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Conservation and Valorisation of Architectural and Urban Heritage

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Foreword

This document is a handout of the subject “Conservation and Valorization of Architectural and Urban Heritage” (UEF 3.2), intended for students of the second year Master in Architecture.

The educational objective of this handout is to provide students with educational support strengthening their knowledge of heritage, and more specifically built heritage. Thus and as stipulated in the harmonized Master in Architecture training offer, in force since the 2018/2019 academic year, the objective of this educational tool is the acquisition of the information necessary for the development of coherent knowledge in the theme of “Architectural and Urban Built Heritage”.

The handout is written in a clear and relatively simple style so that graduate students can easily assimilate all the information covered. The aim was to produce a concise synthesis, drawing on both reference works and current sources, most of which are online documents. It is therefore a question of facilitating understanding based on ancient sources already known, while differentiating from theoretical manuals addressing architectural and urban heritage, in the most classic sense of the term. In addition, this work offers a synthesized approach to heritage and more specifically to its conceptualization, categorization, regulation, as well as interventions targeting it; taking into account, each time, the ancient and contemporary doctrines which have expressed themselves on the subject.

The handout defines by its structure 4 main parts: the first part which is the conceptualization of heritage and includes 2 chapters relating to the construction of the concept and the system of values which defines it; the second part which is the categorization of heritage and also includes two chapters on the different forms of built heritage, giving particular attention to urban heritage; the third part embodies the regulatory aspect, international initially, then national; the fourth part contains 3 chapters devoted exclusively to interventions on heritage, in order to prepare students for their end-of-studies projects. A final chapter establishes the link between heritage and sustainable development by converging their principles. Finally, the document includes a certain number of explanatory diagrams, to help better visualize the information, and thus break down the complexity of the concept of heritage.

Contents

Foreword	1
Contents.....	2
Introduction	4
Chapter 1: General information on heritage.....	5
Definition of the concept.....	5
History of the concept	5
Evolution of the concept.....	5
Dangers threatening built heritage.....	6
Heritage in collective memory	6
Chapter 2: The heritage process	6
The interest of heritage.....	6
The stages of heritage creation.....	7
Classification according to law no. 98-04	7
Chapter 3: The notion of value in heritage	8
Values according to Riegl.....	8
Contemporary values of built heritage	9
Chapter 4: Categorization of heritage.....	9
Categories according to law no. 98-04	10
Categories according to UNESCO	10
Forms of built heritage	10
Chapter 5: Urban heritage	11
Definition of the concept.....	11
Recognition of urban heritage	11
The problem of urban heritage	11
The urban facade and heritage.....	12
Chapter 6: Heritage charters.....	12
The Athens Charter (1931).....	12
Venice Charter (1964)	13
Convention for the Protection of World Heritage (1972)	13
Grenada Charter (1987).....	13
The Amsterdam Declaration (1982).....	13
The Washington Charter (1987)	13
The Florence Charter (1981)	14
Chapter 7: Heritage policies and tools in Algeria.....	14
Forms of built heritage before independence	14

The notion of protection after independence	14
The construction of a heritage policy with law n°98-04	14
Chapter 8: Interventions on heritage	16
Protective measures: Conservation, safeguarding, preservation	16
Restorative actions: Restitution, rehabilitation, restoration.....	16
Chapter 9: Catering: evolution of practices	17
Definition of the concept.....	17
Violet-le-Duc’s restoration theory.....	17
Ruskin's Restoration Theory	17
Restoration and current doctrine	18
Restoration case study	19
Chapter 10: The reconversion of heritage	20
Definition of the concept.....	20
The evolution of the concept of retraining	20
The benefit of heritage reconversion.....	21
The limits of heritage reconversion.....	21
Case study on retraining	21
Chapter 11: Heritage and sustainable development.....	23
The link between heritage and sustainable development	23
Heritage and the 3 pillars of sustainable development	23
The historic urban landscape and sustainable urban development	24
References	25

Introduction

In these different forms and names, architectural and urban heritage has always been debated regarding its management. Indeed, the multiplication of forms that this inheritance can take has significantly complicated the approaches, interventions, and procedures of protection and valorization, in order to be able to transmit to future generations goods inherited from previous generations. To use a formula cited by several authors, heritage is an “inheritance without a will”, which raises the question of its future. We therefore find ourselves faced with a property for which we have no instructions regarding its care, but at the same time for which we must have responsibility.

Architectural and urban heritage is positioned in the category of goods created by man. Which makes the temporal dimension, whether chronological or historical, fundamental to the appreciation of this property, unlike, for example, natural heritage which does not obey this dimension. Indeed, the temporal dimension makes built heritage not only a cultural source of local identity, but, above all, a notion essential to the definition and survival of any civilization. It is therefore a heritage of the past which must be protected in the present with a future perspective as a mark of cultural wealth. Thus, concepts such as history, memory, culture, civilization are inseparable from the notion of heritage. Indeed, beyond economic, tourist, social and political interests, heritage makes it possible to materialize the major cultural issues of a nation, in order to produce a modernity rooted in tradition. It is neither a return to a sterile pastism, nor a soulless modernization, but a harmonious balance between modernity and tradition. Thus, the architectural and urban heritage constitutes a set of contributions which remain considerable to the cultural identity of a nation.

To this end, the search for a deep understanding of this notion is not limited to a simple delimitation of the theoretical field, but to associations of ideas, concepts, and notions, leading to the construction and perpetual reconstruction of a constantly evolving task. This will open the debate to challenges, even challenges, which allow architectural and urban heritage to develop without freezing, and to conserve it without altering it. This balance is one of the rare universal rules which will allow its sustainability and effective consideration of its complexity.

Chapter 1: General information on heritage

Definition of the concept

From the Latin *patrimonium* (all property belonging to the father, pater), the notion of heritage is linked, in the various definitions, to inheritance, (a word which is also used to translate it into English) to the tradition which is transmitted from one generation to the next. By extension, this term came to designate the goods of the Church, the goods of the crown then, in the 18th century, goods of national, even universal, significance and value [1].

The main nuance between the notion of inheritance and that of heritage lies in the fact that: inheritance is what we receive from our ancestors; Heritage is what we leave (or pass on) to our children. This is why we talk about genetic heritage, family heritage.

Today, under the double push of growing historicism and above all awareness of the dangers and threats generated by industrialization and/or urbanization, this term has come to designate all the goods inherited from the past., from the most distant to the closest, whether it is: cultural (created by man), or natural [2].

History of the concept

The first measures to protect antiquities were initiated in Italy during the 17th century. Listing eighteen famous painters of the past whose works should not be sold abroad. Over the next century a new outlook on material culture emerged. Institutions such as the museum, the library, the archives will emerge. In the 19th century, the conservation of monuments was recognized as a public necessity.

In 1931, the Athens Charter, for the first time at the international level, defined the importance and principles of the preservation of ancient monuments.

On November 16, 1945 in the constitutive act of UNESCO adopted in London, article 1 stipulates that one of the missions of the international organization is: "to help maintain, advance and disseminate the namely, ensuring the conservation and protection of the universal heritage of books, works of art and other monuments of historical or scientific interest. For the first time, the term heritage is used in an official text.

In 1972, the first convention for the protection of world cultural and natural heritage was adopted by UNESCO. This convention stipulates to rally the states which would be in favor of the prohibition, and the prevention of imports, exports of cultural goods. This document marks an important step in clarifying the definition of World Heritage, identifying its value, and mobilizing all stakeholders concerned, at the national and international level, to contribute to its safeguarding. In 1973, Algeria ratified this convention a year later with Ordinance No. 73-38 of August 25, 1973 ratifying the UNESCO convention on the protection of world, cultural and natural heritage. However, it was not until 1998 that the term heritage was introduced into Algerian legislation, coinciding with Law No. 98-04 of June 15, 1998 relating to the protection of cultural heritage, cultural heritage.

Evolution of the concept

Among cultural goods, an evolution since the end of the 19th century has attributed a historical, aesthetic, scientific value, etc., comparable to that of so-called historical monuments, to a series of constructed objects and spaces which do not lend themselves well to the designation of monument and which we prefer to put under the notion of heritage. According to UNESCO "Cultural and natural heritage is part of the inestimable and irreplaceable assets not only of each nation but of all humanity. The loss, as a result of degradation or disappearance, of any of these eminently precious assets constitutes an impoverishment of the heritage of all the peoples of the world. We can recognize, because of their remarkable qualities, "an exceptional universal value" in certain elements of this heritage which, as such, deserve to be especially protected against the growing dangers that threaten them" [3].

Thus, since its first formalization, the notion of heritage has expanded greatly. But this extension of the notion, which tends to erase the differences between masterpieces and buildings of minor interest, risks leading to the paradox of "all heritage". Indeed, if we stick to a definition of heritage as the common heritage of a group, a testimony of a part of our memory, the entire city falls into this category. Because it is made up of elements

which come to us all from the past and which, in various ways, even minor ones, are testimonies of its history [4].

Dangers threatening built heritage

There are a multitude of factors which contribute to the acceleration of aging, or even to the endangerment of heritage assets [5]:

- Damage and destruction: the climate is undoubtedly the main destroyer of monuments along with man who endangers monuments (wars, vandalism, etc.). Natural disasters (earthquakes, etc.) and atmospheric pollution are also destructive agents.
- Destructive urbanization: Under its action, parts of history disappear or are threatened by uncontrolled urbanization. Monuments have also been lost forever due to irresponsible renovation operations.
- Land and real estate speculation: land speculation endangers heritage in particular. The scarcity and price of land in old centers make them ideal for land speculation.
- Demographic fluctuations: Certain old neighborhoods, little by little abandoned by their inhabitants, have been abandoned to squatters. Other historic centers have experienced over occupation, hastening their disappearance.

Heritage in collective memory

Heritage is not the simple sum of ancient buildings and monuments, but also concerns the symbolic, psychological, identity investment and social interaction aspects through which the heritage itself is perceived by users. It is seen as a common heritage of a community, of a human group. The expression of common heritage which is the most used, and it is to be taken only in its opposition to individual heritage. The novelty of the modern concept is the expansion of rights holders, from the family to an entire society, or even to the entire world with world heritage [6].

Furthermore, heritage appears to constitute the conservation of a local memory. The question then arises of knowing to what extent heritage is an endogenous construction, or developed elsewhere (by authorities and experts foreign to the place).

Chapter 2: The heritage process

Heritage can be defined as the process by which a community recognizes as heritage productions of its culture inherited from past generations or produced by current generations and deemed worthy of being transmitted to future generations. However, although the notion of heritage is associated with the idea of "common good", the construction of this has rarely become consensual, but carried by certain groups in particular, who seek to assert a point of view, a particular interest.

The history and context of the most remarkable heritage objects are most often quite well known; however, some, on the other hand, do not present at first sight any remarkable character as such but they nevertheless constitute testimonies. Thus, the most humble object can bear witness to a history, a way of life, an organization of space or social relationships. As such, and beyond its aesthetic or spectacular character, it becomes worthy of interest [7].

The interest of heritage

The main reason is not to endanger the heritage object and pass it on to future generations. However, patrimonialization must also be done for:

- Social and cultural reasons : Heritage does not only contribute to aesthetic pleasure. It anchors a population in its history and gives meaning to its existence. It is one of the constituent elements of identity and the feeling of belonging.
- Educational reasons : Nothing can replace discourse, demonstrations and in situ activities to teach history, techniques, aesthetics, etc.

– Economic reasons : The fruits of direct valorization are easily identifiable. These are the revenues generated by visiting rights. The indirect benefits are the gains perceived by reception structures, tourism, businesses, etc.

The stages of heritage creation

Heritage creation begins first of all with the selection of the heritage object, according to an argument that best corresponds to its type. It is a matter of locating and identifying the good through a discourse on which to justify one's choice, leading to a modification of its status. Then, in order to be able to maintain and transmit the meaning and value of the property, it is necessary above all to conserve it. In this stage then appears, although implicitly, the idea of wanting to transmit the good to future generations [9].

Exhibiting a heritage object is the most common way to make it known to the general public. This step is essential for the tourist development and subsequently the economic exploitation of the property. It is at this level that heritage plays a role in the country's economy and provides additional value.

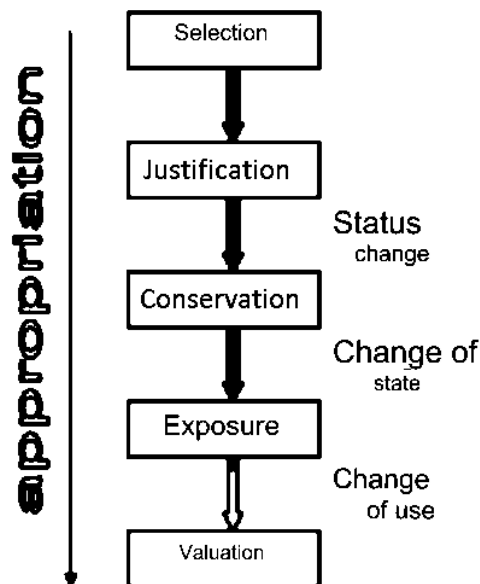


Figure 1 : The stages of heritage creation

Source: DOUMIT L., *The valorization of Lebanese endokarst heritage*, Doctoral thesis in Geography, Beirut, Saint-Joseph University, 2007, p. 35

Classification according to law no. 98-04

Classification is a special treatment of immovable cultural property. This is the institutional form of heritage creation in Algeria.

Classification is defined in Law No. 98-04 as a measure (regime) for the protection of immovable cultural property. It is definitive, unlike the registration on the additional inventory (pending definitive classification) which is provisional. Immovable cultural property registered on the list of the supplementary inventory which is not subject to definitive classification within ten (10) years shall be removed from this list.

Submission to classification is made by order of the Minister responsible for culture after advice from the National Commission for Cultural Property, on its own initiative or from any person with an interest.

The classification order extends to a protection zone which consists of a relationship of visibility between the historic monument and these surroundings. The field of visibility whose distance is set at a minimum of two hundred (200) meters.

After the opening of a classification proceeding, all the effects of the classification apply automatically, not exceeding a period of two (2) years. Prior authorization from the services of the ministry responsible for culture would therefore be required for:

- Conservation, restoration, rehabilitation, addition, and town planning work;
 - Infrastructure works such as the installation of electrical and telephone networks, underground overhead networks, gas pipes, drinking water and sanitation;
- Deforestation and reforestation work;
- Any installation and installation of advertising signs;
- Division, sharing or subdivision.

The possession of classified heritage not only creates rights, but also duties. Indeed, all work, whatever its nature, on historic monuments classified or proposed for classification is carried out under the technical control of the services of the ministry responsible for culture. This is one of the reasons why some owners of historic buildings are reluctant (or even suspicious) of any form of classification. They are well aware that this recognition limits their property rights.

Chapter 3: The notion of value in heritage

Values according to Riegl

A work can include one or more values that will identify it as heritage. This value system was theorized for the first time in 1903 by the art historian ALOÏS RIEGL [9] in his work “The Modern Cult of Monuments”. In this work, he proposes a series of essential values for heritage assessment. They are structured as follows:

Remembrance Values (Erinnerungswerte): the capacity of a monument to evoke, inform or recall. Linked to the past, remembrance values involve memory, going from the most recent to the oldest (seniority value, historical value, intentional remembrance value):

— Age value (Alterswert): Here, we do not consider the monument scientifically, but the emotion aroused by this material presentation of times past. And even if all assets can take on an age value over time, the age value excludes any modification and recommends non-intervention.

— Historical value (historische Wert): The monument or urban ensemble can manifest a period in the history of a country or world history, from an artistic or theoretical point of view. If the monument belonged to a notable personality of his time or having been the subject of a place, fact or event, it acquires historical value.

— Intentional remembrance value (gewollte Erinnerungswert): A monument can contribute to recalling an event, a character.

Contemporary Values (Gegenwartswerte): Riegl's major contribution is to have reconciled the monument with its "present". Unlike most values of remembrance, the values of Contemporaneity did not wait for the modern era to develop; they have always been the reason for almost all human achievement. They are divided into two: Art value and Use value.

— Art value (Kunstwert): It corresponds to the aesthetic value of a monument or urban ensemble independently of any scientific reference.

Novelty value (Neuheitswert): The monument must be freed from traces of aging. Its restoration must be complete, both in terms of its shape and its colors.

Relative art value (relative Kunstwert): In line with modern artistic desire.

— Use value (Gebrauchswert): the practical use of the monument can take several forms: the effective occupation of the place, its economic profitability, etc.

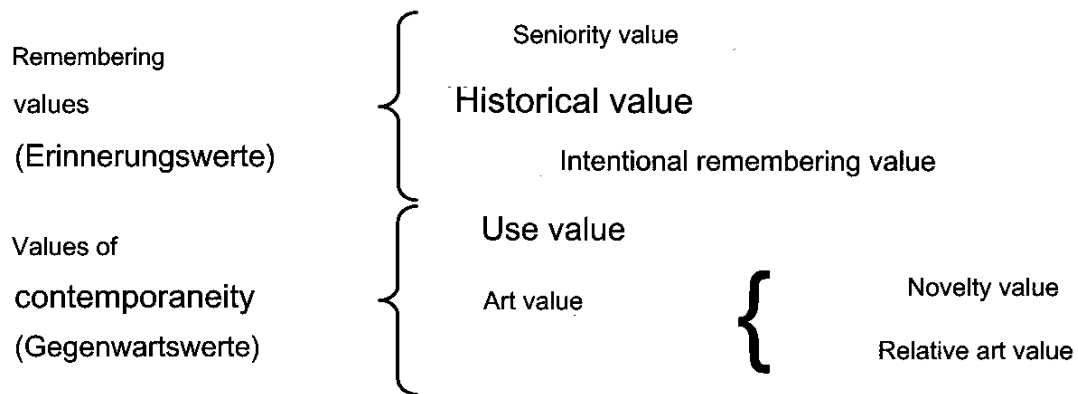


Figure 2 : Heritage values according to Riegl

Source: TRICAUD P.-M., *Conservation and transformation of living heritage: Study of the conditions for preserving the values of evolving heritage*, Doctoral thesis in Spatial Planning, Paris, University of Paris-Est, 2010, p. 20.

The paradox here lies in the fact that these values are relative and likely to change depending on time (epochs) of the place and individuals. This is the case of “relative art value” which is not only subjective, but also subject to the perception of the work. Furthermore, there is a clear distinction between values with an emotional appreciation (hot values) and values with a rational approach (cold values). This is the case in the values of contemporaneity, between art value and use value.

Furthermore, the value of seniority must compromise on the value of use, provided that physical resistance is optimal: an old mosque still in operation must obviously be able to shelter the faithful without danger. The value of seniority must also make compromises to the value of intentional remembrance, because the latter requires the complete erasure of all traces of degradation, just as it requires the longevity of the heritage asset.

Contemporary values of built heritage

Although Riegl's values are among the most advanced for the definition and classification of heritage assets, the evolution of the notion of heritage required the taking into account of new values which complemented those of Riegl. They were defined by TRICAUD [10] as follows:

— Rarity value: This is the only value that is not linked to the specific qualities of the object. It is based on the comparison of the object with others of the same nature. This comparison defines the rarity of the object or its exceptional character.

— Ecological value: This is the one that unleashes the most passions today. It designates the study of the natural environment, whether living or mineral.

— Identity value: it concerns society's links with the good. It can encompass the following elements: religion, symbolism, politics, patriotism and nationalism.

— Economic value: all goods are subject to an economic value, according to the law of supply and demand, itself linked to utility and scarcity. Economic value is one of the most objectively quantifiable values (in monetary units).

Chapter 4: Categorization of heritage

In heritage, we often distinguish between tangible (tangible) and intangible (intangible), real estate and movable heritage.

Real estate is attached to a place and cannot be separated from it without disappearing, while movable heritage can be relocated, even if it can initially be rooted in a place. The distinction between tangible and

intangible (or tangible and intangible) heritage is more subtle. Certainly, the adjective tangible evokes touch, which we can see.

Categories according to law no. 98-04

In Algeria and according to the provisions of Law No. 98-04 of June 15, 1998 relating to the protection of cultural heritage, cultural heritage consists, according to article 3, of:

- 1 - immovable cultural property (material)
- 2 - movable (material) cultural property
- 3 - intangible cultural goods

More specifically, according to Article 8, immovable cultural property includes:

- historic monuments (article 17) are defined as any isolated or grouped architectural creation which bears witness to a given civilization, a significant evolution and a historical event.
- Archaeological sites (article 28): are defined as built or unbuilt spaces which have no active function and which bear witness to the actions of man or the combined actions of man and nature, including the associated subsoils which have historical, archaeological, religious, artistic and scientific value; ethnological or anthropological.
- Urban or rural complexes (article 41): Are erected as protected sectors, urban or rural real estate complexes such as kasbahs, medinas, Ksour, villages and traditional towns characterized by their predominance of habitat areas, and which, by their homogeneity and their historical and aesthetic unity, present a historical, architectural, artistic or traditional interest such as to justify their protection, restoration, rehabilitation and development.

Categories according to UNESCO

According to the convention adopted by UNESCO on November 16, 1972 concerning the protection of world cultural and natural heritage, cultural heritage is as follows:

- Monuments: architectural works that have value from the point of view of history, art or science.
- Sets: groups of isolated or joined constructions, which due to their architecture, their unity, or their integration into the landscape, have value from the point of view of history, art or science.
- Sites: works of man or combined works of man and nature, remarkable for their historical, archaeological, artistic, scientific, social or technical interest.

Forms of built heritage

The notion of heritage, long reserved for monumental heritage, has gradually been extended to buildings of all categories and from all periods. Indeed, with the recent multiplication of heritage forms, the field of built heritage is expanding and diversifying more and more to encompass different forms. We can cite:

- Religious heritage: often of great artistic value, it includes: mosques, churches, synagogues, temples, etc.
- Military heritage: forts and fortifications, towers, walls, etc.
- Non-religious or civil (non-military) heritage: palaces, stations, cinemas, hotels, etc.
- Industrial heritage: born in Great Britain in the 1940s, the term industrial heritage evokes disused industrial heritage: factories, workshops, warehouses, etc.
- Archaeological heritage: whether from ancient or medieval periods, it also includes buried or partially unearthed sites.
- Rural heritage: opposed to urban heritage, it is generally located outside urban areas and can include vernacular, religious, landscape heritage, etc.

— Urban heritage: opposed to monumental heritage, it is defined by the assembly of several constructions: old neighborhoods, historic centers, surroundings of monuments, old fabrics, etc.

Chapter 5: Urban heritage

Definition of the concept

Urban heritage tends to generally encompass all highly structured urban fabrics, whether traditional, pre-industrial or 19th century.

While monumental heritage is singular, urban heritage is plural. It relies on the greatest number with scheduling, alignments, sometimes ruptures.

Furthermore, unlike monumental heritage, urban heritage is formed from a sedimentation of several formal elements (volumes, buildings, streets, squares, urban fabrics, sequences, systems of spaces), and which gives the urban fabric unity and/or homogeneity.

Recognition of urban heritage

The recognition of urban heritage was carried out in three stages [11]:

— First of all, from the 1840s, Ruskin rebelled against the destruction wrought, under the impact of industrial development, in the traditional fabrics of European cities. According to him, domestic architecture guarantees a local, national and human identity. He does not admit the transformation of the European city

— Then, Camillo Sitte, sensitive to the imperative mutation of traditional spaces, conceives the city and old neighborhoods as groups whose use is no longer relevant. Nevertheless, he sees historical figures worthy of interest. His study of ancient fabrics is essentially motivated by the hope of discovering rules for the aesthetic organization of space, transposable to the creations of contemporary town planning. Sitte's own objective was not the conservation of traditional spaces. However, his analyzes are at the origin of museum conservation of historic cities.

— In his major book from 1931 “Urban Planning Faced with Ancient Cities”, GIOVANNONI [12] assimilates the two previous approaches while going beyond them. It replaces the concept of domestic architecture with that of minor architecture, making the historic city a figure having both use and museum value, irreducible to the sum of its parts. He thus proposes for the first time the notion of urban heritage. He also advocates the preservation of the surroundings of the monuments in the same way as the monuments themselves so as not to distort their environment. He develops a theory that reintroduces ancient fabrics into contemporary life by integrating them into urban master plans and reserving them for uses adapted to their specific morphology. Giovannoni was also the first to emphasize the social value of ancient urban heritage. Since then, these ideas have been taken up and applied in Italy, notably by the city of Bologna.

— It was only in 1960 with the Venice Charter and more particularly in 1972 during the 17th session of the general conference of UNESCO held in Paris, that the first convention concerning the protection of cultural and natural heritage saw the day and that the field of heritage has expanded to include architectural, urban and natural complexes and sites.

The problem of urban heritage

The dangers that can threaten the survival of urban heritage are not only assessed in terms of physical degradation. They must be understood in relation to urbanization processes and socioeconomic mechanisms which have produced a reduction in the functional role and sometimes a loss of cultural significance of the historic city. An urban fabric cannot therefore be conceived as a monument in itself. The multiplicity of stakeholders and actors acting on this fabric makes the conservation task much more complex. This is well illustrated in the work of a conference on architectural and urban heritage: “We know how to conserve monumental heritage: there is an administration, circuits, qualified architects and even credits. But how to preserve urban heritage? » [13]

Thus, the safeguarding of urban heritage cannot consist only of interventions that relate to architectural characteristics (conservation; restoration). It is done through a process where policies are put in place, by means of direct actions, regulatory measures and various incentives, to guide the dynamics of transformation towards respecting and maintaining the identity characteristics of the historic city as a whole.

The urban facade and heritage

GORDON CULLEN [14] defines the urban facade as a juxtaposition of individual facades overlooking a street, or a public space in general. One of the differences between an individual facade or an urban facade is that the former is often completed because its aim is a finished form which meets the needs that the building must satisfy. The second is inherently unfinished, since it must always allow for a certain evolution.

Continuity in an urban facade is understood as a partial and linear unity. It opposes the discontinuity of an interrupted or even isolated architecture. The interest of the urban facade lies in its harmony. Gathering buildings together, they can give a visual pleasure that none can give separately. FRANCIS TIBBALDS [15] represents this image as a choral song: “the majority simply need to be heard as one member, joining in chorus with the rest. A few buildings can, legitimately, be soloists, but if all the buildings shout for attention, the result is likely to be discordant chaos.”

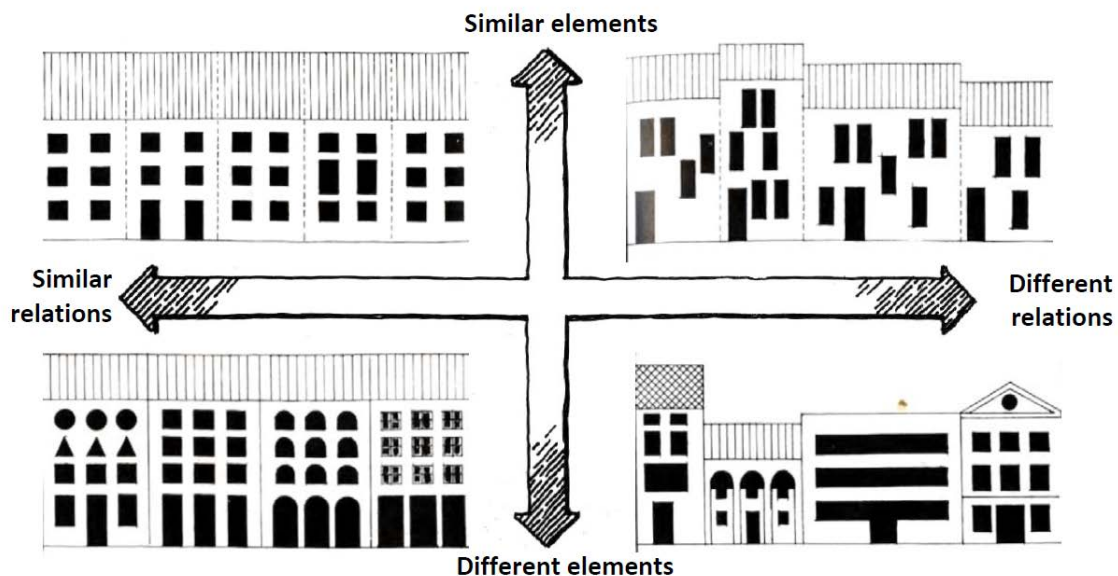


Figure 3 : The four main possibilities in an urban facade

Source: KASMI A., Urban heritage between conservation and renewal: Genesis, mutation and sustainability of the landscape of the medina of Tlemcen, Doctoral thesis in Architecture, Tlemcen, Aboubakr Belkaïd University, 2017, p. 107.

Chapter 6: Heritage charters

Two global organizations are working to protect and enhance historic monuments and sites: the United Nations Scientific and Cultural Organization (UNESCO); and the International Council on Monuments and Sites (ICOMOS). The results of consultations and reflections of these organizations made it possible to put in place charters capable of being adapted to territorial specificities, including the most important:

The Athens Charter (1931)

It was the first international congress of architects and technicians of historic monuments. The resolutions that were adopted during this congress are the following [16]:

Maintain the occupation of monuments which ensures the continuity of their life while devoting them to uses which respect their historical or artistic character.

If restoration appears essential, respect the historical and artistic work of the past, without proscribing the style of any period. Restoration projects must be subject to informed criticism to avoid errors leading to the loss of the character and historical values of the monuments.

Excavated archaeological sites not subject to immediate restoration should be reburied to ensure their protection.

Modern techniques and materials can be used for restoration work.

Historic sites must be protected by a strict security system. The protection of the neighborhood of historic sites should be the subject of particular attention.

Venice Charter (1964)

It is the international charter on the conservation and restoration of monuments and sites, adopted by architects and technicians of historic monuments during their second congress, then adopted the following year by ICOMOS.

The Venice Charter establishes the conservation and restoration of monuments as a discipline that calls on all the sciences.

The Venice Charter focuses primarily on the authenticity of materials. This is despite the fact that at the time the Charter was written, it was already widely recognized that non-traditional methods were at the root of all the great bad restorations.

It stipulates in its article 12: "The elements intended to replace the missing parts must integrate harmoniously into the whole, while distinguishing themselves from the original parts, so that the restoration does not falsify the document of art and history ". In reality, this desire to make a clear distinction between the original parts and the restored parts contributes to reducing the harmony of the restored buildings.

Convention for the Protection of World Heritage (1972)

This Convention adopted by UNESCO on November 16, 1972 contains the essential milestones of the notion of heritage. It extends heritage protection to natural sites. It also addresses the problem of illegal import and export of cultural property.

Grenada Charter (1987)

Even if these texts remain cautious, they recommend solutions other than that of "architectural mimicry". Certainly they refer to the notion, essential but difficult to define, of "harmony of the whole", but it is important to note that we are not content with tolerating contemporary incursions into the heritage ensemble. We see them as a potential enrichment of it.

The Amsterdam Declaration (1982)

This charter introduces in article 3 the notion of cultural property: "architectural heritage is spiritual capital, cultural capital and economic and social capital with irreplaceable values"

The notion is therefore evolving in the direction of a cultural good representing an economic good. This anthropological approach to the notion of heritage has made it possible to give it a new dimension.

The Washington Charter (1987)

The international charter for the preservation of historic towns (1987) starts from the principles of participatory democracy to advocate the need to integrate the local population into the decisionmaking process.

Written more than twenty years after the Venice Charter, it respects the same principles as the first, but goes much further. We can read in article 10: "any addition must respect the existing spatial organization [...] The

introduction of contemporary elements, provided that they do not harm the harmony of the whole, can contribute to its enrichment” [17].

The Florence Charter (1981)

Established by the international committee for historic gardens ICOMOS-IFLA (Federation of Landscape Architects Advisory Committee), the Florence Charter was written with the aim of “protecting historic gardens”, with a view to complementing the Venice Charter in this particular area. It states in article 14 that: “The historic garden must be preserved in an appropriate environment. Any modification of the physical environment endangering the ecological balance must be prescribed. » [18]

Chapter 7: Heritage policies and tools in Algeria

Forms of built heritage before independence

During the Middle Ages, for the preservation and conservation of heritage, measures were taken mainly by the “waqf” known more commonly as “habous” in North Africa. But from the colonial period, cultural heritage has been administered by the Ministry of the Interior through the Directorate of Fine Arts, Monuments and Historic Sites. Among the texts relating to this legislation [19]

- The decree of September 14, 1925 concerning historical monuments in Algeria, modified by decrees of March 3, 1938 and June 14, 1947 and the law of November 21, 1954.
- The decree of May 2, 1930 relating to natural monuments and sites of artistic, historical, scientific, legendary and picturesque character.
- The decree of February 9, 1942 extending to Algeria the law of September 27, 1941, confirmed by the order of September 13, 1945 on excavations concerning prehistory, history, art and archaeology.
- The decree of April 26, 1949 amended and supplemented creating in Algeria territorial districts for the surveillance of archaeological and prehistoric deposits.

The notion of protection after independence

After independence, Ordinance No. 67-281 of December 20, 1967 relating to excavations and the protection of historical and natural sites and monuments marked the first desire to preserve the national material heritage. This order included the broad outlines of the old texts left by the period of French colonization, as well as the classification list, which was made into 5 categories of monument: Megalithic, Prehistoric, Antique, Muslim, Miscellaneous.

In 1970, culture saw the appearance of a Ministry dedicated to it, notably through Decree No. 75-31 of January 22, 1975 organizing the central administration of the Ministry of Information and Culture. This period is marked by the creation of the Mzab studies and restoration workshop in 1970 by André Ravéau.

Decree 83-684 of November 26, 1983 relating to the establishment of the legal anchoring and the conditions of intervention on the existing fabric which defined four operations within the framework of the reconquest of abandoned urban fabrics as well as to slow down the evolution of the built environment on virgin sites.

The beginning of the 1990s, Executive Decree No. 91-177 of May 28, 1991, establishing the procedures for developing and approving the PDAU as well as Executive Decree No. 91-178 of May 28, 1991, establishing the procedures for elaboration and approval of the POS, are confronted head-on with the problem of historic centers.

The construction of a heritage policy with law n°98-04

Law No. 98-04 of June 15, 1998 relating to the protection of cultural heritage marks the beginning of the design of a real heritage policy.

The major element of this law is the appearance of the notion of “intangible heritage”, in addition to the “field of visibility”, “protection zone”, and “the perimeter of the protected sector”. It refined the notions relating to the protection of heritage, in particular that of the “field of visibility” which existed in Ordinance 67-281. Paradoxically, the protection of the surrounding areas which was a key concept in 1967 is almost non-existent in 1998. Furthermore, although this law establishes an executive plan through the creation of specialized bodies, it was only able to produce its first effects with the publication of its implementing texts occurring subsequently.

In 2003, Executive Decree No. 03-323 of October 5, 2003 establishing the terms of establishment of the protection and development plan for archaeological sites and their PPMVSA protection zone sets the general rules and easements applicable to the archaeological site and its protection zone, in compliance with the provisions of the PDAU. Also, Executive Decree No. 03324 of October 5, 2003 relating to the modalities for establishing the Permanent Plan for the Protection and Development of Protected Sectors stipulates that always in compliance with the provisions of the PDAU, the PPSMVSS sets, for the sets urban or rural real estate erected in protected areas, the general rules and land use easements which must include the indication of buildings which must not be subject to demolition or modification. It also sets the architectural conditions according to which the conservation of buildings and the urban setting is ensured. The PPSMVSS enacts the protection measures relating to immovable cultural property registered in the supplementary inventory, awaiting classification or classified, located in the protected sector.

In 2005, several orders were defined regarding project management of protected real estate cultural property.

In 2007, the OGEBC (National Office for the Management and Exploitation of Protected Cultural Property) was born following executive decree No. 05-488 of December 22, 2005, and through the transformation of the National Agency for Archeology and Protection of Historic Sites and Monuments, created by Decree No. 87-10 of January 6, 1987.

In Algeria, since 2003, 390 historical sites and monuments have been classified as “national heritage”.

Chapter 8: Interventions on heritage

Interventions on heritage have never been based on unanimous reasons. Each reason has produced its approach. From these differences arose divergences in the interpretation of terminology, and hence in the degree of intervention adopted. Traces of this divergence are visible through key declarations relating to heritage.

However, we usually speak of the notion of conservation-restoration to embody interventions specific to heritage. This notion is defined as: measures and actions aimed at treating cultural heritage, while respecting its heritage interest, while guaranteeing its accessibility to present and future generations [20]. However, the notion of conservation-restoration brings together two different approaches: conservation which is a protective measure which does not imply direct intervention on the work, unlike restoration which is a restorative action. Although both oppose the vagaries of time, the two approaches distinguish protective measures (Conservation, safeguarding, preservation) from restorative actions (Restitution, rehabilitation, restoration).

Protective measures: Conservation, safeguarding, preservation

What must be transmitted must first be preserved. There is therefore no heritage without the intention of preserving it, at least for a time. The words conservation, protection and preservation are often used interchangeably in relation to heritage, but they have different meanings: Preservation implies maintaining its existing state and preventing any deterioration, while conservation implies change and improvement, all by conserving a whole part of the heritage [21].

- Preservation: Set of preliminary measures aimed at protecting a site, a monument or a construction from a specific or possible harm [22].

- Conservation (monument): Set of doctrines, techniques and material means suitable for perpetuating the existence of monuments, with a view to maintaining them materially in their original architectural arrangements [23]. Conservation includes preventive conservation, curative conservation [24]:

Preventive conservation: Measures and actions aimed at avoiding or limiting future degradation, deterioration and loss and, consequently, any invasive intervention.

Curative conservation: Actions undertaken directly on a property to stop deterioration and/or limit degradation.

Restorative actions: Restitution, rehabilitation, restoration

When the action of time alters the work, the measures are no longer reduced to a continuous action as in the interview, but discontinuous. It is then that all the terms appear in “re-”: return to a previous state, even to an original state: restitution, reconstitution, renovation, reconstruction, restoration, rehabilitation, reconversion, reconquest...

Restitution mainly belongs to the field of archeology and applies to research rather than a project. It is presented as a document which gives the true original state of a missing or altered object, from reliable sources. This is unlike reconstitution which is an operational act, which aims to restore existence to a real object.

Rehabilitation and reconquest are widely used in urban heritage, but in a figurative sense: originally, to rehabilitate is to reconquer a property.

The term restoration is the most complex. Restoration aims to restore to an object its quality, its essence, its original spirit (we will devote an entire chapter to restoration); as for reconstruction, it is more categorical.

According to Algerian legislation, these concepts are defined as follows [25]:

- Urban renovation: any physical operation which, without modifying the main character of a district, constitutes a profound intervention on the existing urban fabric which may involve the destruction of dilapidated buildings and, where appropriate, reconstruction, on the same site, new buildings;

- Rehabilitation: any operation which consists of intervention on a building or a group of buildings with a view to restoring their initial aspects and improving the comfort and use of operating equipment;

– Restructuring: it can be total or partial, it concerns both viability networks and buildings or groups of buildings.

Chapter 9: Catering: evolution of practices

Definition of the concept

The concept of restoration has continued to change meaning since its appearance:

From the 12th to the 16th century, the most common meaning of the term restoration would be restoration, repair, and even reconstruction.

From the 16th century, restoration meant repairing with a view to restoring the original state of an ancient work of art.

It was in the 19th century that the problem of restoration was raised for the first time in its scope, through the confrontation of two camps: interventionists and non-interventionists, those who advocate integral restoration (partisans of the restoration of original purity) and those who advocate minimal intervention (partisans of the status quo) [26].

Viollet-le-Duc's restoration theory

Supporters of complete restoration, including Eugène Viollet-le-Duc, advocated the restitution of ruined parts of ancient buildings. This attitude was followed by many other French architects who opted for the “completion” of architectural works and gave birth to what would later be known as “stylistic restoration” in its most radical version [27]. With this in mind, Viollet-le-Duc finalized the restoration as follows: “The word and the thing are modern. Restoring a building does not mean maintaining, repairing or remaking it, it is restoring it to a complete state which may never have existed at a given time. » [28]

To defend his particular definition of restoration, Viollet-le-Duc highlights the fact that in France, we were still unaware of “the culture of maintenance”. Faced with the dilapidation of ancient monuments, what he asks of art and archeology is, according to him, rational and palliative: a restoration capable of inspiring contemporary architecture.

Ruskin's Restoration Theory

The “infidelities” committed to the detriment of the authenticity of numerous monuments, into which Viollet-le-Duc in France and Gilbert Scott in England fall, provoke reactions and calls for caution.

In the 19th century, John Ruskin and William Morris were proponents of the noninterventionist attitude, (later called the *Anti-Restoration Movement*). According to them, historical monuments are a heritage of past generations over which we have no rights and which we must transmit to future generations without altering their authenticity through any intervention whatsoever.

For RUSKIN [29]: “restoration is the worst form of destruction that a monument can undergo”. Thus, in condemning restoration, Ruskin indicates the path of maintenance and conservation as far preferable to that of stylistic restoration, even if this implies letting a monument die, rather than distorting it with false additions. He also recommends that maintenance and repair operations remain invisible. These are the marks of time, and are an inseparable part of buildings.

The intermediate synthesis of Boito then Giovannoni

CAMILLO BOITO [30] offers a synthesis of the two English and French visions:

Advocating like Ruskin and Morris respect for the authenticity of historic buildings, he further proposed that the restored parts should not be confused with the original work. They must remain perceptible.

He agreed with Viollet-le-Duc when the latter established the legitimacy of the restoration as the basis. However, unlike him, he proposed a hierarchy of restoration operations, from the least interventionist to the most interventionist (maintenance, then consolidation, discreet repairs, finally, when it proves essential, the reconstitution of certain vital parts to understanding the building).

In his work *Conserve or Restore* (1893), Camillo Boito sees the monument as a stratification of contributions from different periods which must all be respected. The directives formulated by Boito were integrated into the Italian law of 1909, and inspired the Venice Charter.

Boito's philological approach would develop into what is called scientific restoration. Gustavo Giovannoni will become the main architect of the "scientific" position in the restoration. His thesis rejects any tendency towards interpretation in matters of style, which would result in a falsified restoration. Only a deep knowledge of the work through historical and artistic documents can lead to a restoration project in its authentic, historical and scientific values.

Types of restorations according to Camillo Boito

CAMILLO BOITO [31] proposed three types of restoration depending on the style and age of the buildings concerned:

— Archaeological restoration: This type of restoration is intended for monuments of Antiquity. It is primarily concerned with scientific accuracy (in the event of reconstruction). It only considers mass and volume (also called volumetric restoration), leaving a certain freedom for the treatment of surfaces and their ornamentation.

— Picturesque restoration: used for monuments from the Middle Ages, and more particularly Gothic monuments, it is a restoration which focuses its main effort on the skeleton of the building (also called structural restoration), and neglects the statues and decorations to their dilapidation.

— Architectural restoration: It concerns monuments from the Renaissance and what we call the modern era (from 1492 to 1792). In this case, Boito accommodates replacements of damaged parts. It is a restoration which takes into account the buildings in their entirety.

Restoration and current doctrine

The debate on restoration will gradually be normalized by a series of international charters, which will lead to the definition and regulation of restoration work as we currently understand it.

First of all, it is about emphasizing the importance of historical documentation as a basis for any restoration. It is in this context that the Venice Charter (1964) defines, in its new article, the term restoration by insisting on certainty in the documentation before any intervention: "Restoration is an operation which must retain an exceptional character. Its aim is to preserve and reveal the aesthetic and historical values of the monument and is based on respect for the ancient substance and authentic documents. It stops where the hypothesis begins, on the level of conjectural reconstructions, any additional work recognized as essential for aesthetic or technical reasons falls within the scope of architectural composition and will bear the mark of our time. The restoration will always be preceded and accompanied by an archaeological and historical study of the monument. »

According to the Burra charter [32] also, a restoration can only be possible if there is a sufficiently rich background of documents testifying to a primary state: "Restoration consists of bringing back the existing material of a place or a heritage asset, to a known previous state by removing additions or reassembling existing elements deposited, without introducing new material.

On this question of the complete reconstruction of destroyed monuments, the charters of Venice (1964) and Krakow (2000) formally prohibit it on the basis of scientific and aesthetic arguments. Thus, according to article 15 of the Venice Charter: "Any reconstruction work must however be excluded a priori, only anastylosis can be considered, that is to say the recomposition of existing but dismembered parts. The integration elements will always be recognizable and will represent the minimum necessary to ensure the conservation conditions of the monument and restore the continuity of its forms. Also, according to Article 4 of the Krakow Charter: "The reconstruction of entire parts must be avoided. The reconstruction of limited parts having architectural significance may be accepted, exceptionally, provided it is based on precise and indisputable documentation."

In the Krakow Charter of the year 2000, restoration is defined as a stage in the overall process of conservation of a historical monument, a stage consisting of revealing the dual historical and aesthetic polarity of this monument, while respecting its ancient substance and its value as an ancient document.

It is in this context that conservative restoration, as non-interventionist restoration, is the current trend in restoration. Indeed, according to GIANIGHIAN [33]: “The new architectural standards require a rather conservative restoration of both the facades and the interiors”. Thus, conservative restoration (restauro conservativo) aims to consolidate the work, to oppose the degradation of the material, without wanting to intervene on its form and its appearance.

In Algerian legislation, only real estate restoration is defined. However, the latter undertakes restoration work which does not only target heritage but housing complexes whether they are of a historic nature or not. Real estate restoration in Algeria is therefore defined as: “any operation allowing the development of buildings or groups of buildings of architectural or historical interest” [34]

Restoration case study

Listed as a historic monument in 1840, the Notre-Dame de Saint-Lô church is a Gothic-style monument erected over several phases from the 13th century. During the Second World War (1944), it collapsed under the bombings which destroyed the city. The monument was missing its flamboyant Gothic facade and its two spiers. The vaults were completely destroyed and the facade was badly mutilated. Only the two towers of the western massif remained, the southern tower of which was half destroyed.

Contrary to the opinion of a majority of the city's inhabitants who was to rebuild it identically, the restoration project of the architect of the Historical Monuments decided to make it a memorial against the war. A very original solution was adopted for the main facade. It consisted of leaving the divide visible and making architectural use of it expressing the memory of the drama experienced by the monument, while leaving no ambiguity between the old parts and the restored parts. A blind wall was built as a simple “bandage” of green schist set back from the missing facade. The architect had the intelligence to build it set back from its original location, thus treating the surface of the narthex located between the two towers as an exterior square [35]. This west facade, whose proportions were far from to have the quality of those of the great cathedrals, presents itself today with all the traces of its healed wounds, and has acquired an emotional power that it had never known.

The project was not completed until 1972 with the installation of the historic bronze doors, thus matching the severity of the whole. The church rebuilt and returned to worship after the war would also be a place of memory. In 1994, on the occasion of the 50th anniversary, a painter erected a temporary painted canvas on the site of the missing facade.

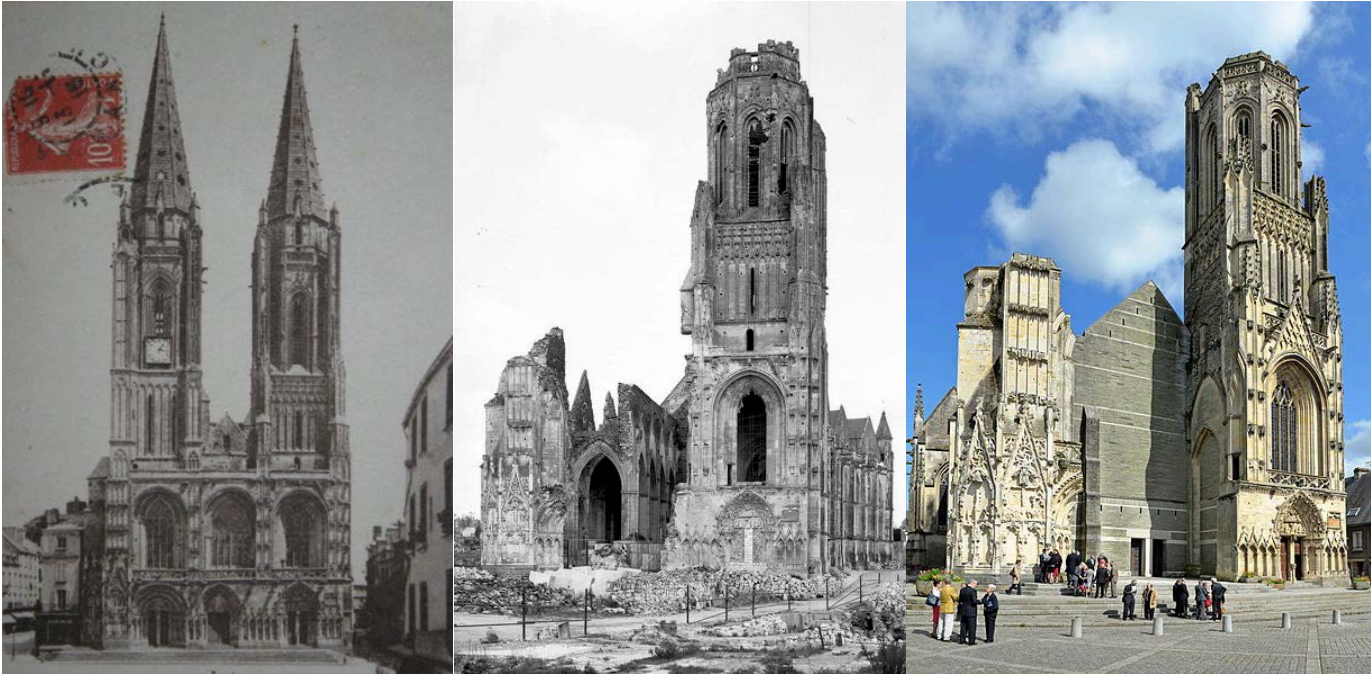


Figure 4 : The Notre-Dame de Saint-Lô church (from left to right: before the bombings, after the bombings, after its final restoration)

Source: Notre-Dame de Saint-Lô Church [online] <https://fr.wikipedia.org/wiki/%C3%89glise_Notre-Dame_de_Saint-L%C3%B4> (page consulted on September 29, 2019)

Chapter 10: The reconversion of heritage

Definition of the concept

Reconversion in heritage is the act of assigning to an old building a function different from its initial vocation [36]. The re-convention affects all built heritage, from the most modest to the obviously monumental: farmhouses, castles, prisons, town halls, hangars, wastelands, etc.

Its importance lies in the fact that it is an intervention which gives a second life to abandoned buildings, having lost their initial vocations, by assigning them a new and recent function which takes into account the challenges of modern life. Its action is not limited to simple reuse. It extends to the adaptation of the building in its urban, social and economic atmosphere by readjusting its configuration to the needs of the new activity [37].

The difference between reconversion and reuse is that: architectural reuse consists of reusing a building for a new use, different from that for which it was created, but asking the user to adapt to the pre-existing work. This is the opposite of heritage reconversion which adapts the building to the user.

The evolution of the concept of retraining

Retraining is a fairly recent process, although it has always existed. Before the emergence of the modern movement, it was illustrated in a “spontaneous” form, a sort of imprint or architectural reuse.

It became widespread in Europe in the 1950s and 1960s, in a rather savage manner, and accompanied by acts of vandalism and unnatural occupations of buildings.

The 1970s have undoubtedly remained one of the high points in thinking on the subject, such is the case of the Old Post Office in Washington in the United States. These years are also marked by the French experience of cultural meeting centers, a significant initiative in the field of the reconversion of certain monuments.

Finally, more recently, reconversion is part of a “considered” approach, favoring the choice of a program respectful of the value and specific qualities of the reinvested building.

The benefit of heritage reversion

The reversion of heritage is an essential lever to fight against sprawl and urban sprawl, with optimal use of existing infrastructure. By being part of a sustainable approach, it presents a certain number of advantages [38] :

- Maintaining the history and identity of the place, by playing a trans-generational role between those who experienced the old usage and those who reinvest the place with a new eye.
- The reversion of an old building guarantees its survival, allows its rehabilitation and revaluation, and thus ensures its sustainability.
- Even if reversion does not always prove economical in terms of work, reversion represents a saving on land, roads and networks (unlike the construction of a new building in the outskirts).
- The landscaping of an existing old building is more easily achieved than that of a new building. It often brings added value on an architectural level (volume, materials, molding, etc.), a quality that a new building does not always achieve.

The limits of heritage reversion

The omnipresent risk of reversion is that of vandalism linked to reuse. So that reversion is not doomed to failure, there must be adaptation without there being alteration. According to GIOVANNI [39]: “old neighborhoods can only be preserved and integrated into contemporary life if their new destination is compatible with their morphology and scale. »

Beyond the financial aspects, to successfully implement new activities in an old structure, you must:

- Accompany the study with an approach nourished by knowledge of the place (either to draw inspiration from it or to free oneself from it)
- Show a certain ingenuity to correctly “fit” a program into a pre-existing envelope
- Any reversion must be preceded by a “feasibility study”, taking into account the program (Census of needs) and the building likely to be reverted
- Identify the tensions that can arise when adopting an unsuitable project.

Generally speaking, heritage is poorly resistant to the establishment of major tertiary activities which generate daily migrations (traffic) and logistics consumption. On the other hand, this heritage is adapted to the residence and the establishment of neighborhood services (small shops, schools, dispensaries) which are associated with it and which, provided they are dominant, are compatible with a minimum of maintenance activities. research and dissemination of knowledge or art [40].

Case study on retraining

One of the most accomplished examples of heritage reversion is the Suomenlinna Fortress in Helsinki (Finland) [41]. It was a bastioned fortress built in the 18th century on an archipelago of seven islands, in front of downtown Helsinki.

Until the 1970s, the site had a military vocation, which gave way to a large number of different uses, all resulting from planned restoration work.

In the large project, reuse was proposed for each building. In addition to housing – a function deemed a priority – museums, exhibition and sports halls, institutions, research centers and crafts were planned. (70 projects were carried out over 37 years.)

First of all, we find buildings restored as homes (with just a few new constructions, so as not to increase density). These contain 350 apartments, 90% of which are open to state-managed rental. As rents are not very high, requests for apartments far exceed offers.

Among the activities listed, many are linked to restoration and maintenance work on the site, many also have a link with naval activity. There are also around twenty workshops rented to craftsmen, private companies or associations of all kinds (for example, a knife manufacturer, a composer, a stylist, etc.).

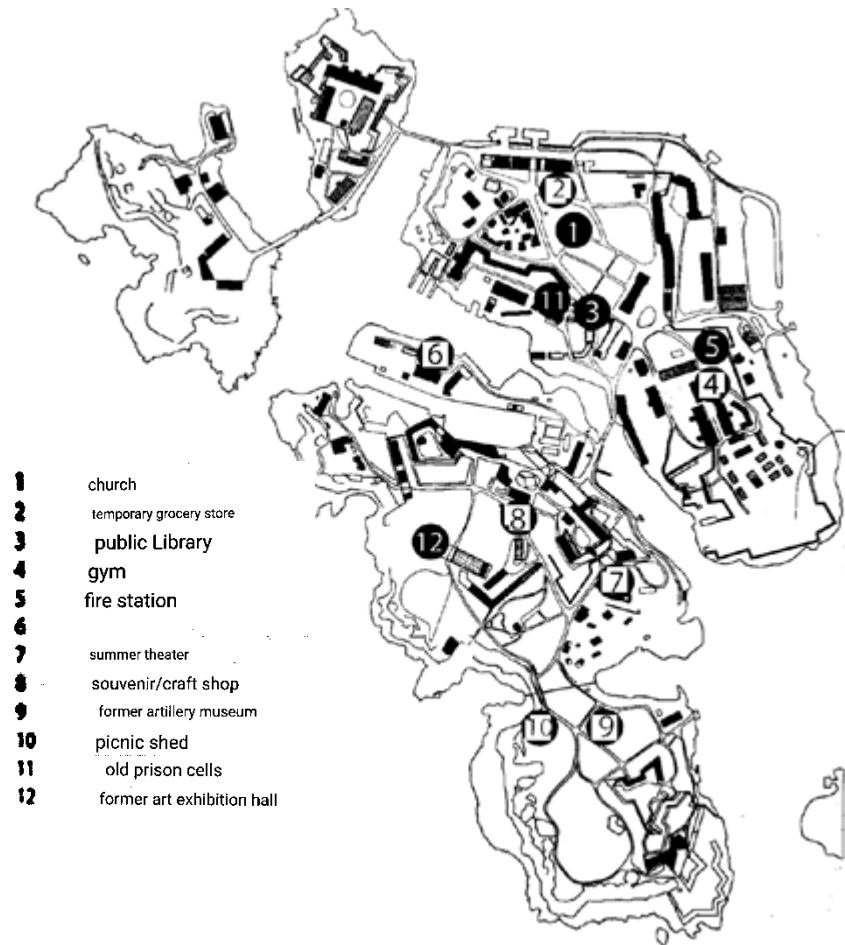


Figure 5 : The diversity of The Suomenlinna Recovery

Source: RAMBAUD I. (dir.), *Reconverting heritage*, Proceedings of the 4th Departmental Heritage Meetings of Seine-et-Marne in Dammarie-lès-Lys, from November 18 to 20, 2010, Lyon, Éditions Lieux Dits, 2011, pp. 179.

Naturally visitors are welcome, firstly because it is a world heritage site, which therefore belongs to everyone, secondly because there are services such as museums, cafes, and canteens which keep the site alive, but which probably could not survive without the tourist sector.

Infrastructure modernization has made it possible to add bathrooms to each renovated apartment (instead of keeping them at the end of the corridors). Another comfort considered essential is the installation of urban central heating.

The financial arrangement was that the Helsinki community was to take care of the technical infrastructure, transport, part of the parks and roads, and offer the necessary services. The State, the second partner, had to take care of monuments in the broad sense.

The interest of this operation consists in the fact that the fortress has become a full-fledged district of the city of Helsinki, investing in it, preserving its integrity, but above all saving the old buildings from a certain disappearance.

Chapter 11: Heritage and sustainable development

Heritage and sustainable development appear today as two consensual notions. Any form of heritage development is systematically part of a sustainability perspective.

The link between heritage and sustainable development

Not only do the principles of sustainable development take heritage into better account, but we have recently begun to develop heritage development projects that integrate other factors contributing to sustainable development.

Generally speaking, the two notions revolve around certain major principles [42]:

— **Meet the needs of the present without compromising the ability of future generations to meet their own needs.**

To this end, we are only the custodians of cultural heritage; we must pass it on to future generations.

— **The concern to rationalize the use of non-renewable resources**

The reuse of built heritage is a form of recycling. It is therefore a question of avoiding waste, putting a brake on urban sprawl, and “recycling” what can be recycled.

Sustainable urban development, according to a concept favoring a renewal of the city “on itself”, would save land, counter urban sprawl and reduce commuting, while alleviating the housing crisis.

Heritage and the 3 pillars of sustainable development

Generally speaking, sustainable development is an approach that tries to find a balance between contradictory forces on the environmental, economic and social levels.

It offers development which, while taking into account economic efficiency, preserves natural resources and respects social objectives. Sustainable development is therefore not synonymous with profit, but with balanced growth.

— **Heritage and environment**

This alliance between heritage and the environment has existed for a long time, particularly by reconciling cultural and natural heritage.

The balance of the latter two is sometimes fragile due to the fact that tourist pollution constitutes a major environmental threat, generated because of the heritage status of cultural or natural assets.

Furthermore, the overprotection of historic centers harms the environment. Indeed, those in charge of energy believe that too much protection harms compliance with energy standards.

— **Heritage and social development**

Let us remember that the notion of heritage is, originally, perceived as a collective heritage of a human group, or even of a nation. This makes him a true “common good”. Thus, heritage can have a unifying power and promote solidarity between individuals, societies or generations, and thus promote social cohesion.

In addition, sustainable development intends to promote a “participatory democracy” requiring the participation of all actors in civil society, and the integration of the local population into decision-making processes.

— **Heritage and economic development**

Heritage can be considered as a major sector of economic activity, if we consider its activities ranging from cultural tourism to artistic crafts as possible sectors of economic development. In addition, sustainable development encourages local production and has an interest in developing local know-how and promoting it.

On the other hand, sustainable development aims to promote economical and equitable models by avoiding the waste of resources. This is reflected in the recovery, repair and maintenance of material heritage.

The historic urban landscape and sustainable urban development

In the recommendations proposed by UNESCO [43] relating to historic urban landscapes, it is interesting to note the importance attributed to the latter, among other things by the "sustainable maintenance of the historic urban landscape" and the obligation "to integrate an approach centered on the historic urban landscape into sustainable urban development strategies". Since the urban landscape is considered a heritage, it systematically integrates the mechanisms of sustainable development, in order to transmit it to future generations in the best conditions.

It is important to specify that sustainable maintenance does not imply museum conservation, but also transformations capable of making the landscape last. This emerges in the words of MARIO LOPES [44] who for him "transform in continuity, adapt without disruption, are the guarantors of sustainability"

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