

[DRAFT]
GUIDELINES FOR
POST-CONFLICT
RECONSTRUCTION

Heritage in the Shadow of Conflict

ICOMOS Online Summer School

2022

Contents

- 1. 2
- 2. 3
- 3. 4
- 4. 6
 - 4.1. 6
 - 4.2. 7
 - 4.3. 8
 - 4.4. 12
 - 4.5. 12

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2. PROJECT BACKGROUND

“Heritage in the Shadow of Conflict” – ICOMOS Online Summer School 2022

24th June afternoon, 25th June morning (open-end working sessions), 1st July afternoon
Deadline for Application: 19th June 2022

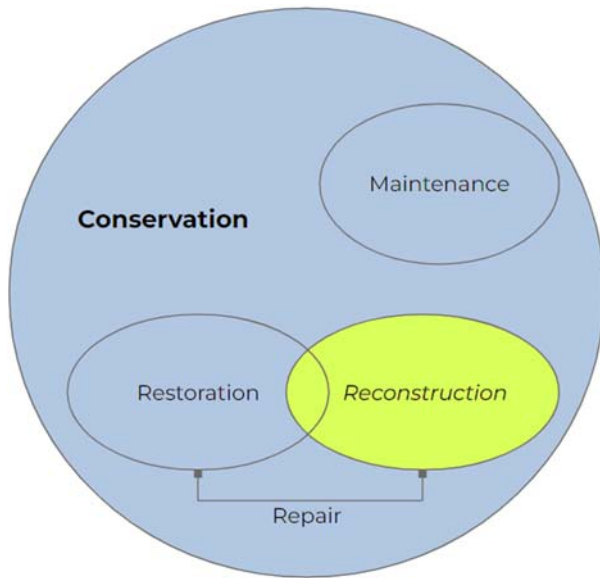
Armed conflicts pose a direct threat to cultural heritage. Even if they do not necessarily take place close to us, armed conflicts are almost always a reality somewhere. Europe was devastated by the world wars and had to be rebuilt, cultural heritage sites were targeted in the Middle East, a war has been raging in Yemen for years, and the war against Ukraine shows us once again the urgency of having to protect cultural property in the case of conflicts. They pose a particular challenge for the protection of monuments, as action must be taken quickly and under extreme conditions, and monuments cannot be recovered and safely stored. Furthermore, there is insufficient experience with monument protection in conflict areas and the development of the respective situation is hardly predictable.

As many future heritage professionals are concerned by these challenges, ICOMOS Denmark, ICOMOS Germany and members of the ICOMOS Emerging Professionals Working Group invite you to this International Summer School on “Heritage in the Shadow of Conflict”. In three half-day sessions, there will be inputs from experts, discussion rounds and group working sessions in which you develop an outcome on a selected topic in the context of a conflict and present it together at the end.

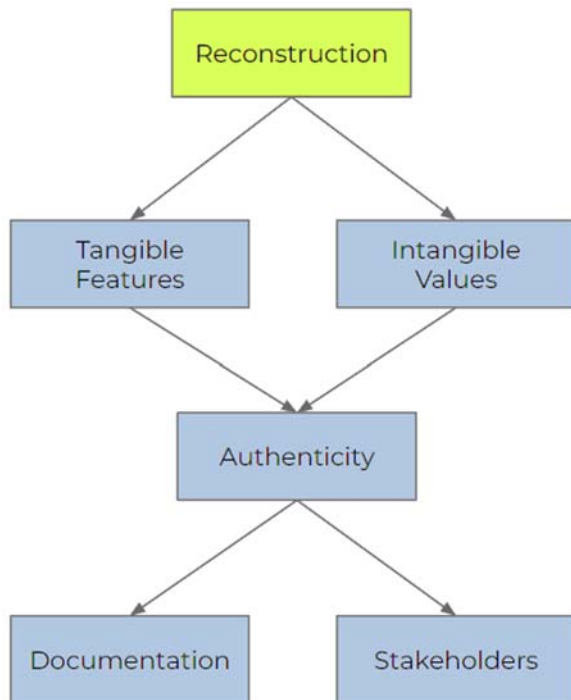
Assigned Topic - Post-Conflict Reconstruction

Post-conflict conditions and considerations: how to approach damaged cultural assets and how to define the boundaries of intervention. The reconstruction after the war and the sense of belonging of the local community. E.g. why is reconstruction taking place and in what form? How do the decisions take place? What is the basis for the specific execution?

3. DEFINITION OF TERMS



Reconstruction is a subsection of conservation, that along with restoration constitutes the repair of cultural heritage. Reconstruction acts on the assumption that the values of a cultural heritage site have been damaged or compromised, it restores cultural heritage to a prior version through the introduction of new material. This process involves a concept called “authenticity”, which in a contemporary understanding is understood as the set of values surrounding a specific work (whether a painting, building, neighborhood, dance, song etc) that are agreed upon by the relevant stakeholders¹. Therefore, to properly perform reconstruction, it is crucial to identify the relevant stakeholders and gain insight from them.



The following flowchart simplifies this explanation. It shows that **reconstruction** affects the tangible and intangible aspects of cultural heritage. It should not lead to conviction of authenticity or falsification of the tangible aspect of cultural heritage. Authenticity is in turn established and then reinforced by properly documenting the cultural heritage and engaging with stakeholders.

¹ Salvador Muñoz Viñas, On the Ethics of Cultural Heritage Conservation, 2020

Below is a glossary of terms relevant for reconstruction practice:

- 3.1. **Authenticity**: Depending on the nature of the cultural heritage, its cultural context, and its evolution through time, authenticity judgements may be linked to the worth of a great variety of sources of information. Aspects of the sources may include form and design, materials and substance, use and function, traditions and techniques, location and setting, and spirit and feeling, and other internal and external factors. The use of these sources permits elaboration of the specific artistic, historic, social, and scientific dimensions of the cultural heritage being examined².
- 3.2. **Conservation**: all the processes of looking after a place so as to retain its cultural significance³.
- 3.3. **Documentation**: "In all works of preservation, restoration or excavation, there should always be precise documentation in the form of analytical and critical reports, illustrated with drawings and photographs. Every stage of the work of clearing, consolidation, rearrangement, and integration, as well as technical and formal features identified during the course of the work, should be included. This record should be placed in the archives of a public institution and made available to research workers. It is recommended that the report should be published⁴.
- 3.4. **Intangible Heritage**: Intangible cultural heritage is the practices, expressions, knowledge, and skills that communities, groups and sometimes individuals recognize as part of their cultural heritage.
- 3.5. **Maintenance**: the continuous protective care of a place, and its setting.

Maintenance is to be distinguished from repair which involves restoration or reconstruction⁵.
- 3.6. **Restoration**: returning a place to a known earlier state by removing accretions or by reassembling existing elements without the introduction of new material⁶.
- 3.7. **Reconstruction**: means returning a place to a known earlier state and is distinguished from restoration by the introduction of new material.
- 3.8. **Tangible Heritage**: The term tangible heritage refers in general to all the material traces such as archaeological sites, historical monuments, artifacts, and objects that are significant to a community, a nation, or/and humanity.

² The Nara Document on Authenticity

³ Burra Charter (Australia)

⁴ Venice Charter

⁵ Burra Charter (Australia)

⁶ Burra Charter (Australia)

4. MAIN SECTION

4.1. FIRST- AID

A set of automatic actions that have been pre-arranged before hostilities ended. The intention of these actions is to stabilize damaged heritage or cultural cityscapes, sites, buildings, and/or collections to stop further damage until full reconstruction activities can commence.

These actions can include but are not limited to:

4.1.1. Security

- 4.1.1.1. Unexploded ordnance - Military cooperation
- 4.1.1.2. Possible re-ignition of hostilities
- 4.1.1.3. Securing collections

4.1.2. Physical Infrastructure

- 4.1.2.1. Securing Ingress and Egress
- 4.1.2.2. Stabilization of utilities
 - 4.1.2.2.1. Water
 - 4.1.2.2.2. Energy
 - 4.1.2.2.3. Food
 - 4.1.2.2.4. Shelter
 - 4.1.2.2.5. Sanitation

4.1.3. Temporary Facilities - for expert working groups. The intention is to not introduce extra pressure on local infrastructure or communities

- 4.1.3.1. Creation of protection zones (buffer zone)
- 4.1.3.2. Signposting of cultural sites/buildings
- 4.1.3.3. Security around vulnerable sites/buildings

4.1.4. Stabilization/ Consolidation

- 4.1.4.1. Scaffolding
- 4.1.4.2. Structural Reinforcement
- 4.1.4.3. Weatherproofing- Case Study - (not conflict) Nepalese Earthquakes with monsoon coming in 6 weeks

4.2. POST-CONFLICT DOCUMENTATION

- 4.2.1. Examination of past documentation and data (from official & unofficial resources - local community)
- 4.2.2. Stakeholder Engagement
 - 4.2.2.1. Memory of the conflict - Dialogue with local communities to understand from their perspective the affectation of the conflict in their human rights and in the heritage - Proposed Case Study: Museum Casa de las Memorias del Conflicto y la Reconciliación in Cali, Colombia.
 - 4.2.2.2. How the perception of heritage by the local community has been changed by the conflict.
 - 4.2.2.3. Conflicting Case Study - Proposed Cas Study: The Burning Of Iglesia Catolica De La Nuestra De La Escalera Church Ruins In Nasugbu Batangas
 - 4.2.2.4. Narrative resources
- 4.2.3. Tangible Heritage Condition Documentation including Damage Assessment
- 4.2.4. Final damage report- The results of the study of the current condition of tangible heritage, including all parts (foundation; walls; floor; columns, arches, vaults, and other structural parts; roof; doors and windows; stairs; facade cladding; sculpture and other decorative elements; paintings; art objects such as furniture, functional or decorative items made of different materials; surrounding area, garden, gate, fence; and etc.). Methods used for making final damage report: visual analysis, photo fixation, laser scanning, etc.
Proposed Case Study: Azerbaijan - Giyasli Mosque in Aghdam
- 4.2.5. Working Macro to Micro
 - 4.2.5.1. Urban/ Cityscape
 - 4.2.5.2. Singular Building/ Monument
 - 4.2.5.3. Collection
 - 4.2.5.4. Single Object
- 4.2.6. Cultural Mapping (Historical, Physical, Economic, People)
- 4.2.7. Statement of Significance
- 4.2.8. Scientific analysis of materials eg mortar makeup, bricks, wood species, etc
 - 4.2.8.1. Technical tools of reconstruction planning (technical cards!!)
 - 4.2.8.2. Inception Reports

4.3. RECONSTRUCTION PROPOSAL

- 4.3.1. Definition of Goals for Reconstruction within the wider strategies of the area.
- 4.3.2. Integration of Intangible Heritage (eg building practices, cultural activities, and values) into the reconstruction process, or facilitating cultural activities to occur while reconstruction is taking place (eg scheduling reconstruction activities around religious ceremonies)
- 4.3.3. Intention or purpose of site/building etc (eg Living cities, is being turned into a museum...)
 - 4.3.3.1. Strengthening community ties
 - 4.3.3.2. Educational
 - 4.3.3.3. This may have changed from the original intention/purpose of the building/site and is guided by the community.
- 4.3.4. Reestablishing the socio-economic factor condition of the place
 - 4.3.4.1. Sustainable Development Goals
- 4.3.5. Priorities for Reconstruction (degree of impact)
 - 4.3.5.1. Amount of damage
 - 4.3.5.2. Cultural Significance
 - 4.3.5.2.1. Community Significance/ Needs (schools, and Community centers, etc.)
 - 4.3.5.3. Structural Stability
 - 4.3.5.3.1. Type of Damage

	High Cultural Significance	Moderate Cultural Significance	Low Cultural Significance
Highly Damaged/ Unstable	1	2	2
Moderately Damaged	1	2	3
Lightly Damaged	2	3	4

- 4.3.6. Decision of level of intervention (eg conservation vs restoration, anastylosis, etc.). How to integrate the authentic parts.
 - 4.3.6.1. Allows estimates to be made of materials needed, whether using authentic parts or new.
- 4.3.7. Technical Plans
 - 4.3.7.1. Site Conditions (eg Temperature, Relative Humidity)
 - 4.3.7.2. Cultural needs or rules (eg are there materials that can not be used, size or location of openings)
 - 4.3.7.3. How are we doing the reconstruction?
 - 4.3.7.3.1. Definition of Building Materials and Building Technologies
 - 4.3.7.3.1.1. Prioritization of vernacular materials and techniques over modern
 - 4.3.7.3.1.2. Conditional use of modern materials or techniques as long as it does not affect the cultural significance
 - 4.3.7.3.1.3. Availability of materials
 - 4.3.7.3.1.4. Safety and legality of original materials (Lead paint, CITES Treaty)
- 4.3.8. Definition of the Project timeline
 - 4.3.8.1. Duration of the reconstruction
 - 4.3.8.2. Definition of Phases of Reconstruction.
- 4.3.9. Stakeholder Consultation
 - 4.3.9.1. Community Consultation
 - 4.3.9.1.1. Traditional construction methods and techniques
 - 4.3.9.1.2. What do they actually want to be done?
 - 4.3.9.1.3. Economic impact.
 - 4.3.9.1.3.1. Do preventative changes need to be built into the plans? (eg fire systems, drought-proofing an area)
 - 4.3.9.2. Funding
 - 4.3.9.2.1. Identification of Funding Bodies
 - 4.3.9.2.2. Budgetary requirements
- 4.3.10. Professional Bodies
 - 4.3.10.1. Critical Stakeholders
 - 4.3.10.2. Architects/Restorer
 - 4.3.10.3. Urban Planners
 - 4.3.10.4. Conservators

- 4.3.10.4.1. Painting/s
- 4.3.10.4.2. Sculpture
- 4.3.10.4.3. Textile
- 4.3.10.4.4. Paper (including Photo, Book)
- 4.3.10.4.5. Wood
- 4.3.10.4.6. Archaeological
- 4.3.10.4.7. Metal
- 4.3.10.4.8. Large Technology
- 4.3.10.5. Landscape architects
- 4.3.10.6. Archaeologists
- 4.3.10.7. Environmental scientists
- 4.3.10.8. Civil engineer
- 4.3.11. National/ International Organization
 - 4.3.11.1. ICOMOS: International Council on Monuments and Sites
 - 4.3.11.1.1. ICIP: International committee on Interpretation and Presentation of Cultural Heritage Sites
 - 4.3.11.1.2. ICORP: International committee on Risk Preparedness
 - 4.3.11.1.3. ISCARSAH: International committee on Analysis and Restoration of Structures of Architectural Heritage
 - 4.3.11.1.4. ICAHM: International committee on Archaeological Heritage Management
 - 4.3.11.1.5. ISCLL: International committee on Cultural Landscapes
 - 4.3.11.1.6. CIIC: International committee on Cultural Routes
 - 4.3.11.1.7. ICTC: International committee on Cultural Tourism
 - 4.3.11.1.8. ISCEAH: International committee on Earthen Architectural Heritage
 - 4.3.11.1.9. ISCEC: International committee on Economics of Conservation
 - 4.3.11.1.10. ISCES: International committee on Energy and sustainability
 - 4.3.11.1.11. IcoFort: International committee on Fortifications and Military Heritage
 - 4.3.11.1.12. CIPA: International committee on Heritage Documentation
 - 4.3.11.1.13. CIVVIH: International committee on Historic Cities, Towns and Villages
 - 4.3.11.1.14. ICICH: International committee on Intangible Cultural Heritage

- 4.3.11.1.15. ICLAFI: International committee on Legal, Administrative and Financial Issues
- 4.3.11.1.16. PRERICO : International committee on Places of Religion and Ritual
- 4.3.11.1.17. IPHC: International Polar Heritage Committee
- 4.3.11.1.18. CAR: International committee on Rock Art
- 4.3.11.1.19. ISCSBH: International committee on Shared Built Heritage
- 4.3.11.1.20. ISCV: International committee on Stained Glass
- 4.3.11.1.21. ISCS: International committee on Stone
- 4.3.11.1.22. Theophilos: International committee on Theory and Philosophy of Conservation and Restoration
- 4.3.11.1.23. CIF: International committee on Training
- 4.3.11.1.24. ICUCH: International committee on Underwater Cultural Heritage
- 4.3.11.1.25. CIAV: International committee on Vernacular Architecture
- 4.3.11.1.26. IIWC: International committee on Wood
- 4.3.11.1.27. ISC20C: International committee on 20th Century Heritage
- 4.3.11.1.28. ISCIH: International committee on Industrial Heritage
- 4.3.11.1.29. ISWater: International committee on Water and Heritage
- 4.3.11.2. ICCROM: International Centre for the Study of the Preservation and Restoration of Cultural Property
- 4.3.11.3. UNESCO: United Nations Educational, Scientific and Cultural Organization
- 4.3.11.4. Local NGO's
- 4.3.11.5. IFLA: International Federation of Library Associations and Institutions
- 4.3.11.6. ICOM: International committee of Museums
- 4.3.11.7. IIC: International Institute for Conservation
- 4.3.11.8. ICON (Institute of Conservation (United Kingdom)), AIC (American Institute for Conservation), and CCI (Canadian Conservation Institute)

4.4. IMPLEMENTATION

- 4.4.1. Environmental concerns
- 4.4.2. Monitoring the Inception Plans
 - 4.4.2.1. Physical works
 - 4.4.2.2. Financial Processes
- 4.4.3. Local Community Integration
 - 4.4.3.1. Training / Capacity Building
 - 4.4.3.2. Key goal setting /post work stakeholder meetings
- 4.4.4. Integration to Government and non-governmental structures
- 4.4.5. Reporting to Funding bodies

4.5. POST- RECONSTRUCTION

- 4.5.1. Feedback
 - 4.5.1.1. Community
 - 4.5.1.2. Presentation to Professional Bodies for lessons learnt, how to improve the process next time eg:
 - 4.5.1.2.1. Exhibition/ conference
 - 4.5.1.2.2. Posters
 - 4.5.1.2.3. Conference Paper
 - 4.5.1.3. Research and publication
- 4.5.2. Reassessment/ Post Documentation.
 - 4.5.2.1. Update official documentation with new statement of significance
 - 4.5.2.2. Condition report
 - 4.5.2.2.1. Post-reconstruction
 - 4.5.2.2.2. Post-reintegration into community use