

# Architectural Heritage in the Post-Cold War Era: Conservation, Preservation, or Restoration in Reconstructing the Old City of Mostar?

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## RESTORATION, PRESERVATION AND CONSERVATION IN HERITAGE MANAGEMENT

In architecture, the terms restoration, conservation and preservation imply three distinct levels of physical interventions geared toward extending the life of existing buildings.

### Restoring the Original Condition of the Monument

The term restoration has now acquired in architecture the negative meaning of more or less total reconstruction. In restoration, interventions are generally more radical than in conservation or preservation, and would almost necessarily entail removal of the patina of age. It also requires an aesthetic or critical commitment to re-store the original integrity of the monument. Returning the edifice to a specific stage in its past development may require speculation on the part of the restorer. The precise stage is determined either by aesthetic concerns (stylistic unity, originality, completeness, beauty) or by historical association (the way it existed during the life time of a historic personality or at the time of some historic event). The restorations of several medieval cathedrals and some castles by the nineteenth century architect, Eugène Emmanuel Viollet-le-Duc reveal a remarkable consistency, which gave restoration and the phrase

restoration of monument a meaning that is clearly understood today. Restoration for him was the process of recovering the stylistic unity of a monument, as it was embodied in its original form.<sup>1</sup> Elements that dated later than the original construction could be removed from the old fabric. A restorer had to understand the principles of construction, to think like the original architect of the edifice, and to make visible the builder's architectural intentions.<sup>2</sup> He aimed "to make the building live, (and in order to do that) He needs to develop a feel for it and for all its parts almost as if he himself had been the original architect."<sup>3</sup> In advancing the intent of the original architect, the restorer had the unique opportunity to maintain continuity in the changing cultural demands on architecture.

Restoration was more than just the repair of a damaged historic edifice and a restorer, rather than following a prescribed technique, determined the approach and the appropriate materials in accordance with the original form of the edifice. If the use of modern materials facilitated the retrieval of the original form by consolidating the monument, the restorer could incorporate it in harmony with the stylistic

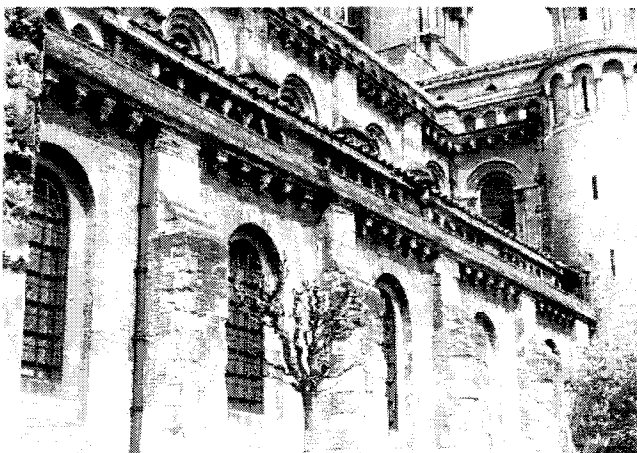


Figure 1: St. Sernin de Toulouse, restoration by Viollet-le-Duc, 1848-68



Figure 2: The Walled City of Carcassonne, restoration by Viollet-le-Duc, 1850s

unity of the edifice. The fact that a monument was being restored authenticated its historic value to the present community and the restorer did not necessarily have to reveal the patina of age to illustrate its historical value. This kind of restoration is seen by many as almost a reconstruction and, therefore, one of the most radical levels of intervention. Many contemporary specialists, therefore, consider it the most hazardous procedure in safeguarding the historic authenticity of cultural heritage.<sup>4</sup> One of the most controversial restoration schemes by Viollet-le-Duc is Saint-Sernin de



Figure 3: St. Sernin de Toulouse, De-restoration by Yves Boiret, 1972-92

Toulouse in France, which the *Commission des Monuments Historiques* de-restored to its pre-nineteenth century state in 1992

### Conserving the Authenticity of the cultural heritage

For most international agencies now, conservation is now the preferred term to indicate activities dealing with the protection of cultural property. It has replaced the older terms restoration and preservation. Embedded in this change is the rejection of the nineteenth century restoration of medieval monuments in Europe. This lexical swing from the nineteenth century 'restoration' to contemporary 'conservation' also parallels a shift from the use of the term monument to that of cultural heritage.

Conservation almost always implies use. It is now generally considered an act of extending the life and use of old buildings and safeguarding them from further deterioration. It also implies prevention, protection, and constant maintenance of the edifice and its immediate surrounding from damaging change.<sup>5</sup> In this process, physical interventions in the old fabric are tolerated in order to ensure its continued use and to retain its structural integrity. Such measures may range from relatively minor interventions (like fumigation against termites or simple cleaning of stone by high-pressure water) to radical ones (like consolidating damaged masonry and desiccated wood or insertion of new foundations). Even though the selection of the architectural work to be conserved may base upon its aesthetic recognition, the primary

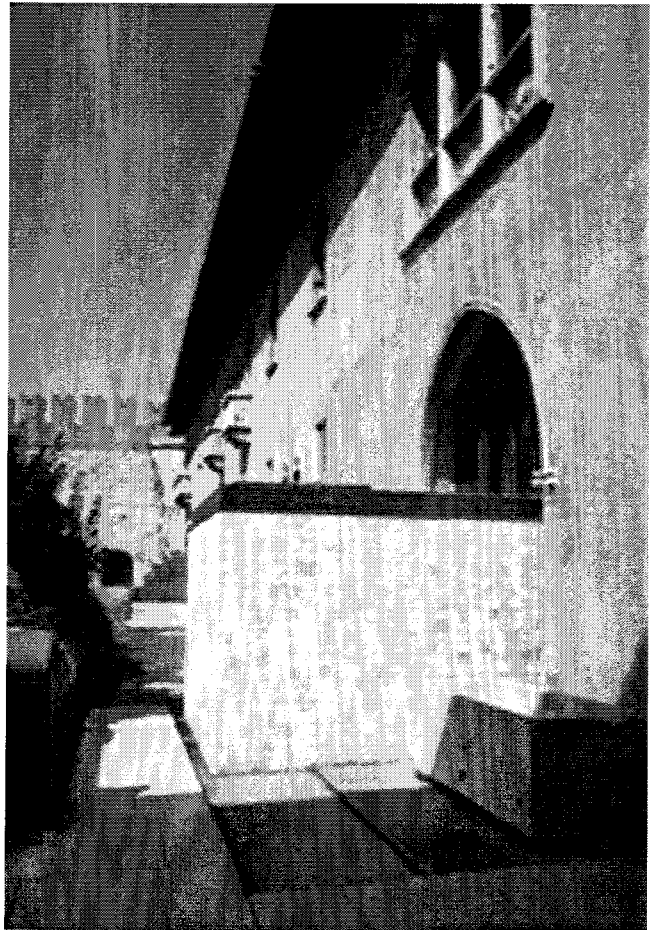


Figure 4: Castelvecchio of Verona, adaptive-reuse by Carlo

concern is to authentically reveal the monumental distance between the past and the present. An important aspect of this activity is giving a new use to historic buildings to ensure a renewed lease on time

### Preserving the Age of the Artifact

Unlike in conservation, in most cases of preservation, the buildings are either kept unused or they serve as museums for public enjoyment and education. A prerequisite for preserving these buildings is the recognition of a collective interest in them regardless of their actual ownership. The use of the term preservation implies the effort of retaining the monument with the same surface appearance as it had when the preservation began.<sup>6</sup> The eighteenth and nineteenth century critics of stylistic restoration, like Richard Gough, Horace Walpole, Pugin, John Ruskin and William Morris, actively propagated the significance of this more cautious approach to preservation when dealing with historic artifacts, despite their resulting ruined state. The incomplete state of ruins, in fact, appealed to their romantic sensibilities.

Retaining the historical integrity of old buildings may entail different levels of interventions depending on the structural condition of the building at the time of preservation. Reconstitution on site is generally pursued after an

artifact is destroyed due to natural or human-instigated disasters, such as earthquakes or war. Currently, the consolidation of damaged buildings that require reconstitution is taking place at two quite different technological levels. The first employs traditional skills and tools. In this case, the damaged fabric of the building is first taken apart in very much the same way as it was originally constructed. Each member is then reconstituted either in situ, such as the mosaics of Santa Maria della Pace, Ravenna, Italy (see Figure 5) or in a new location, such as the rock-cut temple of Rameses II, at the Aswan Lake, Abu Simbel (see Figure 6). This process is both time consuming and labor intensive, requiring skilled craftsmen and the use of conventional hand tools. It is usually employed in the preservation of frescoes and sculptures.<sup>7</sup> The second level of reconstitution is called ‘anastylosis’ and is more common in the consolidation of historic monuments. It guides the post-war reconstruction of monuments and is defined in one of the sixteen articles of the Venice Charter for Restoration and Conservation of Monuments and Sites.

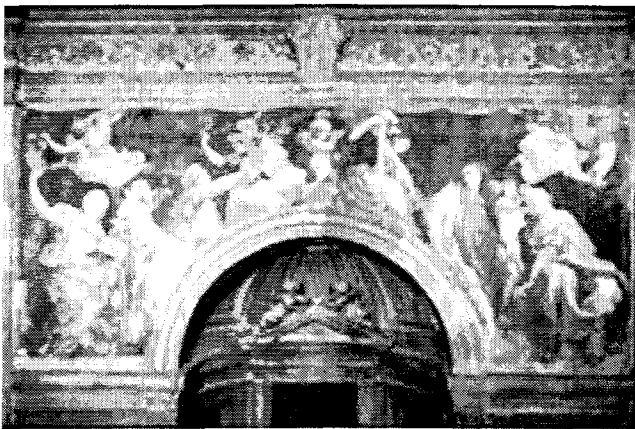


Figure 5: Fresco restoration from Santa Maria della Pace, Ravenna, Italy

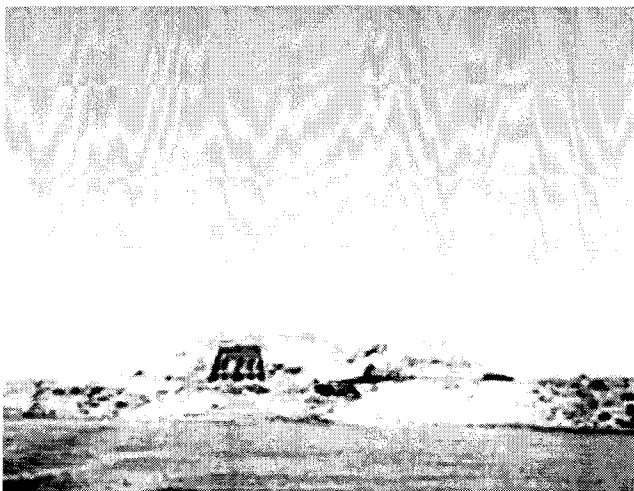


Figure 6: Relocation of Temple near the Aswan Dam, Abu Simbel, Egypt

## THE INTERNATIONAL CHARTER FOR RESTORATION AND CONSERVATION OF MONUMENTS AND SITES, VENICE 1964

The International Council of Monuments (ICOMOS) in 1964 adopted the Venice Charter for Restoration and Conservation of Monuments and Sites. ICOMOS is principal advisor to the United Nations Educational, Scientific and Cultural Organization (UNESCO) in matters concerning the conservation and protection of monuments and sites. The Charter in its introduction states:

“Imbued with a message from the past, the historic monuments of generations of people remain to the present day as living witnesses of their age-old traditions. People are becoming more and more conscious of the unity of human values and regard ancient monuments as a common heritage. The common responsibility to safeguard them for future generations is recognized. It is our duty to hand them on in full richness of their authenticity.”<sup>8</sup>

The concern for a specific ethics of conservation is evident in the articles of the Venice Charter, according to which, the treatment of a monument excludes any imitative reconstruction. This preclusion is a reaction to the nineteenth century restoration practice and a product of the idea that the surface of an old building document part of a culture’s past. Therefore, altering its appearance impedes its value as an important historical source.

The singular interest in the appearance of the monument is most evident in the Article 15, which rules out all reconstruction work to damaged monuments, except the pursuit of anastylosis. ‘Anastylosis is the reassembling of existing but dismembered parts in a way that the material used for integration should always be recognizable .... and must be distinguishable from the original so that restoration does not falsify the artistic or historic evidence.’<sup>9</sup> The anastylosis of a few columns can give the viewer an indication of the spatial qualities of a collapsed building. But one of the main problems with performing anastylosis, the way in which the Charter defines it, is that it radically alters the actual granular or fibrous composition of the old fabric which often becomes much stronger than it was when new. When the damaged fabric, composed of discrete and impervious particles, receives the injected grouting material, it converts into material with quite different properties. In time, this combination of different chemical properties results in long-term structural damage. Bernard Fielding has noted that anastylosis can be equally judgmental as it “may obliterate one phase of the development of a building at the expense of another.”<sup>10</sup>

The Charter’s justification of anastylosis, despite its potential dangers, is based on its conviction that monuments have a message for the contemporary viewer. If it is damaged to the point that the viewer cannot comprehend that message then the conservator should proceed with anastylosis. ‘...Replacements of missing parts must integrate harmoniously



Figure 7a: Anastylis of columns at Pompeii, Italy

with the whole, but at the same time must be distinguishable from the original so that restoration does not falsify the artistic or historic evidence.' The use of "plastic" stone — a mixture of mortar and white Portland cement — is recommended because artificial stone never acquires the mellow patina, which forms on the surface of old masonry. The use of plastic stone in the anastylosis of damaged monuments also ensures that the material used for integration and consolidation will always remain distinguishable. The Charter re-definition of anastylosis is rooted in the modernist preoccupation to guide in a singular way the possible differing interpretations of historic artifacts. The primary concern here is to guide the viewer's attention to the age of the old edifice. Alois Riegl, in his essay on 'The Cult of the Monument' established a unique relationship between the concept of authenticity and the aged surface of a monument. Riegl joined the terms 'age' and 'value' in a characteristic turn of the century way, stating: "If the nineteenth century was the age of historical value, then the twentieth century appears to be that of age value."<sup>11</sup> This appeal to the aging surface is not the same as the romantic fascination with ruins. The picturesque appeal for a ruined object allowed the liberation from classicist tendencies in architecture and related to a philosophical reflection about the impermanence of human-made objects and the ultimate triumph of Nature.<sup>12</sup>

The aesthetic appeal for an aged surface can take different forms. One is the recognition of the complex sensory and emotive effect of ruined objects, as cultivated in the late eighteenth century, and the other is the simple but recognizable accumulation of time. The presence of the discernable oldest component attributes positive value to the cultural heritage simply because it represents one of the uncontested values of our era: withstanding the test of time in an age whose most salient characteristic is change. Eliminating any form of interpretive restoration to historic edifices, the Charter states that 'Restoration must stop at a point where conjecture begins.' It thus re-defines anastylosis with the singular aim to eliminate any possible historically inaccurate reading of monuments. The problem with the Charter's argument lies not so much with incorrectness as with incompleteness. The

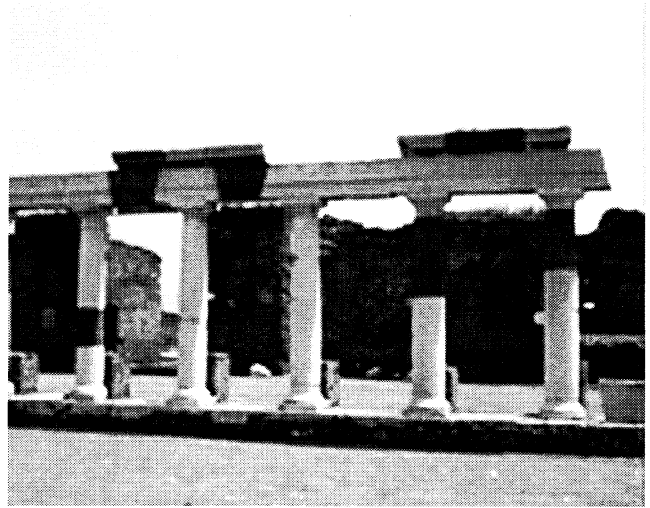


Figure 7b: Anastylis of columns at Pompeii, Italy

Charter's recommendations clearly portray its appreciation of monuments in terms of their historical value to a living community. This aspect of the Charter has been widely criticized by those who detect an influence of 'European' thought on a universal code of architectural conservation.<sup>13</sup>

In 1990, the national committees of the ICOMOS reassessed and re-affirmed the intentions of the Venice Charter.<sup>14</sup> Unfortunately, this debate rather than examining the historical understanding behind the Charter remained focused on the distinction between 'eastern' and 'western' attitudes to monuments and their respective treatment, presentation and management. It did not question the validity (in any given context) of the Charter's most critical aspect; that is, its universal demand to seek authenticity in conservation practices. During the discussion at Lousanne, a Swiss delegate stated the problem as follows: "...it has become noticeable that the European spirit which is at the origin of this text (the Venice Charter) made the implementation of certain principles difficult in the cultural context outside Europe, particularly for those who seek rather the continuity of the essence of their civilization than the physical preservation of objects which might be made of fragile building materials."<sup>15</sup> This statement implies that the notion of material authenticity is culture-specific but is nevertheless guided by the material composition of the cultural heritage. In fact, it has become clear that only authentic objects can justify any claim to their restoration, conservation or preservation.<sup>16</sup>

A revised reconfirmation of the Venice Charter resulted in the Burra Charter of Australia in 1992.<sup>17</sup> The concept of authenticity in historic preservation has been in the last decade of the twentieth century much discussed. The Nara Document on Authenticity of November 1994 significantly broadened its interpretation, but without changing basically what the term denotes: an authentic object is one that is genuine, "really proceeding from its reputed source," true in substance. The current Operational Guidelines for the Implementation of the World Heritage Convention define authenticity in terms of "design, material, workmanship or setting

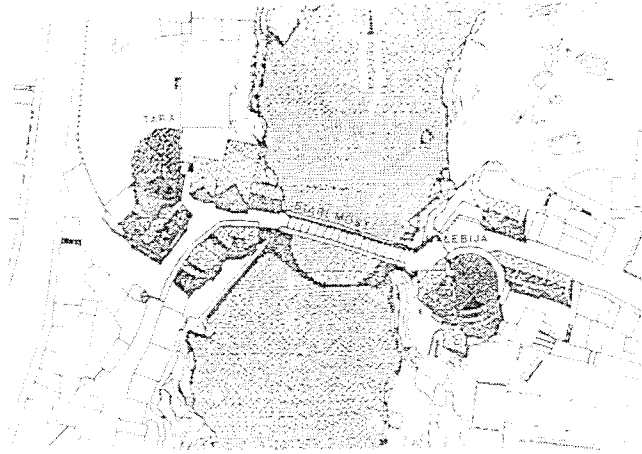


Figure 8: The bridge connecting East and West Mostar

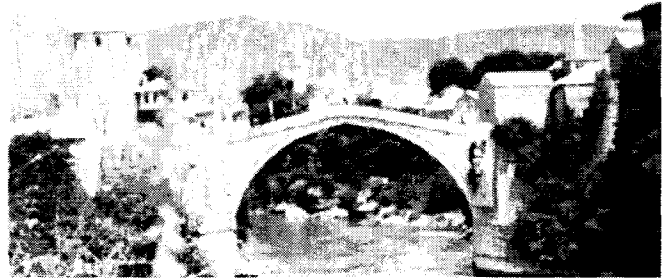


Figure 9: The bridge over the Neretva River, Mostar

and in the case of cultural landscapes their distinctive character and components" (UNESCO 1994). In the United States, the term "integrity" is generally used in place of authenticity and is defined as "the ability of a property to convey its significance" to its community (US Department of the Interior 1991). Seven qualities define integrity: design, materials, workmanship, setting, location, feeling, and association.<sup>18</sup> Ultimately though, integrity is judged by the degree to which the characteristics that define and represent the property's significance are unequivocally discernable to its visitors. But is this audience a global tourist or the local community, and how do we establish the parameters to express these values when a city's local population changes over a few days?

The following section briefly examines the case of Mostar's Old City to illustrate that within the newly-formed republics, preservation is seen as a way of retrieving lost national identity and reconstruction as making new identities for displaced people. This raises many questions that we cannot begin to explore unless we erase the division in our mind between the hypothetical 'west' and the mystified 'east'. UNESCO and ICOMOS continue to debate the appropriateness of using standards and philosophies developed in and for the West in non-Western cultures. They continue to seek 'success stories' of tourism-inspired heritage management procedures that provide solution for funding conservation work and that do not threaten the sacred notion of authenticity. As economic and political structures radically change in Eastern Europe, there is a need for a syncretic approach to architecture and reconstruction of monuments in reflecting a multi-cultural past. In the reconstruction of postwar cities such as Mostar the protection of the living cultures that surrounded and used its historic properties is equally important than accommodating the needs of the new population or authentically revealing to them the passage of time on its material surface.

### RESTORATION, PRESERVATION OR CONSERVATION IN THE RECONSTRUCTION OF THE OLD CITY OF MOSTAR?

The Old City of Mostar spreads along the banks of the Neretva River in Bosnia. The sixteenth century stone bridge, built in 1566 during the Ottoman rule in the region by Mimar Sinan's pupil, joined the banks of the River. The city is still there, even after years of destructive war, planned and systematic population shift, but the bridge that gave Mostar its name ['Bridge-keeper'] no longer connects the two sides of the Old City (insert Figure 10). The Old City in its formal composition still projects a recent past of intermingled public life and multi-ethnic civility: the Ottoman mosques stand aside the 19th century Orthodox and Catholic churches, the Austro-Hungarian municipal buildings and even a few examples of modern architecture built during the two World Wars.

A report published in 1995 by the Institute for the Protection of Cultural, Historical, and Natural Heritage of Bosnia-Herzegovina documents the damage and destruction to more than 2,000 culturally significant works of architecture during the war: 1,115 mosques, 309 Catholic churches, 36 Serbian Orthodox churches, and 1,079 other public buildings. As pointed out by Andrew Herscher, one of the distinguishing features of Mostar in the conflict of Bosnia-Herzegovina was the role played by architecture. Architecture represented the historical ownership of those territories that changed hands. Thus, Bosnian Serbs and Croats attempted not only to conquer new territories pushing out the indigenous Muslim communities, but also eliminated the architectural environments they inhabited to erase the evidence that could call into question their claims. 'Neologisms were coined during the war to describe this assault on cultural monuments, such as "warchitecture," the deliberate destruction of architecture, and "urbicide," the deliberate destruction of cities. These terms defined what is essentially a counterpart to ethnic cleansing: the destruction of the archi-

tectural and urban settings of an ethnic group under assault.<sup>19</sup>

The Dayton agreement called for setting up a Commission to Preserve National Monuments. The group has five members: a Serb, a Croat, a Muslim, and two representatives from UNESCO. It is charged with designating property having "cultural, historic, religious or ethnic importance as national monuments." The area — whether it be Serbian, Croatian, or Muslim — where a designated monument is located must take appropriate measures to protect it and "refrain from taking any deliberate measures that might damage" it. The fate of Mostar was one of the key points of contention between Croats and Muslims in peace negotiations. The European Union took over the city's administration for two years in 1994 to overcome Mostar's religious division through the process of reconstruction and to consequently provide a much-needed model of cooperation for the Croat-Muslim Federation. In the two years of its administration of Mostar, the European Union spent about 150 million dollars in making damaged residences inhabitable for the winter and rebuilding damaged schools, medical facilities, courthouses, government offices, hotels, a theater, and railway and bus stations. The EU also funded the reconstruction of Mostar's infrastructure, rebuilding water and electricity lines, repairing streets, and the initial restoration of the bridge connections over the Neretva River. Most of this work was concentrated in East Mostar, which was far more damaged in the war than West Mostar. The EU hoped that equalizing conditions in the city's two halves would foster reconciliation. But Mostar's persisting division affects every important architectural project within the city including, most significantly, the rebuilding of the Old City in the eastern part.

The two institutions took responsibility for the Old City's rebuilding: the regional office of the Institute for the Protection of Cultural Historical and Natural Heritage, already in place prior to the war in Mostar, and UNESCO. One of the mandates UNESCO has assumed in Mostar is to compel rebuilding of individual monuments. A difference is clearly visible in the two urban plans that have been proposed for the rebuilding of Mostar's Old City, one prepared with the Institute's cooperation and one sponsored by UNESCO.

Amir Pasic,<sup>20</sup> former director of the Institute for the Urban Planning and Preservation of Cultural Heritage, PROSTOR, in Mostar, initiated the first plan, entitled *Mostar 2004*. Its primary sponsors are various Turkish institutions. The plan was developed through three summer workshops, in Istanbul in 1995 and 1996, and in Mostar in 1997. In these workshops, international programs of architecture worked with Bosnian and foreign architects to develop projects for Mostar's post-war rebuilding. In keeping with Pasic's notion that the new master plan should analyze and correct the city's rebuilding "mistakes," the *Mostar 2004* project proposed a comprehensive municipal renovation. For example, numerous projects dealt with planning problems that faced the Old City even before the war, such as improving access from the Old City to the river or developing the riverside, rather than individually reconstructing damaged buildings.



Figure 10: The separation of East and West Mostar after the destruction of the bridge in 1993

The UNESCO plan for the Old City was drawn up between March and July 1997 under the supervision of Italian architect Carlo Blasi. While the *Mostar 2004* plan is balancing renovation and restoration, the UNESCO plan is specifically intended as "an instrument of reference ... indicating the most urgent interventions for safeguarding and revitalizing the Old City." The basis of the plan is an exacting survey of the Old City, in which each building is classified according to its historical period, architectural value, morphology, function, and existing condition. The plan proposed the scientific preservation of buildings in greatest need of repair and projects with the most potential to revitalize the Old City as a whole.

Both the *Mostar 2004* and UNESCO plans acknowledge that the Old City's rebuilding should provide closure and bring the city together by re-emphasizing the city's multicultural heritage: the Old City's combination of Turkish and Austro-Hungarian architecture should serve as a symbol of this heritage and an inspiration for a renewed sense of multiculturalism in Mostar's divided population. What neither plan explicitly acknowledges, however, is that the Old City will assume symbolic meaning not only according to the lineage of its architecture, but also according to the politics of its rebuilding. The rebuilding should not proceed in the framework of a divided city and must involve communities from both sides of the city, the departed and the relocated. Moreover, without a critical and interpretive architects' input, the future of Bosnian architectural heritage could be shaped primarily by the interests of the changed government and needs of a new community. In postwar Bosnia, it is easy to point to cases of just such interests sponsoring rebuilding projects. In western Herzegovina, for example, new housing is being built for the present Croat population beside the abandoned buildings of formerly Muslim-majority towns and villages. Elsewhere in Bosnia, municipalities and individuals are initiating projects that take advantage of soft loans and grants, rather than projects with long-term social and cultural benefits. International organizations have financed the rebuilding of some damaged towns and villages. If reconstruction of post-war Bosnia

is pursued without recognition to the original integrity of its monuments, these reconstruction projects will not express its historical status within Europe as a place of life in diversity. The damaged or destroyed heritage in Bosnia no longer has the same custodians who cherished their multi-ethnic existence. In a city like Mostar, however, a somewhat diverse community still exists, although in extreme separation. The rebuilding of Mostar can perhaps ease this division if the original integrity of each monument is restored systematically. Rather than guiding a visitor's focus on the age of these buildings, reconstruction should 're-store' the lost integrity of its monuments that witnessed a life in diversity.

## CONCLUSION

It is ironic that at a time when human mobility and constant change demand that the past be effectively related to the present, heritage management policies are reacting against the nineteenth century commitment to link the evaluation of past monuments with the making of new architecture. The idea of a monument's age-value may provide a safe ground for art historical writings and for advancing an objective analysis of the past. But, when advanced as a primary definition of the monument, it relies on the viewer's assessment and aims at narrowing the possibilities of multiple interpretations.

Comparing the different tendencies in Europe during the last two centuries towards the treatment of architectural heritage suggests that the act of restoring, preserving, or conserving are practical expression of a people's expectation from their architectural heritage. The way in which a society treats its architectural heritage changes remarkably from one era to another even within a particular cultural context. Even the selection of buildings relies on the changing reasons for which they are restored, conserved or preserved.

The intentions of the monument's original creator mostly concerned Viollet-le-Duc's as he sought to reveal simultaneously the edifice's historical integrity and its changing value to the current era. Gazzola has noted that the main weakness in Viollet-le-Duc's approach is that it reveals 'a certain amateurishness regarding historical perspective, is his failure to distinguish between creation, reproduction and imitation.'<sup>21</sup> But, like many other critics, he ignores the symbiotic relationship between Viollet-le-Duc's architectural theories and his restoration practice. While his restoration work may seem 'inauthentic' from our contemporary viewpoint, it illustrates that the memorializing aspect of 'monument' is inseparable both from the role of imagination in architecture and conservation, and from the concept of continuity in restoring the original intentions that shaped the monument. If we value monuments for their ability to help us remember the past, then their conservation should enhance the essential values that become faint in time, even if that involves careful modification of individual monuments and even if it is considered reconstruction.

Even though we cannot question the need to approach restoration equipped with the methodologies of the various sciences involved, the dismissal in the Charter of the restorer's interpretive role remains debatable. According to Soroka, "it is the advent of science that has provoked this dualistic problem. Before history became a science, buildings were interpretively repaired in respective contemporary voice."<sup>22</sup> Though the Venice Charter, asserts Viollet-le-Duc as the "father of restoration" and the voice of "adding in period style," it has to some extent submitted to Riegl's plea for recognizing and maintaining the age-value of monuments. The Charter's understanding of conservation serves to make an extremely complex argument simpler. Not only does it mask the complexity of the range of opinions about restoration and preservation that existed in the last century, the parameters it establishes for reconstruction of damaged monuments do not include consideration of postwar reconstruction of monuments in cities that have undergone major shifts in population.

## ENDNOTES

- 1 Eugène Emmanuel Viollet-le-Duc, 'Restoration,' K. D. Whitehead (translation). *The Foundations of Architecture*, 1990: 210-255. Hereafter referred to as: Viollet-le-Duc, *The Foundations*, 1990.
- 2 The confrontation was between two ideals and not between "man and nature," as suggested by Bressani. See Bressani: "Notes on Viollet-le-Duc's philosophy of history," *Journal of the Society of Architectural Historians*, 48 (December 1989): 4.
- 3 'Restoration,' Viollet-le-Duc, *The Foundations*, 1990: 214.
- 4 James M. Fitch, "Conceptual Parameters of Historic Preservation," *Historic Preservation: Curatorial Management of the Built Environment*, New York: McGraw-Hill Book Company, 1982: 39-47.
- 5 Ronald B. Lewcock, "Conservationist Approach," Paul Oliver (ed.) *The Encyclopedia of Vernacular Architecture*, vol. 1, London, 1997. Hereafter referred to as: Lewcock, 1997.
- 6 *ibid.*
- 7 L. Borrelli, "Restauro e restauratori di dipinti," *Bulletino dei Istituti Centrale del Restauro*, 3/4 (1950) 71-84.
- 8 The International Charter for the Conservation and Restoration of Monuments and Sites (1964), commonly known as the Venice Charter. As cited in Cevat Erder, *Our architectural heritage: from consciousness to conservation*, UNESCO, 1986: 221. For the reader's reference, the Articles of the Venice Charter are included as Appendix A in this Dissertation.
- 9 The Venice Charter, Article 15, Appendix A.
- 10 Bernard Fielding, "Presentation of historic buildings," *Conservation of Historic Buildings*, London: Butterworth, 1982: 252.
- 11 Alois Riegl, "The Cult of the Monument: Its Characteristics and Its Origin," Forster & Ghirardo (translation), *Oppositions*, 25 (1975): 29.
- 12 Paul Zucker, *Fascination of Decay*, New Jersey: The Greg Press, 1968: 195.
- 13 The most rigorous criticism of the Venice Charter is advanced in the following articles: A. G. Krishna Memon, "Conservation in India. A search for direction," *Architecture + Design*, 1989: 22-27; 'On the production of Authenticity in the Restoration and Re-use of Historic Buildings,' unpublished lecture given during a symposium in Katmandu in Nepal, May 1991; 'Rethinking the Venice Charter: The Indian Experience,' unpublished paper presented in the Third conference of the International Association for the Study of Traditional Environments, Paris, October 8 - 11, 1992.

- 14 ICOMOS 9th General Assembly and International Symposium, Lousanne, Switzerland, October 6 - 11, 1990. As cited in Denslagen, 1993.
- 15 Alfred Wyss, as cited in *Ibid.*, p. 3.
- 16 Edward Seckler, 'Historic Preservation at the end of the twentieth century,' *US/ICOMOS Newsletter*, 4 (July/August 1995).
- 17 'Burra Charter,' *Cultural Resource Management, National Preservation Society*, 19 (1996).
- 18 Ed Crocker, Nora J. Mitchell, Carol Shull, and Mike Taylor, 'Evaluating Authenticity: reflections based on the united states experience,' Prepared by the U. S. Scientific Committee for the Inter American Symposium on Authenticity in the Conservation and Management of the Cultural Heritage San Antonio, TX - March 1996.
- 19 Andrew Herscher, 'Remembering and Rebuilding in Bosnia: An architect argues that the right blend of reconstruction can help revive multiculturalism', in *Transitions*, vol. 5 no. 3, March, 1998.
- 20 Ever since the institute's headquarters in Sarajevo was shelled and taken over by Serbian soldiers in April 1992, Pasic took up residence in Istanbul. The Institute is now housed on half of the third floor of an apartment building, lacking adequate technical equipment and having lost a large part of its archives, the institute is in no position to actively intervene in Bosnia's rebuilding.
- 21 Piero Gazzola, "Restoring monuments: historical background," *Preserving and restoring monuments and historic buildings*, Paris: UNESCO, 1972: 29.
- 22 Ellen Soroka, "Restauro in Venezia," *JAE*, (May 1994): 224.