- If we compare the means and the standard error of the mean of the three investigated above points we could find the following;
- There was an agreement that PSDA as benefits from the popularity of Liverpool’s heritage attractions for tourists by a high mean of 0.8
- As well, the public agreed that PSDA was successfully integrates with Liverpool’s historic image, by a mean of 0.5.
- There was a public disagreement about the appearance of a conflict between the heritage conservation and the new regeneration schemes, by a mean of -0.3.
- It is noticed, as well, that the standard error of the means is very low (0.1% in average) which strengthens the resulted findings.



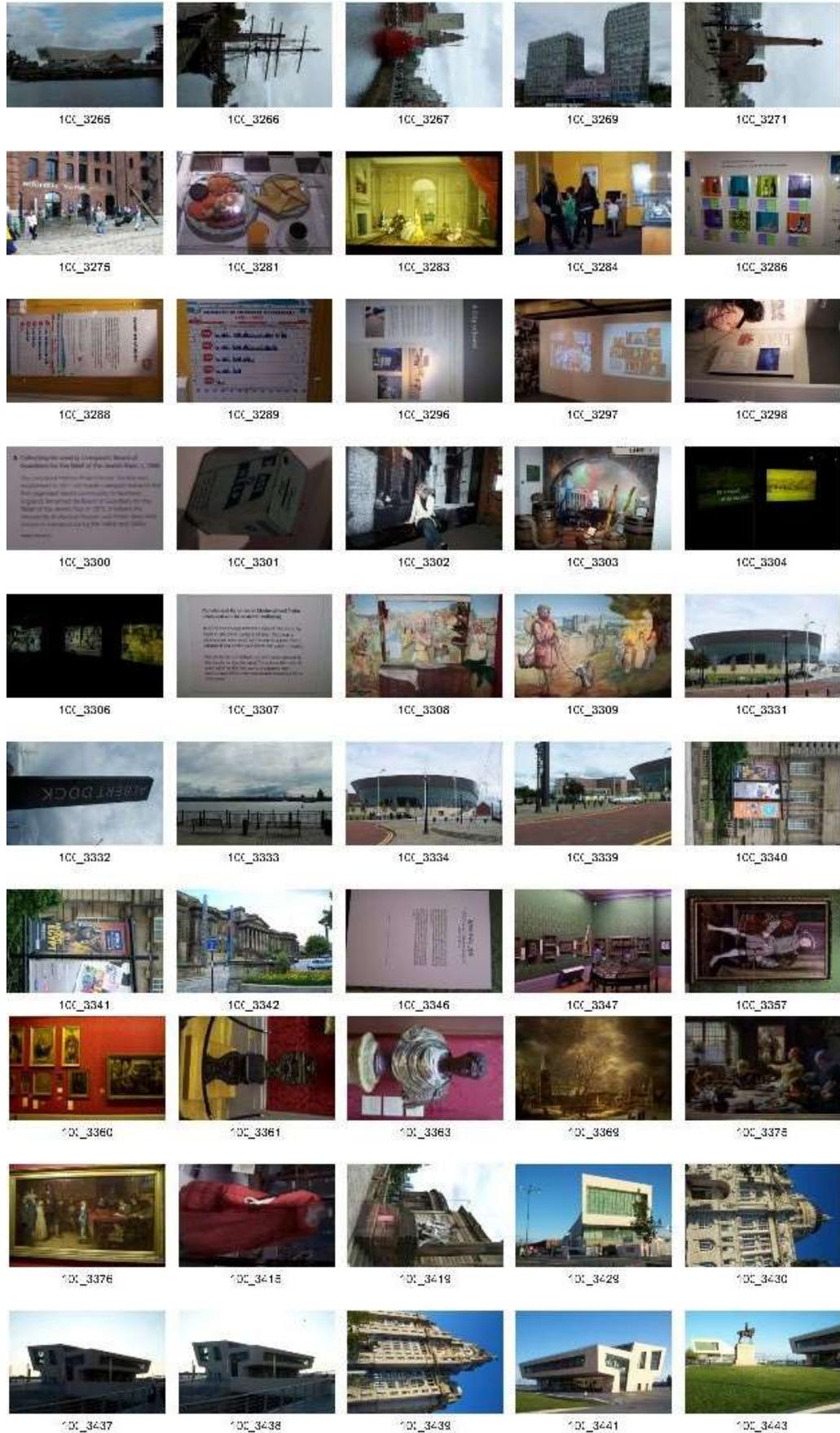
The means & standard error at 95% confidence interval of the mean

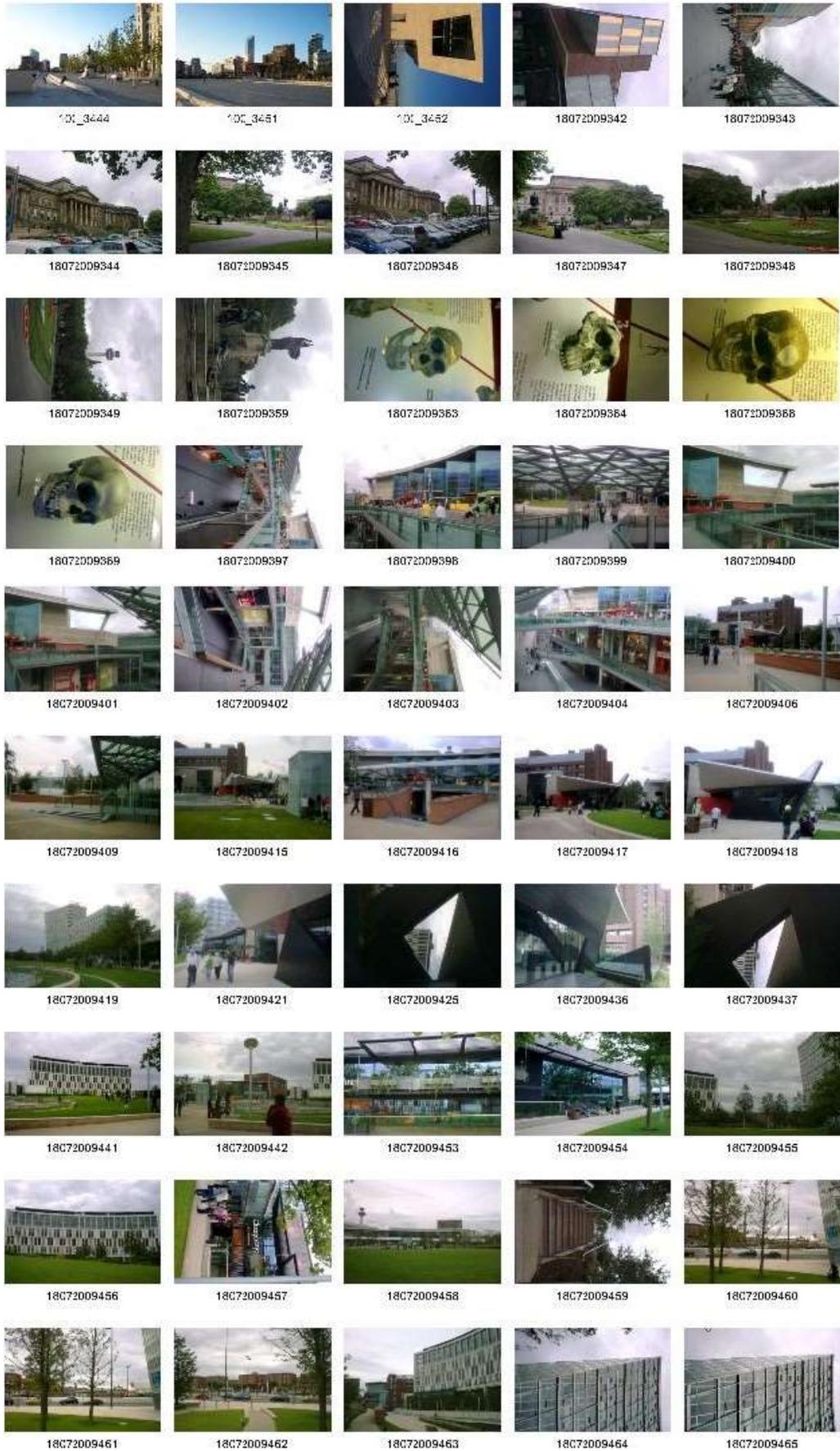
**APPENDIX 13- BIRTHPLACES OF THE NON-ENGLISH-BORN
POPULATION OF LIVERPOOL, 1911**

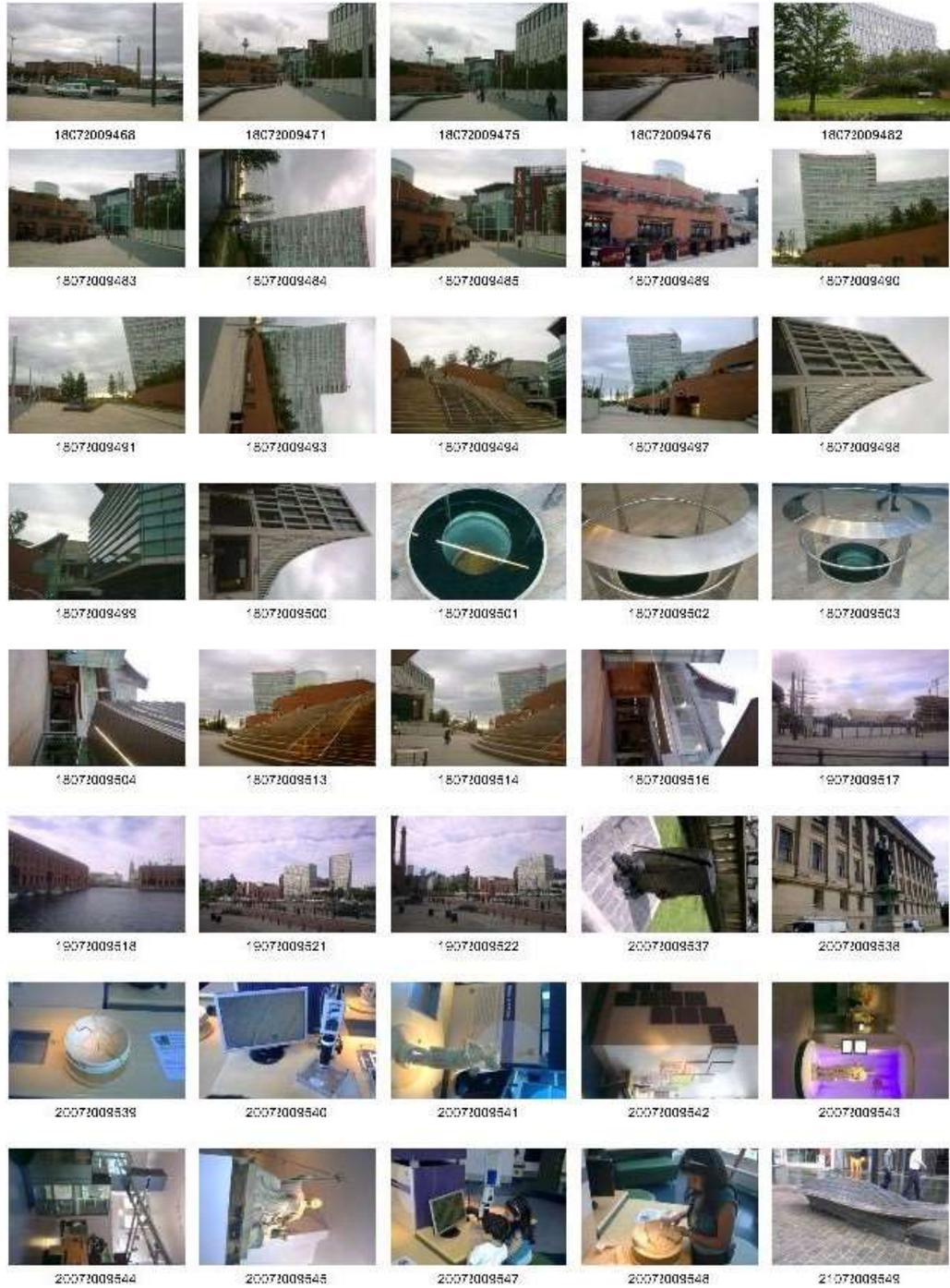
| | | Male | Female | TOTAL |
|-------------------|----------------------------------|--------|--------|---------------|
| | Wales | 6,771 | 8,641 | 15,412 |
| | Scotland | 7,136 | 7,139 | 14,275 |
| | Ireland | 16,965 | 17,667 | 34,632 |
| | Isle of Man | 2,229 | 2,383 | 4,612 |
| | British Colonies or dependencies | 1,871 | 1,144 | 3,015 |
| Europe | Gibraltar | 40 | 42 | 82 |
| | Malta and Gozo | 38 | 41 | 79 |
| | Cyprus | 1 | 1 | 2 |
| Asia | Indian Empire | 562 | 318 | 880 |
| | Ceylon | 17 | 19 | 36 |
| | Other colonies in Asia | 247 | 21 | 268 |
| Africa | South African colonies | 106 | 123 | 229 |
| | West African colonies | 119 | 6 | 125 |
| | Other African colonies | 8 | 7 | 15 |
| America | Canada | 288 | 241 | 529 |
| | Newfoundland | 35 | 39 | 74 |
| | West Indies | 116 | 60 | 176 |
| | British Guiana | 15 | 7 | 22 |
| Foreign countries | British subjects | 562 | 940 | 1,502 |
| | Naturalized British subjects | 589 | 360 | 949 |
| | Foreigners | 6,549 | 3,580 | 10,129 |

Source: (Belchem & MacRaid, Cosmopolitan Liverpool, 2006, p. 389)

APPENDIX 14- PHOTOS OF LMMC FIELD SURVEY







APPENDIX 15- THE INTERPRETIVE WEB-MAPPING SYSTEM POSTER

A Proposal of an Interpretive Web Mapping System for World Heritage Sites



Ehab Kamel, PhD Candidate (eak2@nottingham.ac.uk) School of Built Environment, University of Nottingham

Introduction

As computer-generated web, already widely spread all over the globe, the use of digital technologies is expected to be one of the most effective tools for heritage conservation in the twenty-first century and a means of disseminating the heritage heritage (for cultural, historic, and scientific, etc.). The use of new digital media, the Internet digital resources (IDRC) and the web's various interactive options, is widely available for anyone who is easy to get directly connected to digital web maps from almost everywhere and on each.

This use of new media is a global concern related to well-organized information of maps and data through increasing use of web maps, and their importance in the digital cultural heritage conservation. It is widely expected to capture user focus as a tool for heritage interpretation. This poster represents a concept of introducing a web-mapping system, using the Design Thinking Process for the development of Interpretive Web Mapping System (IWMS) for cultural heritage sites' interpretation, as an approach for sustainable development of World Cultural Heritage Sites.

The Interpretive guiding principles as a guide for a mapping system

These guiding principles are designed to provide a framework for the development of an interpretive web-mapping system. The system should be user-friendly, accessible, and interactive, providing a rich and engaging experience for users. The system should also be able to handle large amounts of data and provide a clear and concise way of presenting this information. The system should be able to provide a clear and concise way of presenting this information.

Integrating GIS, BIM, and Augmented Reality (AR)

The concept of digital interpretation is not new, but not well established. The main concept behind map integration is to provide a more integrated, or global, of users' data by building specific data to create methods of using existing GIS and BIM from established, multi-layered (3D) maps. The results, leading to a more practical, efficient, and effective way of presenting data to specific target users of the GIS/BIM system. The new system is to be presented in this paper as the integration of GIS/BIM (Augmented Reality).

STORY 1

Users, primarily history enthusiasts, can add stories, like reflections, memories, and experiences, to the map. The system should display the user stories and maps on the map and be constantly updated, linking the users to the physical world heritage. The use of augmented reality (AR) is essential, as it can virtually display the past's stories where they originally existed. As well, signs, markers, and paintings would play an effective role in representing parts of the story.

SERVICES 2

All the services, facilities, addresses, announcements, etc., can be displayed for users, as well as other services on the site via the mobile phone.

DEVELOPMENT 3

SOCIAL REPRESENTATION 5

This is a layer through which people can represent their understanding of their heritage, their intentions, and their best experiences and responses to their heritage's future. User photos, and videos can be used in such layers.

SPIRIT OF PLACE 3

The spirit of place layer would be for representing the significance of the place, which are followed out to be understood since the significance that makes the place irreplaceable. Simple and elegant graphics of the cultural heritage site can be featured.

SUGGESTED ADDITIONS 4

Any new, historical, architectural, urban or landscape design can be virtually displayed on the map and be instantly displayed on the real site to help users in physical, visual, and other aspects on the place, and get the feedback from people before being physically constructed.

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