

Revitalization – interpreting
the past, guiding the future
Revitalizácia – interpretácia
minulosti, ovplyvňovanie
budúcnosti



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INTERPRETATIONS OF THE ARCHITECTURAL AND CULTURAL VALUES OF HERITAGE IN THE REVITALIZATION PROCESS

INTERPRETÁCIA ARCHITEKTONICKÝCH A KULTÚRNYCH HODNÔT DEDIČSTVA V PROCESE REVITALIZÁCIE

Interpretácia architektonického diela nadobúda mimoriadny význam práve vtedy, keď je dielo ohrozené a vyžaduje ochranu a revitalizáciu. Rôzne teoretické premisy týkajúce sa interpretácie architektúry sú formulované v nadväznosti na rozdielne vnímanie charakteru kultúry a identity danej spoločnosti v špecifickom historickom a politickom momente. Podobne sa táto rozmanitosť kultúrnych postojov k hodnoteniu významu architektonického dedičstva premieta aj do rozličných prístupov k jeho revitalizácii. V konečnom dôsledku je to práve kultúrna kontextualizácia architektonického dedičstva, ktorá napokon ovplyvňuje výber technických metód a konštrukčných techník vhodných na jeho revitalizáciu. Tie však následne môžu viesť k pozmeneniu charakteru revitalizovaného dedičstva alebo na druhej strane k pozmeneniu jeho spoločenskej roly.

Prvá otázka, ktorej sa tento príspevok venuje, skúma vývoj teoretických postojov k reinterpretácii hodnôt a znakov pamiatky v súvislosti s jej revitalizáciou. Bližšie skúmanie prostredníctvom prípadových štúdií revitalizácie viacerých ikonických stavieb architektonického dedičstva počas druhej polovice 20. storočia v Sarajeve a v Barcelone umožňuje sledovať, ako sa prax revitalizácie pamiatok pohybuje medzi tromi koncepciami: konzervátorským, intervencionistickým a symbolickým (negativistickým) prístupom. Hlavnou podstatou, ktorá tieto tri prístupy navzájom od seba odlišuje, je ponímanie dedičstva a akceptovanie jeho odlišných hodnôt. Konzervátorský prístup vychádza z premisy, že hodnoty stavebného dedičstva, a teda aj ich architektonická autenticita, tvoria neflexibilné kategórie, zamrznuté v čase a zajaté v priestore, a z toho dôvodu nie sú podrobené (a ani otvorené) kultúrnej a architektonickej (re)interpretácii. Naopak, symbolický prístup sa kompletne zameriava na nehmotné hodnoty dedičstva a usiluje sa výlučne o zachovanie symbolickej hodnoty objektu spoločne s celkovou znalosťou architektúry ako z technickej stránky, tak aj ako istého prejavu. Napokon intervencionistický prístup sa usiluje rovnako zdôrazňovať hmotné, ako aj nehmotné hodnoty pamiatky, čím sa v rámci revitalizácie hlási ku kreatívnej interpretácii historického odkazu, a teda

ráta s uznaním kultúrnej percepcie dedičstva ako dynamickej kategórie.

Sústredený pohľad na rozličné prípadové štúdie revitalizovaného architektonického dedičstva poskytuje nástroj na skúmanie dynamiky zmien architektonického a kultúrneho charakteru špecifických budov, ich (pre)vrstvenia a preorganizovania. Výskum prezentovaný v tomto príspevku vychádza z obsiahlej magisterskej práce, ktorá skúmala procesy revitalizácie viacerých ikonických stavieb v Sarajeve a v Barcelone, ktoré v priebehu druhej polovice 20. storočia prešli kvôli poškodeniu alebo degradácii revitalizáciou. Stalo sa tak vďaka tomu, že boli uznané za významné pre bosenskú alebo katalánsku spoločnosť z hľadiska ich architektonických a kultúrnych hodnôt. Závery tohto výskumu sú však na účely tejto štúdie zosumarizované a obmedzené len na tri okruhy príkladov: Sarajevská radnica a barcelonské Grand Theatre Liceu, Tržnica Santa Catarina v Barcelone a Budova Rady ministrov v Sarajeve, ako aj Šerefudinova Biela mešita vo Visokom.

Výskum vybraných prípadových štúdií je prezentovaný prostredníctvom analýzy procesov revitalizácie ako interpretácie ich charakteristických architektonických znakov, to znamená interpretácie návrhu, materiálnej, technologickej a štrukturálnej jedinečnosti skúmanej vo vzťahu k ich spoločenskému významu. Cieľom tejto analýzy je predovšetkým vytvoriť isté vzory potrebné pre semiotické porozumenie kultúrnej identity vzhľadom na architektonické dedičstvo. Prostredníctvom tohto procesu sa výskum revitalizácie daného dedičstva ukázal ako možný nástroj analýzy kultúrnych, politických, ekonomických a sociálnych nálad v rámci dotýchnych dvoch spoločností, ktoré v priebehu skúmaného obdobia podstúpili významný proces vlastnej národnej a kultúrnej redefinície a reinterpretácie. Sústredený pohľad na postupný priebeh výstavby, interpretácie, valorizácie a napokon revitalizácie zvolených prípadových štúdií umožňuje sledovať zmeny celkovej perspektívy v rámci katalánskej a bosenskej kultúrnej identity, keďže prezentované príklady boli v priebehu 20. storočia využívané ako ikonologickí zástupcovia ich národných charakterov. V dôsledku toho viedli aj

rozličné interpretácie architektonického dedičstva v týchto dvoch rozdielnych kultúrnych kontextoch k postupnému vytvoreniu celkového konceptu kultúrneho vnímania a k podriadeniu architektonického dedičstva potrebám rôznych ideologických programov (národných, kultúrnych, etnických). Tu sa vynára druhá dôležitá otázka, ktorej sa tento príspevok venuje: Ako sa rozdielne sociálne stanoviská, hnutia a trendy vlastného kultúrneho sebavnímania v rámci spoločnosti prejavujú v revitalizovaných materiálnych artefaktoch? Zaoberanie sa touto otázkou by mohlo umožniť definovať spoločné východiská pre ďalší rozvoj procesov revitalizácie architektonického dedičstva.

Napokon, zámerom výskumu bolo naznačiť nebezpečenstvá neúplnej analýzy umeleckých charakteristík architektonického diela, ako aj

jednostranného chápania kultúrnych vlastností architektonického dedičstva, a tak potvrdiť potrebu komplexného a interdisciplinárneho prístupu k tomuto stavebnému odkazu. Vo chvíli, keď súčasná spoločnosť balansuje medzi nevyhnutnosťou sledovať postupujúci technologický progres a potrebou obnovy svojho prvotného spirituálneho spojenia so svetom, sú profesie zaoberajúce sa ochranou a revitalizáciou architektonického dedičstva postavené pred náročný problém: na jednej strane, ako zachovať obraz sveta a na druhej strane, ako mu súčasne umožniť naďalej sa vyvíjať. Preto tento príspevok obhajuje potrebu vyčerpávajúcej interpretácie stavebnej obraznosti ako jediného možného spôsobu zachovania kreatívneho potenciálu obsiahnutého v architektonickom odkaze minulých generácií.

The starting point for the cultural interpretation of an architectural work with respect to its potential revitalization can assume a decisive role in terms of determination of the guidelines for evaluation, protection and/or revitalization ^{1/} of architectural heritage. Starting in the 19th century, when the fundamentals of a theory of architectural heritage were laid down, two main approaches might be discerned regarding architectural heritage's evaluation and revitalization: Viollet-le-Duc's interpretative (stylistic) position, presented in *Dictionnaire raisonné de l'architecture française du XIe au XVIe siècle* (1854 – 1868) and John Ruskin's view of heritage as a living organism, presented in *The Seven Lamps of Architecture* (1849). Up to the present, we might say that the theoretical positions and practical policies and legislatives on protection and revitalization of heritage are determined by those two different standpoints on the substantial value of architectural heritage. Nonetheless, it can be noticed that at the heart of the question of what characteristics of heritage take precedence - the material features or the immaterial significance, lasting from Viollet-le-Duc's and Ruskin's times up to modern heritage-protection policies and contemporary revitalization approaches, there lies the problem of the construction/delimitation of cultural identity. And this matter, in its own turn, forms the core of national, regional or cultural

politics. Therefore, the reinterpretation of the characteristics and particularities of architectural discourse in specified period(s) throughout the process of heritage revitalization reveals the efforts of societies to deploy both architecture and cultural identity towards ideological needs.

If 'culture' is defined as a collage of "the ideas, customs, and social behavior of a particular people or society;" or "the attitudes and behavior characteristic of a particular social group" ^{2/} and the concept of 'identity' as "the characteristic determining who or what a person (group, society) or thing is" ^{3/}, then a cultural identity can be defined as the collective characteristics, or more accurately the categories for belonging that determine one's place within a cultural category or, in other words, the features that characterize the group/society. In this context, architecture, as a form of cultural achievement and identity manifestation, might be interpreted as material heritage that gathers, exhibits and transmits non-material ideas, beliefs, traditions for the ways that we inhabit and perceive the world.

In those terms, the process of cultural identity (re)definition can be correlated to the process of revitalization of architectural heritage. The correlation between the positions for the origination of cultural identity and the approaches to heritage revitalization is reflected within the stance

taken toward the originality (authenticity) of the heritage.

Hence, the conservational approach stems from an essentialist perception of cultural identity as an inherited and thus long-established category, one that is rooted in the cultural tradition of the society. The essentialist position on cultural identity as an “authentic set of characteristics which (are)... share(d) (by) all and which do not alter across time”^{/4/} has thus formed the conservationist approach stressing the importance of preservation of the existing cultural connotations through the retention (recovery) of architectural imagery taking precedence in the process of heritage reconstruction. This attitude assumes that the cultural identity of built heritage is unchangeable, as its character was determined in the moment of its construction. From this view, it follows that the architectural features of heritage are themselves an inflexible category. As this approach strives to grasp the original design (despite the frequently implied supposition in of originality) or what is estimated to be the most significant plan, it therefore dismisses all other, differing stages of the building's cultural and architectonic evolution. Because of its aim to fix created cultural imagery in a state of originality, this approach frequently is applied in the use of heritage for national or supranational cultural and/or ideological purposes.

On the contrary, the interventionist approach is linked to the constructivist vision of identity as a socially and historically constructed category. “Cultural identity, in this sense, is a matter of ‘becoming’ as well as of ‘being’”. It belongs to the future as much as to the past. It is not something which already exists, transcending place, time, history and culture. Cultural identities comes from somewhere, have histories. But, like everything which is historical, they undergo constant transformation^{/5/}.” In these terms, the constant transformation of architectural heritage, as a consequence of the shifts in societal needs following new scientific, social and philosophical advances, lies at the centre of the interventionist approach. Here, the focus is on the creative interpretation and upgrading of architectural features of built heritage, placing an individual artistic vision above the role of cultural and national self-affirmation.

The third approach, or what might be perceived as an anti-approach to heritage preservation, follows the postmodern position on the ‘dislocation’^{/6/} of identity construction, assuming that cultural identity is shaped from outside of itself through the process of exclusion and difference. The rejection of the ‘Other’^{/7/} in the process of development of architectural thought is revealed in the modernist yearning for progress and the postmodernist need for never-ending growth. Hence, it is a legitimate question if, in these circumstances, the symbolist approach to heritage revitalization could even be considered as an approach, since it does not rely on material features of heritage, but mainly, indeed entirely, on its immaterial values (both in the architectural and cultural senses). As will be demonstrated by one case in point, I argue that this position is after all an approach to the preservation of the achievements of architecture as an profession even if it does not preserve architecture as an ‘archifact’.

The correlation between the processes of (re) construction of cultural identity and interpretation, the preservation and revitalization of achievements of the architectural profession, appears to have influenced the broader trajectory of theoretical stances towards the value of architectural work from the 19th century onwards, and subsequently the legislative framework for architectural heritage protection. From the Athens Charter (1931), and the Venice Charter (1964), through the UNESCO Convention on the Protection of the World Cultural and Natural Heritage (1972), up until the Declaration of San Antonio (1996) on the connection between authenticity and identity and finally the Burra Charter on Conservation of Places of Cultural Significance (1999) the dual role of heritage, as an artwork and a social product, is constantly questioned. Thus the determination of an initial theoretical standpoint for the perception of built heritage, whether as individual ‘archiwork’, social mega-structure for inhabitation of people and their activities, or cultural symbol expressing spiritual visions of society, can influence the selection of revitalization methods. Therefore, the outcomes of the heritage revitalization processes in Sarajevo and Barcelona, as presented below, are intended to examine in reverse the reliability of the investigated theory.

The City Hall after construction in 1896 and upon its reopening in 2014

Budova radnice po dokončení výstavby v roku 1896 a počas jej znovuoťvorenia v roku 2014



Source Zdroj: Sarajevo – Monografija. Sarajevo, Turisticki Savez Sarajeva, 1975



Source Zdroj: Archive of Nina Stevanović

CASE STUDIES: BARCELONA AND SARAJEVO

In practical terms, the theoretical dilemma simply outlined results in divergent and sometimes questionable outcomes for the revitalization of built heritage.

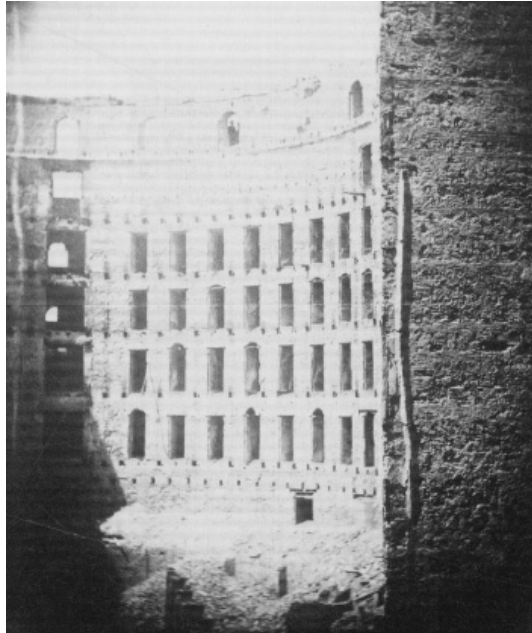
How the different interpretations of cultural identity, i.e. the symbolic and social character of heritage, can determine the practical modus operandi of the revitalization process and ultimately modify a given building's artistic and cultural features is revealed through presentation of five cases studies contextualized within Sarajevo and Barcelona. These two cities share several similarities in the processes of re-construction of Bosnian and Catalan cultural identities through the second half of the 20th century. In the recent past, those two societies have entered into a process of political transition and thus cultural transformation: from a socialist to a capitalist economy and/or from a one-party regime and dictatorship to a democratic system. At the same time, both societies were/are seeking to recover their cultural particularities in order to reclaim political and cultural independence. In such political and cultural processes, the reconstruction of city imageries, although originating from different goals, has played an important role.

In the case of Barcelona, the process of city brand recruitment, which intensified towards the end of the 1970s after Franco's death, was boosted by the awarding of the 1992 Summer Olympic Games to the city in 1986. The "rebranding" of Barcelona implied wide-range urbanization and architectural projects towards the city's "disinfecting and equalizing, monumentalizing, systematizing" ^{/8/} in order to convert Barcelona into an exemplary city in the service of its citizens. However, as the project became an "ideology" ^{/9/}, the intent to "homogenize the city" ^{/10/} in order to bridge differences between periphery and center resulted in cultural homogenization and a kind of sterile uniformity of the city's image. Thus the outcome of the project was quite the opposite: Barcelona became "a model for identity simplification in search of a standardized and false collective personality, which in the same time serves to create civic cohesion around hegemonic political values and its schematization as a commercial product like any other" ^{/11/}.

On the other hand, in the case of Sarajevo, the boost of 1984 Winter Olympic Games was annulled shortly after in the 1990s through the disaster of the Bosnian war, which required the complete reconstruction of the city's infrastructure when peace was restored. In this case, the revitalization process, besides aiming simply to restore destroyed housing and infrastructure, has served as a physical demonstration of the cultural and political disjunction between past and present cultural identities: socialist vs. traditionalist, atheist vs. religious, multinational vs. ethnically and nationally divided society. However, as the ideological plans for the construction of a new Bosnian and Herzegovinian identity were neither clear nor visionary, the project of Sarajevo's postwar reconstruction has resulted in the image of a disoriented and disordered, chaotic city.

These are the cultural backgrounds that provide the context for the case studies on the conjunction between the approaches to architectural heritage revitalization and cultural identity redefinition. Here, we will first approach the conservationist position through the example of revitalization of two iconic buildings, Sarajevo's City Hall (1892 – 1896, Karel Pařík and Alexander Wittek) and Barcelona's Grand Theatre Liceu (1845, Miquel Garriga i Roca, M. Viguer and Oriol Mestres). The revitalization of those two buildings came after their destruction at roughly the same time in the 1990s, and resulted in the creation of identical depictions of themselves at a specific period of their existence. This repetition of architectural appearance seems to be primarily the result of the buildings' cultural role in the immediate moment, which opens a space for questioning the validity of the revitalization approach selected.

Both buildings had a turbulent history which resulted in several shifts within the architectural appearance of these 'archifacts'. Sarajevo's City Hall, erected in the Austro-Hungarian period, combined the classical eclectic tendencies of the late 19th century with the Occidental search for a modern presentation of the Islamic (Ottoman) style, resulting in the style known as "Pseudo-Moorish" which, on a more ideological level, served to represent the cultural tendencies of the Monarchy. The floor plan of the City Hall, projected by Karel Pařík (1857 – 1942), in order



The Grand Theatre Liceu after 1861 and 1994 fire
 Budova Gran Teatre Liceu po požiaroch v rokoch 1861 a 1994

Source Zdroj: Solà-Morales, Igansi de: El Gran Teatre del Liceu – Reconstruction and extension. Barcelona: Consorci del Gran Teatre del Liceu, 1995, p. 35



Source Zdroj: Solà-Morales, Igansi de: El Gran Teatre del Liceu – Reconstruction and extension. Barcelona: Consorci del Gran Teatre del Liceu, 1995, p. 8

to reflect building's representative character, was conceived as an equilateral triangle with the central auditorium and corner towers, while a spirit of monumentality was added through later modifications by Alexander Wittek (1852 – 1894). "The culmination of representativeness was achieved with richly decorated elements of Islamic architecture of North Africa and Spain" on the façade while in the inside a colorful Islamic-referred fresco painting enriched a "universal, even morphologically undefined" ^{/12/} space.

Built slightly earlier in 1847, the building of the Barcelona Liceu Grand Theatre was erected from Miquel Garriga i Roca's (1804 – 1888) design, which defined the main plan of the Liceu as a bloc-bounded corner building with the grand auditorium in its center. However, it was M. Viguer who delivered the final project of the building, following Garriga i Roca's disagreements with the investor. Viguer imposed a new façade design on Garriga i Roca's project and defined and designed the theatre's first stage area. Nevertheless, the tragic fire of 1861 left the façade hardly damaged while the auditorium was completely destroyed. Reconstruction was completed in 1874 from

Josep Oriol Mestres's (1815 – 1895) design, which involved changes on the façade and interior, with the foyer altered into the "Salo dels Miralls", new decoration and decor applied, and a completely new auditorium designed. Both the auditorium and salon were remodeled in the course of time: the salon was first redesigned in 1877 from the design of Elies Rogent i Amat (1821 – 1897) and finally in 1945, while the auditorium was remodeled once again in 1883, with enrichment of the ceiling and balcony decorations, and finally in 1909 ^{/13/}.

The interior of Sarajevo's City Hall was also modified over time, as the building was adapted for a variety of public functions: it served as the City Hall, the City Court, the temporary Bosnian Parliament (1910 – 1911), the short-term headquarters of the Academy of Sciences and Arts of Bosnia and Herzegovina and finally as the National and University Library of Bosnia and Herzegovina (1948 – 1992) ^{/14/}. Therefore, the flames of the war which on the night of 25 – 26 August 1992 completely destroyed building's architecture ^{/15/} also swallowed a great many literary treasures of inestimable value.

From a completely different cause, i.e. by mere accident, two years later in 1994 Barcelona's Gran Theatre Liceu building was also hit by fire which completely destroyed the auditorium and caused the collapse of the roof structure, yet hardly damaging the stage facilities, dressing rooms and the backstage area.

Both buildings were revitalized in the conservational manner: the revitalization of the City Hall building (1996 – 2014) involved the restoration of the exterior walls, stone columns and arched constructions, reconstruction of the steel dome and roof covering, and complete rebuilding of the grand hall, along with its stucco decoration and painted ornamentation; whereas the revitalization of the main space of the Liceu Grand Theatre (1999), the auditorium, focused on returning it to its 1909 appearance, with the justification that "of the all auditoriums, the fourth, dated 1909, was the one which lasted longest and which is... (thereby and therefore)... identified with Liceu" ^{/16/}. Therefore, the restoration of the Liceu auditorium aimed "to rebuild the auditorium just as it was, right where it was... involving the reproduction of the vital elements of what had been destroyed: the

The Grand Theatre
Liceu as a magnificent
Barcelona's coliseum
Gran Teatre Liceu ako
velkolepé koloseum
Barcelony



Source Zdroj: Solà-Morales, Ignasi – Dilme, Lluís – Fabre, Xavier: L'arquitectura del Liceu – Barcelona's Opera House. Barcelona, Edicions UPC, Escola Tecnica Superior d'Arquitectura de Barcelona (ETSAB), 2000, p. 43

seating arrangements, the ornamentation, the finishes and fittings, the relation between auditorium and building as a whole, and so on”¹⁷⁷.

Besides ignoring the overlap of different architectural styles and artistic moments, as well as the narrative of historical and cultural “drama” in the physical substance of a building’s existence, the application of the conservationist approach to restoration in these cases categorically ignored a particular moment of vitality even in a state of ruin: the transformation of the Liceu into a kind of Barcelona’s Coliseum and the transposition of the City Hall into a symbol of urban resistance and human dignity.

Yet as much as we may regret those powerful images of destruction being prevented from inspiring the creative capital of Bosnian and Catalan architects, we notice that giving priority to the highly potent symbolism of re-creating the buildings’ previous existence, which restrained architectural imagination, is correlated with the social perception of power and weakness in the different cultural capacities of those properties. Therefore, the application of the conservational approach for the revitalization of these two buildings aimed to reaffirm the strength of Catalan and Bosnian societies by enhancing the imagery of their most potent symbols, while hiding the fragility and conflicts – even if the latter are actually equally important for representing the vitality of cultural identities. The ultimate result of this approach was a loss of important architectural features that reveal the cultural particularities of the heritage in question.



Source Zdroj: Rikard Larma: http://www.akademija-art.hr/galerija/galerija/galerija/Larma-Rikard/Larma_Vijecnica_93 Accessed 5 April 2015



Source Zdroj: Solà-Morales, Ignasi – Dilme, Lluís – Fabre, Xavier: L'arquitectura del Liceu – Barcelona's Opera House. Barcelona, Edicions UPC, Escola Tècnica Superior d'Arquitectura de Barcelona (ETSAB), 2000, p. 132

A contrasting example from Bosnia, the revitalization of the White Mosque of Sherefudin in Visoko, near Sarajevo, demonstrates how the symbolist approach, if properly understood, might in fact increase heritage values as simultaneously a window into the past and an illumination of the future.

Zlatko Ugljen's (1929) project for the revitalization of the White or the Sherefudin Mosque (1980) sought to preserve the spirit of the historic Ottoman mosque which for centuries formed the chief landmark of Visoko's Old Town. The precise date of the mosque's construction is not known with certainty, but it is assumed to have been constructed in the 15th century. Nevertheless, it was a typical medium-sized bazaar mosque with a single cupola and a stone minaret as well as the largest of the seven mosques of Visoko. Along with the rest of the town, the mosque was damaged in a major fire in 1911, and as only minor repairs were made in later years, the mosque's physical integrity deteriorated. By 1970, it had become clear that the old mosque's construction could not be renewed, and the entire building had to be torn down, with no material remains preserved to restore.

The auditorium of the Gran Teatre Liceu after the restoration
 Hľadisko Gran Teatre Liceu po reštaurovaní

'Vijecnica', a synonym on cultural resistance and human dignity
 'Vijecnica' synonym kultúrneho vzdoru a ľudskej dôstojnosti



Source Zdroj: Archive of Nina Stevanović

 The new White Mosque
 of Sherefudin
 Nová Šerefudinova
 Biela mešita

The project for the reconstruction ^{/18/} of the Sherefudin Mosque, dating from 1980, can be correlated with the efforts by the state of Yugoslavia to emerge from its ideological representation as a political structure based on ideas of communism and consequently atheism, and to enhance its image as a country that respects religious, ethnic and human freedoms in accordance with western political perspectives. As part of the spatial and architectural “cultural branding” of Sarajevo, Bosnia and Herzegovina and Yugoslavia as a modern, progressive, pro-western structure in the run-up to the XIV Winter Olympic Games, this project is of importance because of its attempt at a redefinition of what is set as the culturally and architecturally fixed image of a certain type of building with great symbolic significance. At the same time, it is important to notice how the approach to the reconstruction of the Sherefudin Mosque differs from the post-1995, post-war reconstruction projects of mosques ^{/19/} and other religious facilities all over Bosnia and Herzegovina (and the Balkans in general), which by contrast are based on the

conservational method of simulacrum-reconstructions, or impose interventionist interpretations invoking potent religious symbolism for nationalist ideological agendas.

The project for revitalization of the Sherefudin Mosque departed from the definition of the space as a complex, instead as single structure divided into five spatial arrangements: the courtyard, the mosque building, the minarets, the annex building and the graveyard. The project gave the “each of the five elements... a different formal configuration and expressive entity” ^{/20/}, while introducing a sophisticated system of codes and symbols for the interpretation of the inherited architectural and cultural context. The Mosque concept was based on “a few ideas very implicitly improvised from the traditional Bosnian mosque scheme” ^{/21/} in which Ugljen respected the pyramidal organizational structure of historic mosques while simultaneously alluding to the pyramidal peaks of the nearby Visočica Mountains ^{/22/}. Following the same stance, “the quarter-cupola is a slight reference to the old cupola” ^{/23/}, while the “two built minarets... are basically symbolic elements” ^{/24/} where the bigger one, roofed with an “iron serpent’ from Kufic calligraphy” ^{/25/} symbolizes an open Quran, and the smaller one a ‘minber’, the decorated rostrum inside the mosque. In the same spirit, “some minor elements: fountain, ‘mihrab’, ‘minber’ and few decorative designs... were conceived as simple, spontaneous objects similar to those encountered in the streets. They reflect a spirit very close to folk designs, and forms were reduced to an elementary level” ^{/26/}.

Thus, if to revitalize means ‘to give new life or vigor to and to bring back to life, practice or activity’, Zlatko Ugljen’s project for the Sherefudin Mosque is genuinely a revitalization of lost local cultural traditions in its interpretation of local architectural achievements and traditional symbols, context and its cultural particularities. As a result, it cannot be considered a blank slate process, but should be approached as an actual mode of revitalization of the architectural and cultural achievements for which we preserve and appreciate built heritage as a whole.

But if we adopt the premise that the revitalization of material heritage can be performed through the recovery of the immaterial significance of

physical items, we can perceive certain practical difficulties. Since very delicate skills are required for the assessment, valorization and proper interpretation of all intangible and symbolic substances of the empty space, it becomes hard to promote this 'approach' as a widespread policy for architectural heritage revitalization. Therefore, it will be argued, that the interventionist approach remains the most convenient in terms of the preservation of architectural veracity and promotion of cultural diversity within built heritage.

The examples of the Parliament and the Council of Ministers building in Sarajevo (1955 – 1980, Juraj Neidhardt) and the Santa Catarina Market in Barcelona (1997 – 2004, Enric Miralles, Benedetta Tagliabue) demonstrate the range of interpretations contained within the interventionist approach.

The process behind the construction of the first building was even more complicated than the process of its revitalization. Intended to house the Executive Council of Bosnia and Herzegovina as a republic within the Socialist Federative Republic of Yugoslavia, the complex was built in the 1980s, though its first design originated in 1955. Neidhardt's idea was conceived as an interpretation of the local cultural and architectural forms. The combination of traditional Ottoman architectural idioms with the postulates of the International Style thus gave birth to a unique design though due to poor building technology, it could not be realized in its full force. However, Neidhardt's concept transposed the principles of design of the Ottoman private house with its external 'doksat' (porch) into the longitudinal form of the main building, while the adjoining skyscraper appeared to be symbolic representation of Sarajevo's old Ottoman Clock Tower. The lower building was to be roofed with a two-shell structure (the constructed building is covered with a longitudinal attic dome) as an interpretation of a mosque dome, while the reliefs on the access plaza walls were designed as illustrations of 'stećci', medieval Bosnian tombstones. The complex was to be approached through a spacious plaza, likewise recalling the Ottoman mosque, which ultimately leads to the conclusion that the overall concept, grounded in the symbolic reinterpretation of traditional Bosnian and Herzegovinian architecture, seems to align the



Source Zdroj: The Aga Khan Award for Architecture – 1983 Technical Review Summary 237: Sherefudin's White Mosque, Visoko, Bosnia – Herzegovina. Istanbul, 1983, p. 31

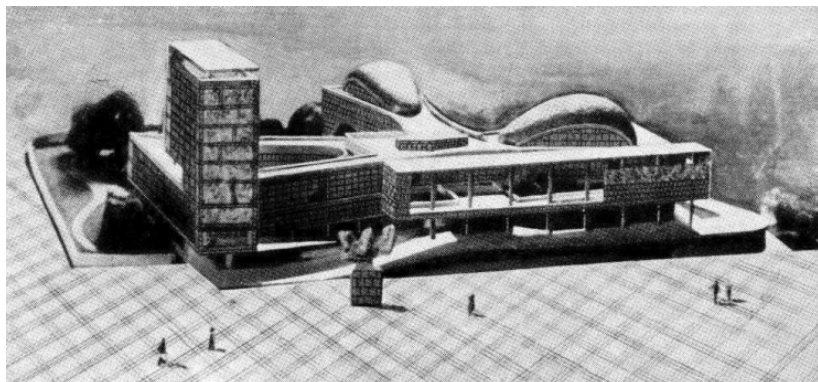
Parliament and the Council with the interpretation of the mosque, a sacred space of public life which the Parliament was to become.

Hence, it is 'understandable' that this very symbol of Bosnian and Herzegovinian national identity was completely destroyed at the very beginning of the war, and conversely, its emblematic significance meant that the impulse to revitalize the building was driven by the need to reinterpret Bosnian identity as transformed within new political and social circumstances.

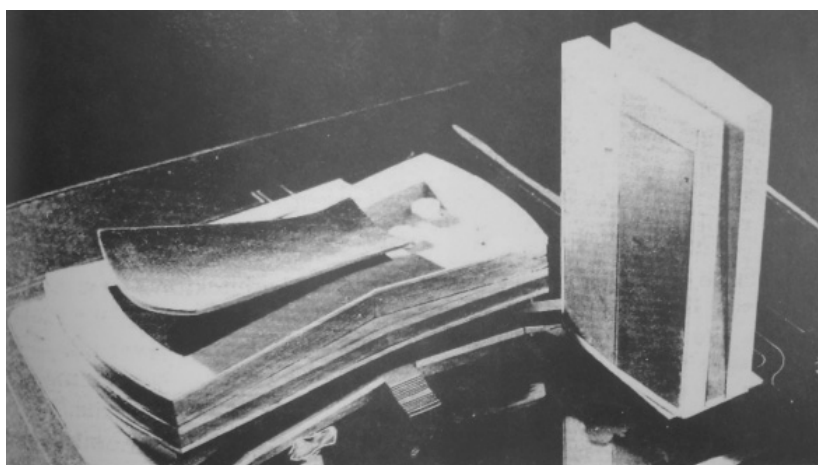
The project of the Parliament and Ministry building's revitalization, which began in 1996, was borne on the wings of the postwar re-construction of Bosnian and Herzegovinian national identity.

The White Mosque as the transcendent symbol of the past and a spiritual guide for the future

Biela mešita ako transcendentálny symbol minulosti a duchovné vedenie do budúcnosti



Source Zdroj: Grabrian, Dušan – Neidhardt, Juraj: *Arhitektura Bosne i Hercegovine i put u savremeno – Architecture of Bosnia and Herzegovina and way to modernity*. Ljubljana, 1957, p. 423



Source Zdroj: Salihović, Hamdija: *Arhitektura: Stvaralacka sinteza tradicionalno – savremeno*. Sarajevo, Arhitektonski fakultet Sarajevo 2010, p. 231

Juraj Neidhardt's first and subsequent sketch for the Parliament and Ministry complex

Prvá a nasledovná skica Juraja Neidhardta na komplex budov parlamentu a rady ministrov

This process was simultaneously driven by several endeavors: first, to demonstrate Bosnian independence through political and cultural means by differentiation of its symbolic imagery from the congruous and similar imageries of other ex-Yugoslav states; secondly, to ensure that Bosnian and Herzegovinian identity should represent and give equal status to its subnational, i.e. ethnical and religious constitutes: Bosniak, Croat and Serbian nationalities (the Muslim, Catholic and Orthodox

religions); and finally to demonstrate the transition from socialist to capitalist economics, from one-party rule to a democratic system.

It was out of this complex political and cultural program that the project for the Parliament and Ministry Building's revitalization was conceived, striving to match the building's representational potential to the above-mentioned endeavors towards the public depiction of the nation's cultural identity. Simultaneously, the project intended the structural improvement of the building's function without changing its overall concept. The revitalization of the complex began in 1996 with the development of the project for reconstruction of the Parliament building. Developed by Hamdija Salihović, Neidhardt's collaborator on original project, the plan was based on the idea of restoration of the exterior appearance of the building and upgrading its interior decor. The process of revitalization began with reconstruction of the dome in the same year and continued with redesign of 'the White Hall', 'the Main Conference Hall' in 2005 and 'the Blue Hall' in 2008. The Parliament building's restoration was completed with reconstruction of the façade in 2009. While the façade of the Parliament was reconstructed with use of local granite stonework and glass panels similar to the original ones, the revitalization of the Ministry's façade, and the building in entirety, initiated in the period 2002 – 2007, was carried out from a slightly different concept. The concept for revitalization of the Ministry building deployed by Tatjana Neidhardt (Juraj Neidhardt's daughter) and Ivan Štraus, and elaborated by Zvezdan Turkić, was developed around the premise of transformation of the building's exterior design as well as improvement of its interior features. The appliance of a glass façade and the use of advanced materials in the exterior, together with alteration of the floor-plans layouts in accordance with contemporary needs, characterized the concept for the Ministry Building's revitalization. Thus, by improving the originally poor technical and structural parameters, the project aimed to bring the structure closest to the appearance envisioned by the architect. The revitalization of the complex was brought to an end in 2010 with the restoration of the original appearance of the plaza (esplanade) and the wall-monument designed by Dario Džamonja.

Therefore, even as the interventionist approach to revitalization implied the re-interpretation of Neidhardt's ideas and vision, the improvement of technical and structural aspects, the overall material and functional adaptation and sporadic creative interpretation of architectural characteristics of the property, the lack of possibility for a stronger expression of individual artistic and creative visions of architects engaged in revitalization reveals the cultural restrictions constraining both architectural creativity and social progress within Bosnian contemporary society. Yet even with this in mind, the revitalization of the Parliament and Ministry complex would appear a contribution to the further progress of Bosnian and Herzegovinian society at least through the progressive interpretation of its most significant architectural achievements.

However, it is the example of the revitalization of the Santa Catarina Market in Barcelona that most vividly demonstrates the specificity of the interventionist approach in terms of preservation of architectural and cultural treasures.

The Market is located in a site that in late antiquity was occupied by a Roman necropolis, and from medieval times a church, probably first built in the 9th century with improvements in the 13th and 15th centuries, and a monastery added next to it in the 13th century (extended in the 16th and repaired in the 18th centuries). As a result, the complex history of the site kindled Enric Miralles's imagination and stimulated his original approach to the revitalization summarized in the phrase: "To repeat. To make it again. The project must not exist in a particular moment in time, but in inhabiting it ^{/27/}." The revitalization of the Santa Caterina Market was intended not only to revive the surrounding area, but also to reveal the complexity of time, place and context through a project based in architectural interpretation. The project strived to "place the same importance on the trace of the monastery as the trace of a moment when everything was destroyed or the trace of the pathway that passed through the middle as if all these things could have the same importance" ^{/28/}. In order to preserve the memory on different architectural and cultural layers, Miralles played with the existent forms of the Market through creative interpretation and reassembling of physical and intellectual remnants: he used old elements,



Source Zdroj: Sarajevo – Monografija. Sarajevo, Turisticki Savez Sarajeva 1975

The Parliament and Ministry complex before and now

Komplex parlamentu a budovy rady ministrov predtým a teraz



Source Zdroj: Archive of Nina Stevanović



Source Zdroj: EMBT Enric Miralles, Benedetta Tagliabue: Work in Progress. Barcelona: Col·legi d'Arquitectes de Catalunya, 2006, p. 169



Source Zdroj: EMBT Enric Miralles, Benedetta Tagliabue: Work in Progress. Barcelona: Col·legi d'Arquitectes de Catalunya, 2006, p. 188

such as original 19th century trusses frames, in a new context, created new spaces to preserve ancient fragments of the Roman necropolis and the medieval church with the monastery, accentuated existent values of the property as he interpreted the 'market' as a 'placa', an open public space, while the structuring of the undulations of the colored canopy make reference to Gaudí's influence on architecture and Barcelona's urban image

The particularities of Miralles's approach towards the revitalization of the Santa Caterina Market encapsulate the precise meaning of revitalization as a metamorphosis of architectural work through its *interpretation*. Miralles's *piecing together bits of evidence* inside the space of the Santa Catarina Market through creative interpretation of different layers of the site is grounded upon the perception of identity as a vibrant and dynamic structure. However, it is important to notice that Miralles's peculiar approach to revitalization was possible because of the singular status of the Santa Catarina Market as built heritage without potent symbolic undertones. Therefore, the lack of political interest in the utilization of the Santa Catarina Market towards cultural-ideological ends allowed Miralles to play around with the cultural



To interpret the past to transform the future:
 The Santa Catarina Market in Barcelona

Interpretovaním minulosti zmeniť budúcnosť: Tržnica Santa Catarina v Barcelone

Source Zdroj: EMBT Enric Miralles, Benedetta Tagliabue: Work in Progress. Barcelona: Col·legi d'Arquitectes de Catalunya, 2006, p. 188 – 189

dimensions and all particularities of site's identity in order to create an utterly new image. This image, reflecting a further development of architectural discourse and its contribution to society's cultural progress, best demonstrates how the interventionist approach enhances and deepens the architectural and cultural values of built heritage.

CONCLUSION: ARCHITECTURAL HERITAGE AND CULTURAL IDENTITY IN CONSTANT EVOLUTION

The interpretation of architectural work has specific importance in regard to the material revitalization of work declared to represent national or supranational heritage. As architectural heritage's value essentially emerges from its cultural characteristics as representing society's ideas, traditions and achievements in some period(s) of time, the adoption of a stance towards the construction of cultural identity can determine our perception and evaluation of artistic values of heritage. In this sense, we can perceive the three different correlations from which the three different perspectives on architectural heritage revitalization originate: the conservationist approach, which stems from

the essentialist perspective of cultural identity construction and proceeds from the stance that the heritage's features are contained in one precise moment of time and thus merely susceptible to reinterpretation of its original, or most significant incidence; whereas the symbolist approach, emerging from the postmodernist perception of cultural identity as an externally shaped category, estimates that there is abundant material within the intangible values of heritage to make a further contribution to the architectural and cultural progress of society's advancement. Finally, the interventionist perception, based upon a constructivist stance that considers cultural identity to be a versatile and transformable category, perceives that heritage revitalization is possible only through creative interpretation that aims towards an innovative reading of existent heritage architectural remains and cultural inputs to contribute to the enhancement of architectural discourse and the further development of its cultural character. Therefore, this approach towards a comprehensive interpretation of architectural heritage's artistic and structural, symbolic and material, individual and collective social features seems best capable of preserving the role of built heritage as a contributor to the ar-

NOTES POZNÁMKY

- ¹ The term 'revitalization' most precisely implicates processes of interpretation and transformation of architectural heritage through its rehabilitation, reconstruction and restoration. The revitalization process, depending on the approach on how "to give new life or vigor to; to bring back to life, practice or activity; to bring back to a former condition or vigor" to the architectural heritage, includes methods such as conservation and consolidation, anastylosis and recovery, adaptation and remodeling, modernization and interpolation. Encyclopedia Britannica: To revitalize. Available at <http://www.britannica.com/bps/thesaurus?query=revitalize> Accessed 14. March 2015.
- ² Oxford Dictionaries: Culture. Available at <http://www.oxforddictionaries.com/definition/english/culture>. Accessed 14 March 2015.
- ³ Oxford Dictionaries: Identity. Available at <http://www.oxforddictionaries.com/definition/english/identity>. Accessed 14 March 2015.
- ⁴ LAITIN, David: Transitions to Democracy and Territorial integrity. In: Sustainable Democracy. Ed. Adam Przeworsky. Cambridge, Cambridge University Press 1955, pp. 19 – 33.
- ⁵ HALL, Stuart: The Question of Cultural Identity. In: Modernity: An Introduction to Modern Societies. Ed. Stuart Hall – David Held. Oxford, Blackwell Publishers Inc. 1996, p. 600.
- ⁶ Ibid, pp. 599 – 600.
- ⁷ See HALL, Stuart: The Question of Cultural Identity. In: Modernity: An Introduction to Modern Societies. Ed. Stuart Hall – David Held. Oxford, Blackwell Publishers Inc. 1996. pp. 559 – 600; HALL, Stuart: Introduction: Who Needs 'Identity'. In: Questions of Cultural Identity. Ed. Stuart Hall – Paul du Gay. London, SAGE Publications Ltd, 1996, p. 5. WOODWARD, Kathryn: Concepts of Identity and Difference. In: Identity and Difference. Ed. Kathryn Woodward. London, SAGE Publications Ltd, p. 15.
- ⁸ BOHIGAS, Oriol: Reconstrucción de Barcelona. Madrid, Monografías de la Dirección General de Arquitectura y Edificación (MOPU) 1986, pp.17 – 18.
- ⁹ Ibid, p.17.
- ¹⁰ Ibid.
- ¹¹ DEGADO, Manuel: La ciudad mentirosa: Fraude y miseria del "Modelo Barcelona". Madrid, Los libros de la Catarata 2007, p. 12.
- ¹² Studio Urbing: Gradska vijećnica – Sarajevo. Available at <http://vijećnica.ba/pdf/vijećnica.pdf>. Accessed 20. March 2015.
- ¹³ SOLÀ-MORALES, Ignasi – DILME, Lluís – FABRE, Xavier: The Building through History. In: L'arquitectura del Liceu – Barcelona's Opera House. Barcelona, Edicions UPC, Escola Tècnica Superior d'Arquitectura de Barcelona (ETSAB) 2000, pp. 7 – 70.
- ¹⁴ Commission to Preserve National Monuments of Bosnia and Herzegovina, Regional Programme for Cultural and Natural Heritage in South-East Europe: Integrated Rehabilitation Project Plan/Survey of the Architectural and Archaeological Heritage: Business Plan – The Town Hall. Sarajevo, CPNM of BiH 2009, p. 7.
- ¹⁵ Integrated Rehabilitation Project Plan/Survey of the Architectural and Archaeological Heritage: Business Plan – The Town Hall, Sarajevo, Bosnia and Herzegovina. Commission to Preservation of National Monuments of Bosnia and Herzegovina, Regional Programme for Cultural and Natural Heritage in South-East Europe. Sarajevo, 2009, p. 7.
- ¹⁶ SOLÀ-MORALES, Ignasi – DILME, Lluís – FABRE, Xavier: L'arquitectura del Liceu – Barcelona's Opera House. Barcelona, Edicions UPC, Escola Tècnica Superior d'Arquitectura de Barcelona (ETSAB) 2000, p. 58.
- ¹⁷ Ibid, p. 82.
- ¹⁸ The term 'reconstruction' was used in the Aga Khan Award for Architecture documentation awarded to the

White Mosque of Sherefudin project. See The Aga Khan Award for Architecture – 1983 Technical Review Summary 237: Sherefudin's White Mosque, Visoko, Bosnia – Herzegovina. Istanbul, 1983, p. 5.

¹⁹ See HADŽIMUHAMEDOVIĆ, Amra: Kulturni zaborav: Nove džamije u Bosni i Hercegovini. Sarajevo, Međunarodni forum Bosna, 2004.

²⁰ The Aga Khan Award for Architecture – 1983 Technical Review Summary 237: Sherefudin's White Mosque, Visoko, Bosnia – Herzegovina. Istanbul, 1983, p.6.

²¹ Ibid, p. 7.

²² Ibid, Zlatko Ugjen's quote.

²³ Ibid, p. 7.

²⁴ Ibid.

²⁵ Ibid, p. 8.

²⁶ Ibid.

²⁷ The Santa Caterina Market project. Available at: http://www.mirallestagliabue.com/project_cm.asp?id=59. Accessed 26. march 2015.

²⁸ Enric Miralles + Benedetta Tagliabue 1995 – 2000. In: Enric Miralles 1983 – 2000. Madrid, El Croquis editorial 2005, p. 10.