CAIRO

DAMASCUS

BAGHDAD   TEHRAN

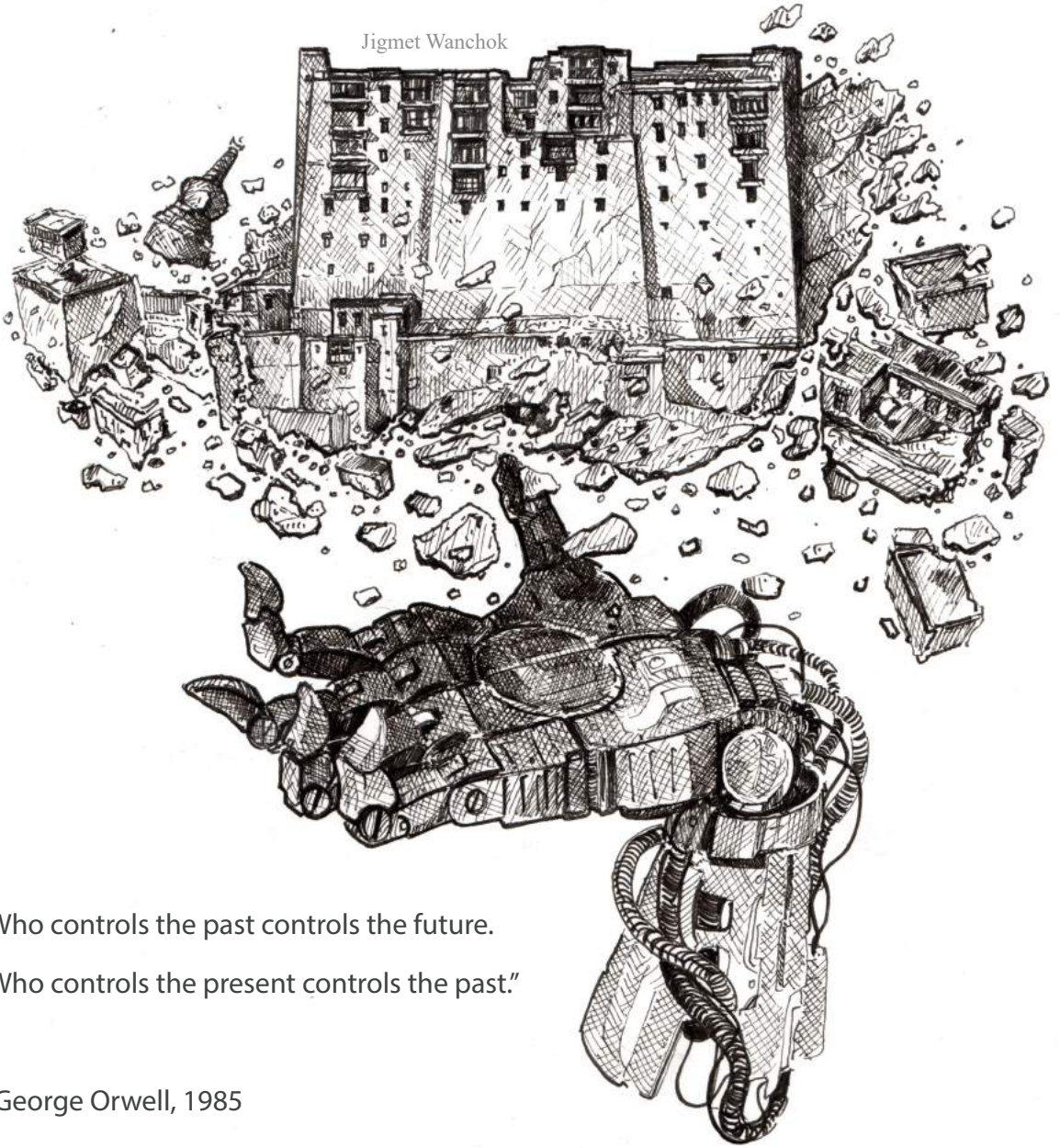HERAT   KABUL   PESHAWAR   LEH

LHASA

Targeting Cultural Heritage:

An Imaginative Solution to the Intractable Problem of Cultural Heritage in Conflict Zones

Masters Thesis 2018 :: Teva Kaplan

Jigmet Wanchok

"Who controls the past controls the future.

 Who controls the present controls the past."

~George Orwell, 1985

Contents

PART ONE

THESIS STATEMENT

Erica Avrami, a professor of preservation at Columbia's GSAPP stated succinctly, "At first it seems obvious right? What could be worse than war and conflict and what could be better and more for good than preservation?"[1] Since antiquity, erasure has been used by conquering civilisations to instill fear in the local population and redefine the identity of a place. Prior to any destruction of a place, what role can preservation strategies play in preventing the erasure of cultural heritage on our endangered globe while maintaining the intrinsic connection between a place and its people to preserve authenticity?

LAMO Center, Old Town Leh. LAMO Center, Leh, Ladakh, India.

Kaplan, Teva B. Old Town Leh in Monsoon.

THESIS ABSTRACT

Paul Virilio states, "...war is now directed not so much against the enemy's war machines as against the atmospheric ecosystem of the target country. Hence the strange inversion in the nature of the victims of a conflict unleashed 'in the name of human rights' -- a conflict in which most of the casualties are civilians and the military personnel appear to be a protected species."[2] There are many examples of local, national, and international sites targeted and destroyed in the so-called 'wars in the name of humanitarian aid'. In addition, a new trend shows terrorist groups targeting symbolic cultural heritage sites in order to erase the identity of the place. The possibility of cultural heritage protection goes beyond current methodologies. What if instead we thought about a city, as Italo Calvino states, "consisting of relationships between the measurements of its space and the events of its past," in order to design a sensitive, yet protective layer for its historic fabric?

This thesis explores a theory of change beginning with understanding the problem: cultural heritage is being targeted in conflict zones to instill fear, destroy identity, and generate symbolic propaganda. Despite the rapid development of technology and resources, the built fabric has not yet fully adapted to the needs and desires of the 21st century. The solution develops through a complex spatial vehicle: a protective layer or sacrificial skin, a replica or mask, encompassing oth tangible and intangible aspects of a cultural heritage site, that prevents destruction to both the building and the people thus creating a safe, yet historic space for public and private life. Empathy leads to insights. For the first time in human history, it is impossible to imagine what the next decade will look like much less the next century. This thesis explores one possible route to existing harmoniously with the past while continuing to progress towards a shared future.

---

[1] Avrami, Erica. "Fitch Colloquium: Preservation and War." Colloquium.

[2] Virilio, Paul. Strategy of Deception, 14

Sketch Concept

AROUND

THROUGH

UNDER

BETWEEN

OVER
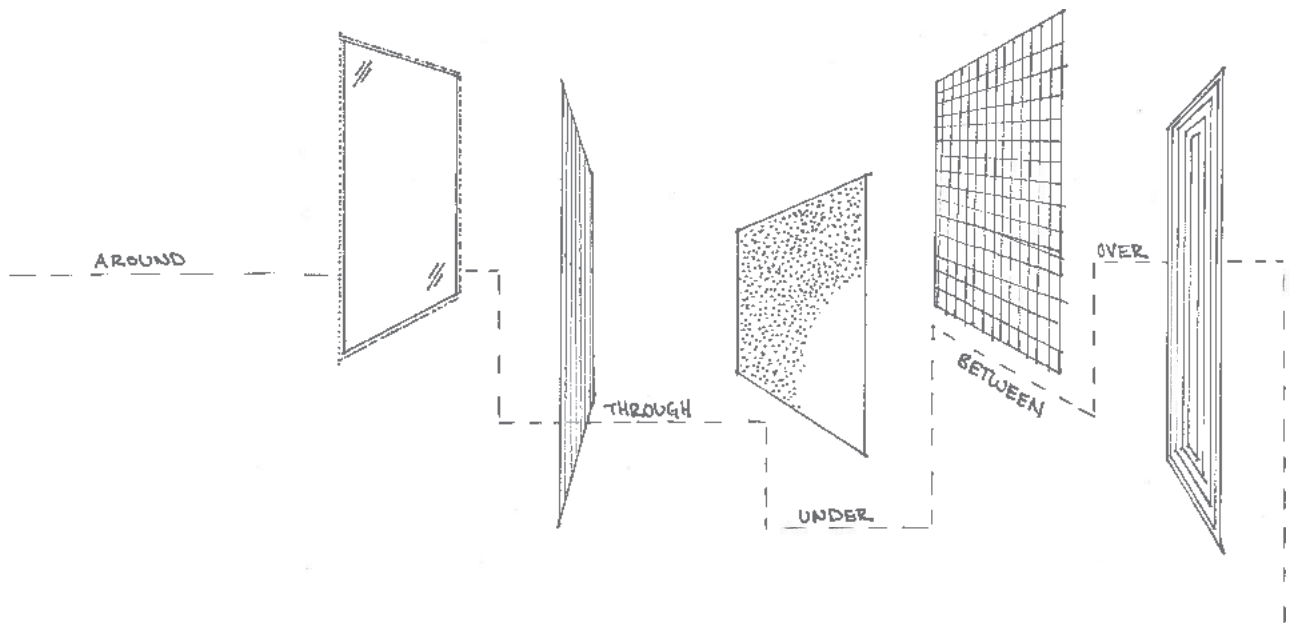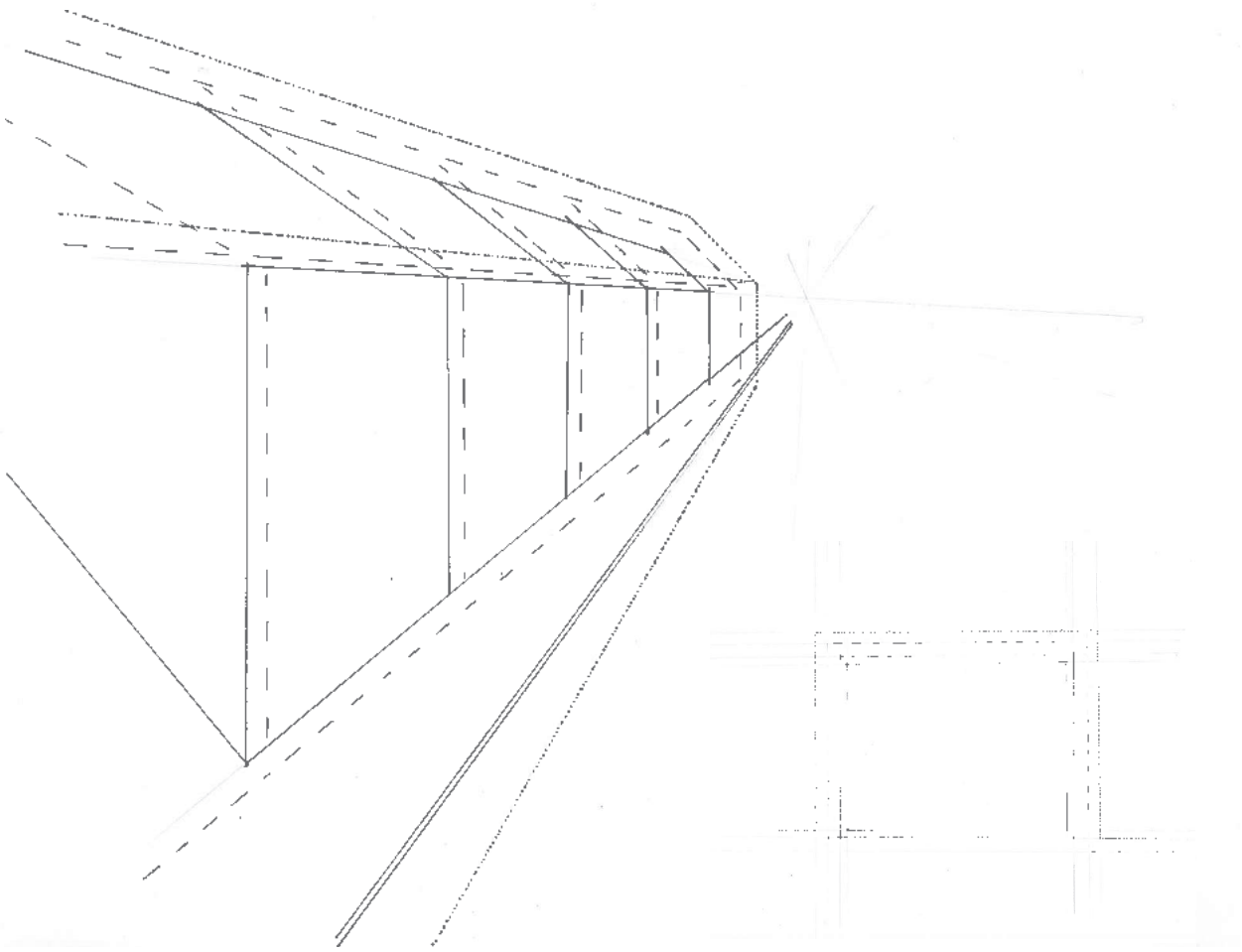
Part Two

Essay

What if we thought about a city, as Italo Calvino states, "consisting of relationships between the measurements of its space and the events of its past?" We allow our senses to permeate only superficially. Enlightenment comes when we allow our senses to steep, to filter down through the layers until they happen across a substance known loosely as collective memory. An old headmaster of mine would often remind us of the importance of letting things go, to be happy now. Where do all those painful, uncomfortable, or distant memories reside; where do they go? And what about all the ones you keep and share with others; the ones that radiate as if born from a star? Cities are mere shells without the accumulation of collective memory. One might ask where collective memory lives, how it is stored, and even how do you take care of it once you become responsible for it.

This thesis addresses these potent questions through the lens of those who protect cultural remnants and their spatial narratives on our endangered globe.

Cultural Heritage

> "A ruin is a ruin precisely because it seems to have lost its function or meaning in the present, while retaining a suggestive, unstable semantic potential. The ruin has blurred edges in more ways than one. As an aesthetic and conceptual category, it is uniquely ill-defined. Where does the ruin start and where does it end? Is a well-preserved but empty building already a ruin because it has lost its practical and social function? And, at the other end of the spectrum, does rubble still qualify as ruin? More broadly, is a ruin an object or a process?"[1]

This thesis explores how cultural heritage, or ruins from the past, are used as pivot points in conflict zones. Cultural heritage is both tangible material and intangible memory associated with a place and its people. It intrinsically holds the identity of the civilisation sacred, while providing an anchor to the people as its context changes over time. Cultural heritage helps us understand the past, but also allows us to consider the possibilities of opening up and projecting many possible futures.[2] Multiple categories exist within the broader framework of the cultural heritage narrative including: landscapes, buildings, ornamentation, and traditions, among many others.

Cultural heritage is the old post office we walk by on our way to elementary school everyday. It is the gathering of the town for the annual 4th of July parade. Moreover, it is the remnants of the previous town that laid the foundation for the current rendition. Cultural heritage is what we investigate when we travel to a foreign place. It is the unique dances performed at a local festival you happen across by accident. More sensually, it is the feeling one gets from walking around an old town square compiled of historic buildings. This thesis considers cultural heritage to be a process capable of influence beyond the boundaries of the object's perimeter.

The value system for cultural heritage is a fluid creation, and tends to address only that which is built. At the local scale, the temple on the hill might be at the top of the town' list. On a national scale, it might rank near the bottom. The ambiguous edges of cultural heritage, the place and it's people, and what role the object plays in the current era often define its ranking. Moreover, cultural heritage has a symbolic value more potent than its physical value. Since it is rooted deep within the heart of civilisation identity, it has a profound psychological impact.

Ladakhi Woman by Jigmet Wangchok
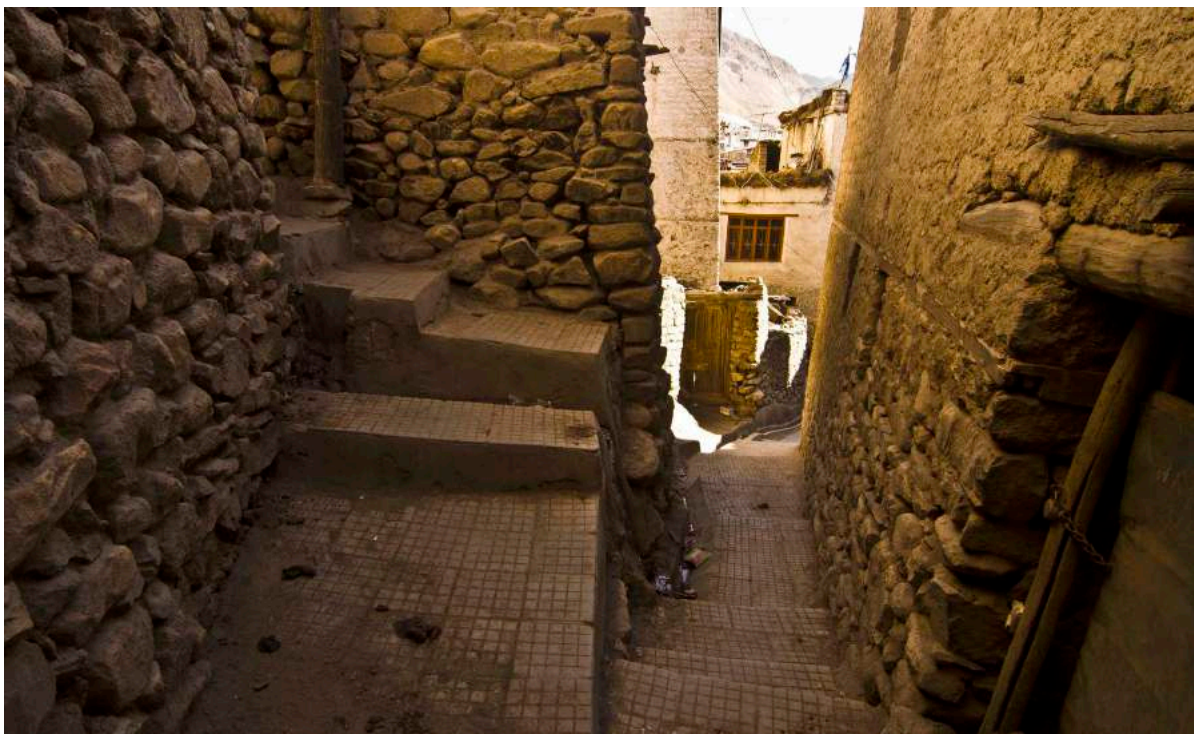
Old Town Leh, Ladakh 2016

Subsequently, cultural vandalism is a powerful propaganda tool because it insights fear in the population.[4] Cultural vandalism targets the symbolic nature of the site or people through the initial destruction of built heritage and secondarily through an explosion of global awareness over media.

While preserving important built environments presents a number of challenges, building resistance into intangible heritage requires a shift in paradigm. "Spatial narratives [...] cut across conventional lines, easily conjoining personal experience and public events, material life and memory, cultural landscapes and historical processes."[5] Whether it is little more than rubble or an intricately woven tapestry, cities are mapped through collective memory by those existing routinely within their boundaries. Like a Chinese box narrative, cultural heritage contains stories within stories. Chimananda Ngozi Adichie spoke on a TED stage in 2009 about "The Danger of the Single Story". She discussed how easy it is to construct an image of an entire place based on one piece of information, and the likelihood of the image being entirely incorrect. Intangible cultural heritage often falls victim to the danger of a single story. What is visible occupies the majority of the senses. Listening to stories of the site, tasting the food of the traditional ceremonies held at the site, and feeling the smooth stone carefully carved beneath rough fingertips lend another perspective, one uniting spatial narratives with the built fabric.

---

[1] Hell, Julia, and Andreas Schonle. 2010. Ruins of Modernity: Politics, History, and Culture. Durham.

[2] Avrami, Erica. "Fitch Colloquium: Preservation and War."

[3] Amineddoleh, Leila A. "Fitch Colloquium: Preservation and War."

[4] Bissell, William Cunningham. Urban Design, Chaos, and Colonial Power in Zanzibar.

[5] Adichie, Chimamanda Ngozi. "The Danger of a Single Story." TED Talk.

Afghanistan 1973 by Paul Mirmont

Afghanistan 2010 by Paul Mirmont

Conflict Zones

The birth of the Kashmir conflict zone occurred immediately following the partition of the Indian subcontinent. Divided along religious lines, India split. A series of states were given the choice of sides or to become independent. Kashmir decided to remain neutral give its mixed population and proximity to both. The short-lived independence ended with a Pakistani invasion in October 1947, the first of many wars to define the territory. A series of internationally convened peace discussion and cease fires between India and Pakistan had little effect, and wars followed in 1971 through 1980s and again in 1998 through 1999.[6] The between periods and current environment are marked by riots and civil unrest.

Now with well over half a century of fighting and tension, the Kashmir region provides a perfect example of a conflict zone, how it manifests and is maintained over time, and what role architecture plays in the definition of space. 'War Zone' is loosely defined by Merriam-Webster dictionary as an area marked by extreme violence. Conflict zones differ slightly in that the conclusion either never comes or is highly disputed, and the fighting takes place over varied or long periods of time. "Johan Galtung, one of the founders of peace research, conceptualised conflict as being constructed out of three different components: (1) attitudes, (2) behaviours, and (3) contradictions (or issues): the so-called 'conflict triangle'." Conflict zones are complex emergencies. Tensions in the Kashmir region have fluctuated for the past 70 years, although actual fighting occurred infrequently. Attitudes evolve slowly, behaviors happen quickly, and contradictions arise when the two components reach unsustainable tensions.

The Indus River Valley region has been a center for trade since antiquity. Empire after empire ruled the high mountain lands, each reshaping the landscape to imprint a memory of its civilisation into the ridges. The built environment plays a key role in moments of conflict. For one, ancient defensive sites are likely to be where today's defenses are located. Another example explains the desecration of historic sites. Architecture outlines the successes and failures of a people through opulent palaces and intricate irrigation systems, city walls and monasteries. Conflicts and wars seek to garner territory and power. Ancient civilisations used the erasure of cultural heritage to exert power and symbolically destroy enemies; the cultural plunder happening in the 21st century is far from a new concept.[8]

The Hague Convention for the Protection of Cultural Property in the Event of an Armed Conflict of 1954 was adopted after cities across Europe were devastated in World War II. "It

Indian army soldiers, Siachen base camp in Kashmir

Main Bazaar, Leh, Ladakh

covers immovable and movable cultural heritage, including monuments of architecture, art or history, archaeological sites, works of art, manuscripts, books and other objects of artistic, historical or archaeological interest, as well as scientific collections of all kinds regardless of their origin or ownership."[9] In addition, there are many organisations, including the US Committee of the Blue Shield and the World Monuments Fund, working towards similar goals of protecting cultural heritage in a conflict zone. Cultural heritage has become a target in conflicts given its symbolic value to the local population. UNESCO published a statement regarding the Timbuktu trials in 2016:

> "This case reminds us all of how heritage protection has become a major security issue, which cannot be delinked from the protection of human lives. Deliberate attacks on culture have become weapons of war in a global strategy of cultural cleansing seeking to destroy people as well as the monuments bearing their identities, institutions of knowledge and free thought."[10]

 Ironically, the World Monuments Fund watch list and UNESCO heritage site lists have been transformed by others into target lists.[11] Lying under the rubble of cities such as Hatra, Iraq and Palmyra, Syria, memories turn to dust as organisations like ISIS attempt to rewrite history by destroying objects of the past.[12]

Cultural heritage protection within conflict zones presents a number of critical challenges, both physical and perspectival. While resources can often be found, time and access to sites proves far more are tentative. Conflict zones are typically characterised by unstable governments, border conditions, and religious or ethnic group divisions. Sites within this strata, and without proper protection, face abandonment and neglect as well as looting and illicit trade. In contrast, studies on the causes of peace present a more useful perspective. Understanding the conflict goals, military-strategic issues, signalling techniques, and economic incentives of a heritage site allows professionals to scrutinise incidents where attacks were imminent, but were ultimately avoided thereby increasing our knowledge about the conditions under which armed groups become less likely to attack.

The creation of Israel presents a clear conflict goal example. In her book Facts on the Ground, Nadia Abu El-Haj states, "By pillaging archaeological sites associated with a Jewish claim to the land, Palestinian looters felt they were erasing the connection between

Jammu Kashmir border checkpoint from Indian side, 2015

United States Canada checkpoint from Canadian side, 2017

Jewishness and the contested land." In many cases, disputes over intrinsic value of an area between people cannot be solved without violence given the invisible and inaudible nature of the conversation. Another example references the Timbuktu trials. In this example, Islamic rebels attacked the cultural heritage sites as part of the religious struggle against the "infidels" and in order to introduce Sharia Law to Mali. Moreover, the Kashmir conflict goals contain elements of both these examples. India and Pakistan are theoretically divided along religious lines, yet in practice there are vast numbers of Muslims living in the Indian controlled region of Jammu Kashmir. Pakistan continues attacks against India in order to win back what they perceive as historically and ethnically Pakistani land.

Signalling techniques between sides delves into different ways the cultural heritage value system plays out in an armed conflict. "In order to force concessions from the opponent, an actor needs to show their strength and, in particular, commitment to remain in the fight." While cultural heritage may not intrinsically be a player or part of a strategic advantage, it remains a soft target with the ability to send a powerful signal. Simply the ability to launch an attack demonstrates to others the actor's capacity; the more symbolic the target, the more the actor deserves concessions. The nuances of how other sites create or maintain a peaceful environment contain important lessons for generating a symbiotic scene in which cultural heritage professionals understand the driving forces, the terrorists are deterred, and the site avoids devastation.

There is a fear that humans and inanimate objects will have to compete for protection. In reality it is the same question. Laurie Rush, in her lecture at Columbia's 2016 Colloquium, provides an example from a briefing session: "Ma'am, when they're shooting at us from behind the headstones, is it alright to shoot back?"[15] Rush describes the necessity of finding a common ground with stakeholders. In this scenario, the idea that the ability to identify and respect cultural heritage can save your life functioned well. Wars are fought and won based on the knowledge and understanding of the battlefields; preservation, archaeologist, and anthropologist consultants can provide the education and the tools required for successful missions.

James Shea, the NATO spokesperson (1993-2000), stated, "No conflict in human history has ever been accident-free."[16] Paul Virilio responds in his Strategy of Deception,

LAMO workshop: giving wings to dreams

LAMO workshop: educating about local cultural heritage

"When we are all guilty, that will be true democracy."[17] A dichotomy exists between the value of people and the value of objects, yet there is a complex meshwork tying them intrinsically together. The Universal Declaration of Human Rights, Article 27 asserts that culture is a human right, meaning crimes against cultural heritage are consequently crimes against humanity.[18] This dichotomy comes into play particularly as a war-torn country begins to knit frayed edges together. Virilio and Shea inspire the question regarding what "true democracy" or "accidents" looks like when draped across an erased site with its people buried beneath the weight of repressed memory. If a ruin is a process and not an object then is true democracy composed of accidents resulting in the rise and fall of civilisations? If so, cultural heritage professionals addressing this systemic problem during the reconstruction of a place must look further into exactly how and why the cultural heritage was attacked, but they also must look to what remained intact and safe in order to understand the entirety of the synecdoche.

---

[6] "A Brief History of the Kashmir Conflict." The Telegraph.

[7] "War Zone." Merriam-Webster Dictionary.

[8] Amineddoleh, Leila A. "Fitch Colloquium: Preservation and War."

[9] "1954 Hague Convention." United Nations Educational, Scientific and Cultural Organization.

[10] "Timbuktu Trial: "A major step towards peace and reconciliation in Mali"." United Nations Educational, Scientific and Cultural Organization.

[11] Rush, Laurie. "Fitch Colloquium: Preservation and War."

[12] Amineddoleh, Leila A. "Fitch Colloquium: Preservation and War."

[13] Bruinsma, Gerben. Histories of Transnational Crimes.

[14] "General Orders No. 100 : The Lieber Code." Avalon Project .

[15] Rush, Laurie. "Fitch Colloquium: Preservation and War."

[16] Virilio, Paul. Strategy of Deception, 54

[17] ibid

[18] "Article 27." Universal Declaration of Human Rights.

12

13

Preservation Strategies

"Historically, wars have shaped where and when preservation happens. Military codes of conduct have been the basis for national and international preservation laws….More than ever, we are reminded in these times that declaring a world heritage site may be exactly the invitation to see it violently demolished and the media spectacle that intensifies exponentially [exaggerate] the material loss and the destruction. This loss is always experienced as more than material. It is the loss of histories and forms of knowledge, of a sense of shared humanity, hybrid identities of often diverse and conflicting narratives that we see flattened. To not be able to retrieve a sense of a people's collective past may make it impossible in fact, to project a new shared future. But preservation itself often carries what wars start, and is often an act of destruction in itself. What layers, objects, buildings, and memories are preserved, and which ones are edited out and erased. It seems, and with some reason, that there's no more urgent, passion provoking, mobilising matter than the question of cultural heritage today."[19]

The field of preservation exists between the lines of its reciprocal: architecture, engineering, and city planning. Seeking to protect sites where collective memory resides, preservation observes the atmospheric ecosystem, delving into the history, materials, politics, etc, of a place in order to develop strategies for longevity. This encompassing responsibility derives its origins from a humanitarian perspective, yet in actuality, is forced to choose sides. Erica Avrami discusses how preservation often carries what wars start. Preservation, even in times of peace, often commences with fragmenting, editing, and careful redesign. Self-righteously, the field of preservation decides where memory lives, who takes over stewardship, and how the memory interacts with the population. The high level of engagement demands the question of whether all cultural heritage can, in fact, exist on the same planet harmoniously. This decision and choice in itself, Avrami states, is a form of resistance to war.

Careful and sensitive preservation of cultural heritage allows the place to move towards a shared future, poor preservation hampers the sense of a people's collective past and stagnates the place in perpetual conflict. Generations expect cultural heritage to long outlive the short human lifespan, and continue the stories after each passes. When a site is violently destroyed or a language is eradicated, a painful memory of destruction is left in its place. This control of

Armenia

a people's psyche reflects the new age of hybrid warfare in which creating a sense of instability comes not only from dropping bombs, but also from instilling a fear for the loss of place. Paul Virilio states, "Thus, the conquest of panoptical ubiquity would lead to the conquest of passivity, with populations not so much going down to military defeat , as in the past, but succumbing to mental confusion."

One of preservationists favourite strategies to raise awareness of an endangered place prior to any significant changes involves putting the site on a public list. The declaration of a world heritage site now seems to function in opposition. Instead of protecting the site, it acts as a magnet for desecration. Preserving cultural heritage in conflict zones requires a new pedagogy, one of pragmatism and collective inquiry. Collective inquiry, a term prevalent in the education sector, simply means a moment of epiphany. It is the moment when synapses come together and generate increasingly brilliant ideas through collaboration. Preservation is a rapidly changing field. New technology, access, and methods allow for increased depth in research and documentation, and have allowed the current society to better understand past eras of humanity. There is a missed opportunity for interdisciplinary collaboration currently. Diverse and conflicting narratives add layers difficult to map on a smooth surface. Through collective inquiry, new advances in the field could have a far more impactful reach to prevent the flattening of culture.

"Improvement is related not just to practice, but to a particular kind of practice -- something Dr. Anders Ericsson calls deliberate practice." The critical correlation is the time spent and skill of practice, as opposed to tenure or hierarchy. Given the increase in technology, one can now document an entire site using a drone whereas prior one would undertake the laborious and long lasting task of field measuring the site, introducing the risk of human error. While there are truly stunning projects completed daily in the field of preservation and cultural heritage management, there is always room to expand in new directions. On many endangered sites, time is short and moves rapidly. Instead, protecting these sites requires increased skill of practice. Documentation of a place and its people cements aspects of its history on the globe in books. It does not address helping it remain in place and in safety. Protecting it confirms its continual home on the globe. Both these processes require extraordinary time and resources, particularly in places of long-term conflict. Increased skill of practice manifests itself through combining these efforts into a single fluid process.

16

17

18

Munshi House restoration by John Williams

Intervention

Cities are often called by a single name, yet that name can hold an infinite number of stories in its meaning. Each story, each person, adds a layer to the collective memory of the city. All the happy memories and all the ones people let go in order to be happy can be pulled apart and highlighted to be understood more fully. While life exists within its context, separating types of experiences categorically carves out a deeper niche for each. A fictional narrative explores this idea succinctly. Old Town Leh now exists below the its replica, its sacrificial layer, its mask.

For life to continue in Leh, this is the only option. Leh is located near the Line of Control between India and Pakistan, in a place dominated by Buddhists yet in the cross-hairs of greater powers fighting for more power. Daily life and commerce take place in a replica city suspended above the original. There, houses have electricity and indoor plumbing, Internet connection and central heating. Monks where T-shirts under their burgundy robes and own cafes where they hold lectures and discussions. The authentic city exists below the replica, safe from planes dropping bombs and masked from terrorist attacks. There, people descend for community events including weddings, funerals, and other celebrations and for ritual events such as Losar and Eid. The place is only truly authentic when both the people and the tangible heritage are reunited. Traditional clothes are worn proudly and dances are danced emphatically.

When UNESCO declares a World Heritage Site, a rupture forms between the site and its people. Tourists begin arriving and local residents shift occupation from vegetable sellers to a souvenir hawkers. The site becomes more about money and the cultural heritage looses potency while gaining notoriety. This thesis explores how to maintain and strengthen the bond between the people and their cultural heritage, building resilience into the system instead of isolating each and awaiting a saturnine conclusion. The fictional narrative allows for increased creativity for a situation dealing not only with realistic physicality but also with spiritual and cultural expression.

---

[19] Avrami, Erica. "Fitch Colloquium: Preservation and War."

[20] ibid

[21] ibid

[22] Virilio, Paul. Strategy of Deception, 78

[23] "Collective Inquiry and Knowledge Building." The Center for Innovative Research in Cyberlearning.

[24] Grenny, Joseph, Kerry Patterson, David Maxfield, Ron McMillan, and Al Switzler. Influencer: The New Science of Leading Change.

19

20

21

22

Conclusion

Cultural heritage in conflict zones stands in exceptional danger. In an environment where ethnic, religious, or politically different groups disagree, culture becomes the means through which fighting occurs. Sites are targeted in attempts to eradicate the culture from the place. Cultural vandalism instills a sense of fear, creating a war not only on the physical plane of reality, but one also capable of impacting the collective memory ingrained in the material. Collective memory exists in the vast landscape barren of trees, in the home of a hardworking seamstress, and in the method of laying the floorboards on which life grows. Cultural remnants help us understand where we came from and allows civilisation to move towards a shared future. Preservationists face momentous responsibility in their stewardship of both tangible and intangible cultural heritage on all scales.

What if, through a process of global collective inquiry, we create a suspended parallel designed to safeguard humanity's cultural heritage? For the first time in history, it is impossible to imagine what the next decade will look like much less the next century. How might we design an adaptive layer to preserve both the place and its collective memory in times of conflict in order to allow culture to flourish and innovate in times of peace?

Citations

TEXT:

"A Brief History of the Kashmir Conflict." The Telegraph. September 24, 2001. Accessed October 08, 2017.

Adichie, Chimamanda Ngozi. "The Danger of a Single Story." TED Talk. July 2009. Accessed October 12, 2017.

Amineddoleh, Leila A. "Fitch Colloquium: Preservation and War." Colloquium, Columbia GSAPP, New York, 30 September, 2016.

"Article 27." Universal Declaration of Human Rights. Accessed October 08, 2017. http://www.ichrp.org/en/article_27_udhr.

Avrami, Erica. "Fitch Colloquium: Preservation and War." Colloquium, Columbia GSAPP, New York, 30 September, 2016.

Bissell, William Cunningham. Urban Design, Chaos, and Colonial Power in Zanzibar. Bloomington: Indiana University Press, 2011.

Bruinsma, Gerben. Histories of Transnational Crimes. New York, NY: Springer-Verlag , 2016.

"Collective Inquiry and Knowledge Building." The Center for Innovative Research in Cyberlearning . Accessed October 11, 2017.

"General Orders No. 100 : The Lieber Code." Avalon Project . Accessed October 08, 2017.

Grenny, Joseph, Kerry Patterson, David Maxfield, Ron McMillan, and Al Switzler. Influencer: The New Science of Leading Change. Second ed. New York: McGraw-Hill Education, 2013.

Hell, Julia, and Andreas Schonle. 2010. Ruins of Modernity: Politics, History, and Culture. Durham: Duke University Press.
Rush, Laurie. "Fitch Colloquium: Preservation and War." Colloquium, Columbia GSAPP, New York, 30 September, 2016.

"Timbuktu Trial: "A major step towards peace and reconciliation in Mali"." United Nations Educational, Scientific and Cultural Organization. September 27, 2016. Accessed October 08, 2017.

Virilio, Paul. Strategy of Deception. Translated by Chris Turner. London: Verso, 2000.

"War Zone." Merriam-Webster. Accessed October 08, 2017

"1954 Hague Convention." United Nations Educational, Scientific and Cultural Organization. Accessed October 08, 2017.

IMAGES:

1. Kaplan, Teva B. Bosgo Monastery, Ladakh. July, 2016.

2. Wangchok, Jigmet. Drawing of Leh Palace. October 10, 2017.

3. Pathways of Old Town. March 13, 2013. LAMO Center, Leh, Ladakh, India

4. Mirmont, Paul. Image 15-2, Afghanistan. 1973.

5. Mirmont, Paul. PIC0020, Afghanistan. 2010.

6. Asand, Channi/ AP Photo. Indian Army Soliders return from Siachen Army Base. April 26, 2017. Forbes.com

7. Kaplan, Teva B. Main Bazaar Leh. July, 2016.

8. Kaplan, Teva B. Jammu Kashmir Border Crossing. June 15, 2015.

9. Emmert, Don. US Border Crossing. March 29, 2017. AFP/Getty Images.

10. DSC_9552. May 12, 2011. LAMO Center, Leh, Ladakh, India

11. Irfan. 2012-19 Workshop. January 24, 2013. LAMO Center, Leh, Ladakh, India

12. Kaplan, Teva B. Crystal Mysteries, Ladakh. June 15, 2015.

13. Kaplan, Teva B. Tiksay Monastery, Ladakh. June 15, 2015.

14. Kaplan, Teva B. Playing Cards, Armenia. June 5, 2016.

15. Kaplan, Teva B. Goshavank Monastery. June 8, 2016.

16. Williams, John. Drawing of Munshi House Restoration. April 29, 2009. LAMO Center, Leh, Ladakh, India

17. LAMO Center. Restoration of Munshi House. March 3, 2009.

18. LAMO Center. Exterior of Gayoo House. December 31, 2005. LAMO Center, Leh, Ladakh, India.

19. Kaplan, Teva B. Ladakhi Woman, Ladakh. June 18, 2015.

20. Kaplan, Teva B. Road Between Manali and Leh, Back side of Rotung Pass. June 16, 2015.

21. Kaplan, Teva B. Traditional Dances, Ladakh. June 21, 2015.

22. Kaplan, Teva B. Metalsmith, Ladakh. June 17, 2015.

23. Kaplan, Teva B. Achi Monastery, Ladakh. June 8, 2016.

PART THREE

Annotated Bibliography

Calvino, Italo. Invisible Cities. Translated by William Weaver. Edited by Giulio Einaudi. London: Harcourt Brace Jovanovich, 1972.

Italo Calvino enchants, distorts, and intrigues his readers with nearly visual depictions of far off cities home to beautiful streetscapes and eery entrances. Through Marco Polo's stories of cities in Kublai Khan's empire, he creates a framework that encompasses the descriptions of all cities. Each city contains an essence one needs not words to describe whether it is a city that repeats, yet keeps the same name or a city where memory is traded at the solstice and equinox. As Kublai Khan begins to think he understands the top layer of his empire, Polo explains, "The city does not consist of this, but of relationships between the measurements of its space and the events of its past…" The surreal descriptions intertwine with the physical effort of journeying to distant lands in each story leaving the reader unsure of the exact nature or reality of each city. Invisible Cities alludes that in order to truly understand a place, one must in fact let go of reality and allow the subconscious and imagination to overwhelm the senses. The fantastic plane of existence addresses the new way of thinking about cultural heritage protection and its role in the identity of the city. The intervention technology seeks a higher purpose than simply protection.

DeLanda, Manuel. A Thousand Years of Nonlinear History. New York: Swerve Editions, 2014.

A Thousand Years of Nonlinear History is a book of historical philosophy, "...which holds as its central thesis that all structures that surround us and form our reality (mountains, animals, plants, human languages, social institutions) are products of specific historical processes." DeLanda builds on the tradition of materialistic history established by Fernand Braudel, Gilles Deleuze, and Felix Guattari, yet instead inserts into scholarly dialogue a new understanding of the last thousand years of history as he traces the dynamics of matter and energy through human civilisations. Through his careful analysis of economics, biology, and linguistics, he succeeds in addressing a far broader conversation of how civilisations and cities swell and recede with changing meshworks. New technology, trade routes, and politics varied greatly between the East and West ultimately highlighting the West's internal morphogenetic capability to adapt to the era. The book further articulated the concept of self-organised activity by describing that it is the flow of biomass through food webs and genes through generations that define the timescale. Through gaining an understanding of the flows of "stuff" as well as with the hardening and subsequent reactions, a new way of thinking emerges about patterns of self-replication and catalysis.

My thesis takes place in one of the oldest civilisations, the Indus River Valley civilisation. As the first city after the highest mountain pass on the Silk Route, Leh has a long, morphogenetic,

and volatile history. The book addresses how to think about the history of a place and the various complexifications in the meshwork and hierarchy that occurred over time. Moreover, it also provides a platform to begin understanding how future nodes might impact the city.

Harari, Yuval Noah. Homo Deus: A Brief History of Tomorrow. New York, NY: HarperCollins, 2017.

Yuval Noah Harari articulates a simple prospect in his chilling account of what the 21st century holds in store for humanity. The human race is nothing special and we have reached our limit. As intelligence becomes disconnected from consciousness, the world around us is turning us into something new. Humanity up until this point has battled three distinct fronts: famine, disease, and war. Harari speculates on what humanity will address once these problems are solved: the environment, the pursuit of happiness, and immortality. By manipulating algorithms, we have gained superiority over our fate, but we have also created algorithms that can do it more efficiently than we can. Moreover, Homo Deus discusses the alarming speed at which everything changes. For the first time in history, it is impossible to imagine what the next decade will look like much less the next century. A new religion has already been born, Dataism, whose devotion to information pushes the fields of immortality and happiness research to plausible levels. While the book is speculative, it presents examples of the concrete foundation already built to support some of the more unorthodox theories possible in the coming decades.

My thesis deals with historic structures at risk in war, but what if war ends? This text examines how places will change as humanity itself undergoes adaptation. The thesis seeks to be dynamic to future potential given the velocity of change.

Liberman, Yoray, and Christine Blau. "This Is Tourism in the Occupied Palestinian Territories." National Geographic. September 08, 2017. Accessed September 14, 2017. http://www.nationalgeographic.com/travel/destinations/asia/things-to-do-bethlehem-west-bank-wall-palestine-tourism/.

The National Geographic article states, "The West Bank wall is a living canvas of Israeli-Palestinian narratives." The massive concrete wall in Bethlehem, dividing Israel and Palestine, draws nearly as many tourists as the sixth century Church of the Nativity located in Manger Square. The wall is decorated with human scale artistic depictions of how the wall influences the landscape, society, and ecology, resulting in a high contrast to the oppressive feeling of the opaque surface soaring 26 feet high. The wall has become a site for conversation of what used to be there. Tourists begin to develop, despite the many selfies taken, a sense of awareness of what is it like to live in view of the wall. The

photographs by Liberman allow to reader to further be part of the scene and to witness the occupation visually.

The article is one of few to speak about sites of occupation in terms of tourism. My thesis looks into preserving historic sites, also known as tourist hotspots. My thesis hopes to maintain this union between historic sites and visitors, yet within a safer series of layers.

Segal, Rafi, Eyal Weizman, and David Tartakover. A Civilian Occupation: The Politics of Israeli Architecture. Tel Aviv: Babel, 2003.

Eyal Weizman and Rafi Segal delve into the vernacular nature of occupation in Israel and the West Bank in their book of compiled essays, projects, and studies. Since the moment Israel was granted independence and territory, political agendas included settlement expansion in order to suppress the Palestinian people and promote Israeli culture. One major factor supports any argument for these settlement frontiers: the Zionist movement. Weizman discusses the how "civilian fortifications" ensure the longevity of settlements in this new military framework. In many instances, the government continues building additional settlements to the detriment and danger of existing settlements. The book highlights how a country born with conflict deals with security concerns, borders, and cities in unexpected ways including civilian occupation.

My site exists in a relatively newly developed site of tension between India, Pakistan, and China. Historically it was a city of trade with ideas and goods traveling across Eurasia. The atmosphere has changed politically while the culture remains vibrant. Jammu Kashmir has much to learn from Israel as tensions fluctuate between local powers, curfews are implemented, and riots occur in the streets.

Virilio, Paul. Strategy of Deception. Translated by Chris Turner. London: Verso, 2000.

Paul Virilio wrote, Strategy of Deception at the height of the 1999 NATO bombings in the former Yugoslavia. He carefully analyzed the shift from territorial warfare to 'humanitarian' warfare, articulating both changes in rhetoric and targets as the war quickly destroyed the concepts of a "front" or even a "declared war". This theoretical approach to understanding conflict delves into new techniques of fighting as well as how each harnessed the power to create an environment of mental confusion. Virilio quotes Aristotle saying, "The accident reveals the substance." The book focused on cybernetics and the media to highlight how a war fought in the name of humanitarian aid could so subtly turn into a war in which most of the casualties are civilians. While succinct, the book examines the nuances of what war will look like in the 21st century. The theories of war directly correlate to how this thesis looks towards the future in order to predict and prepare for new types of warfare and the many creative ways to mitigate terror.

Part Four

Site: Old Town Leh, Ladakh, Jammu Kashmir, India
(Indus River Valley)

1

Ingrained culture

Cultural heritage protects from erasure

It is worn proudly

It is the building blocks of the human spirit

It is the weakest point

Site Context Overview: Leh, Ladakh

Leh is embedded deep within the Himalayan mountain range, located on the very tectonic line that gave birth to the soaring peaks. The Eurasia plate to the north contains giant mountains of dust while the Indian subcontinent plate is home to purplish green mountains. Leh is located at an altitude of 11,500ft. Leh town is a bustling center of trade and activity, religious life and governance. The city is part of the Indus River Valley region and an integral stop along the Silk Road, given its location after the highest mountain pass on the route, Khardung-La. It is home to many religions including Tibetan Buddhist, Islam, Christianity, and Hinduism and any ethnicities including Ladakhi, Tibetan, Central Asian, and Indian. The Dalai Lama makes him home here every summer, offering teachings and wisdom to one of the largest homes of Tibetan citizens.

Daily Life in Leh (Photos by Author)

Panoramas

Aerial from Airplane

Only Civilian Airport in J&K

The Ladakh Autonomous Hill Development Council administers the Leh District of Jammu Kashmir, India. Old Town Leh is on the World's Monuments Fund list of 100 most endangered sites. Neglect and changing migration patterns currently threaten the longevity of the area, while increased rain fall from climate change puts this unique site at risk. Leh has a cold desert climate, and a single agricultural crop, barley. There are two high altitude roads that connect Ladakh to India and Pakistan.

Aerial of Region

Site Overview: Old Town Leh

In 2015, my family and I visited Leh as tourists. During the summer of 2016, I returned to work for the Ladakh Arts and Media Organisation (LAMO). I was tasked with creating two publications for LAMO; one depicting unique elements of Old Town while the second one graphically represented the Rajiv Awaas Yojana (RAY) Slum Survey Profile and HouseholD Poverty Survey Profile conducted over the course of 2013-2015. Old Town is a product of the Dogra Empire of Jammu in the 1800s. The area is composed of five neighbourhoods: Kharyok, Stalam, Maneykhang, Lobdig, and Stago philog. Currently categorised as a slum, Old Town is in desperate need of updated infrastructure and an increase in pride. LAMO is located in Munshi House, the home of the historic palace tax collector, in Kharyok neighbourhood. In 2008, LAMO restored the entire home and its neighbour, Nyima Gayoo, providing a unique and successful example of historic preservation in Old Town.

Site Context

Daily Life in Leh (Photos by Author)

The Indian Army headquarters is located just outside Leh; there is always a military presence, yet often only a few soldiers here and there and a giant rumblings of the trucks on the roads. Over the summer of 2016, the Dalai Lama visited twice and a few other important dignitaries visited Leh. When they landed, Leh suddenly filled up with what seemed like the entire Indian Army. On every street corner, soldiers with automatic weapons stood casually observing the area. This high security environment contrasted starkly with the mud construction and vernacular details of Leh. Twice, there were riots and marches by either the Ladakh Buddhist Association or the Muslim Association. From my vantage point just below the palace, I would look down on the town and observe the commotion. Ladakhis are relatively peaceful people, but outside influence often shifts the dynamics of the primarily Buddhist region.

Daily Life in Leh (Photos by Author)

Map of Kharyok

Using ArcGIS software, I created the first coordinate based map of Old Town. Given the lack of internet access and power, I used the app Theodolite, taking screenshots of each coordinate point I wanted to collect and recording it in my notebook. I didn't have access to ArcGIS while in Leh, so it wasn't until returning to the United States that I joined my excel spreadsheet of coordinate points to satellite imagery and then later the elevation data.

Understanding the intricacies of Old Town will allow future infrastructure plans to be implemented with more consideration for the existing historic fabric. There is not a single straight path, there are weaving and interlocking tunnels, and there are paths little more than left over footprints on a scree slope. The rest of Leh have vehicular roads of pavement or gravel. Old Town Leh depicts a unique and historic pathway condition.
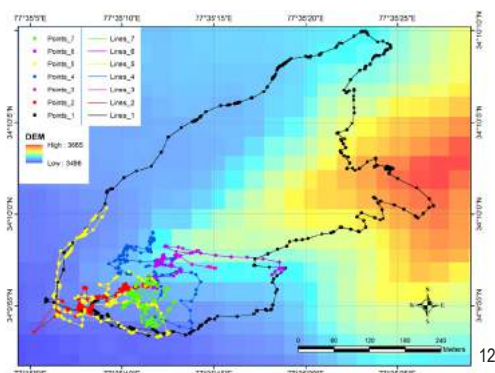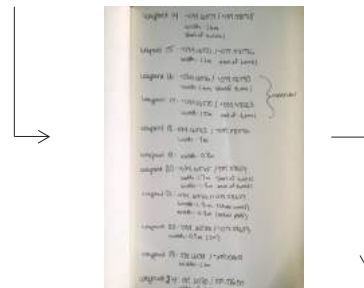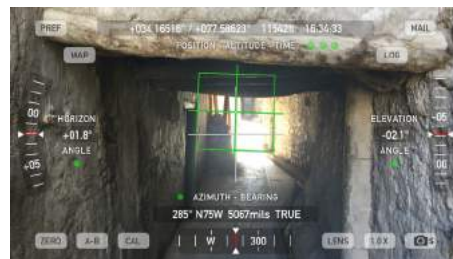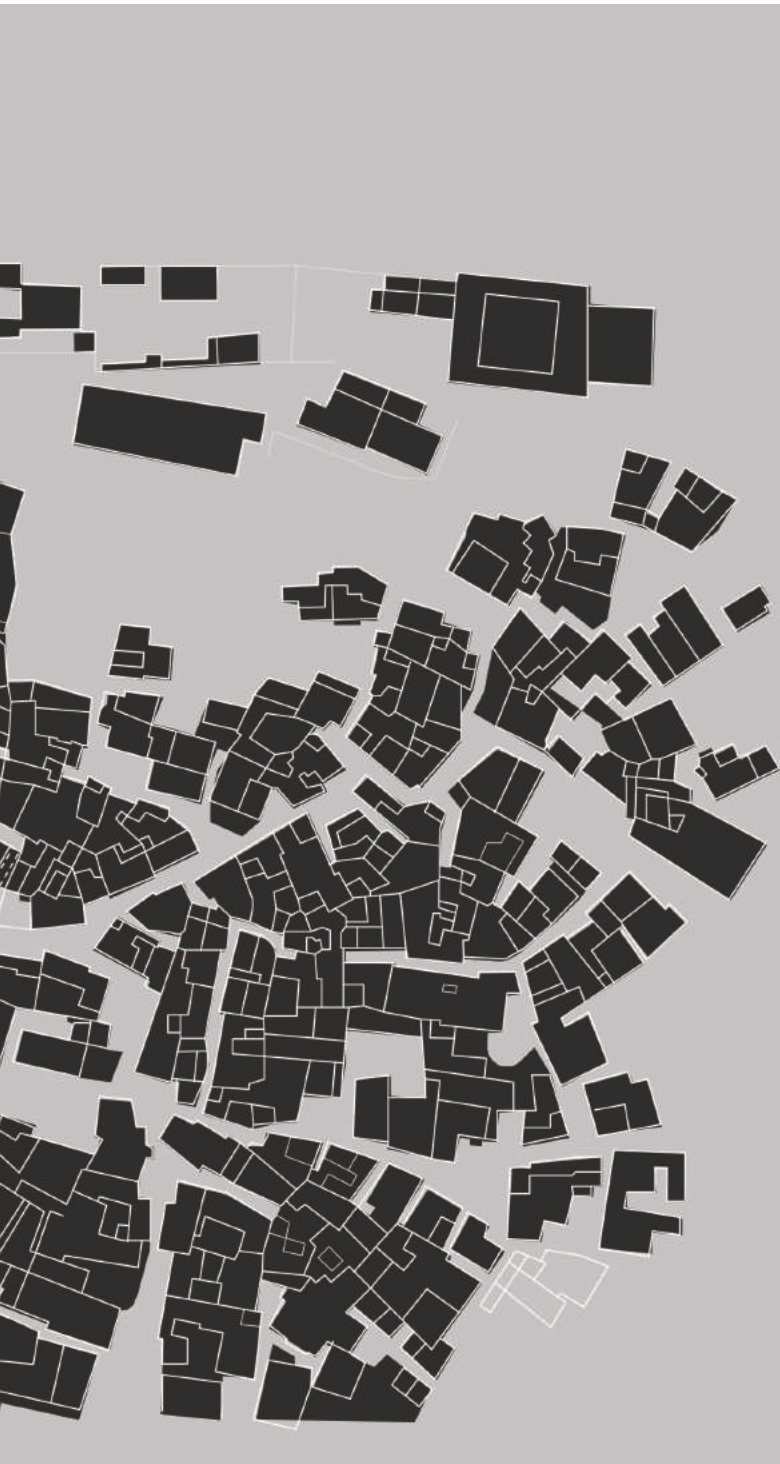
Site Criteria: Kashmir Conflict Zone

1. The site has to be in good or degrading condition
          (While good is ideal, much can still be done with less pristine sites)
2. The site has to be in proximity or within a recognised or newly established conflict zone
3. The site has to be a gathering place for the local population
4. The site has to define the local population's identity and display symbolism
5. The site has to be recognized as historic by the local jurisdiction
6. The site needs to retain the majority of its original fabric and character, and be recognisable as per the NPS
7. The site needs to be endangered
8. The site needs to be a tourist or pilgrammage site

Uppsala University in Sweden tracks conflict zones around the world trying to understand why they occur, who is involved, and why they haven't ended. The "Cause of Peace" is one avenue of research flipping the traditional model upside down. What can we learn from places that have maintained stability while those around them have dismantled and fallen. Jammu Kashmir experienced the worst violence, in the first decade of the 21st century, since the violent uprisings categorised as wars in the 1960s, 70s, and 80s following the creation of Pakistan. Leh is 769 km from Kabul and 416 km from Islamabad, and, as a city, has experienced little violent damage. Unrest and instability has already spread from Afghanistan to Pakistan. As tensions rise between India and the Taliban in Pakistan, how can Ladakh remain in a time of peace?
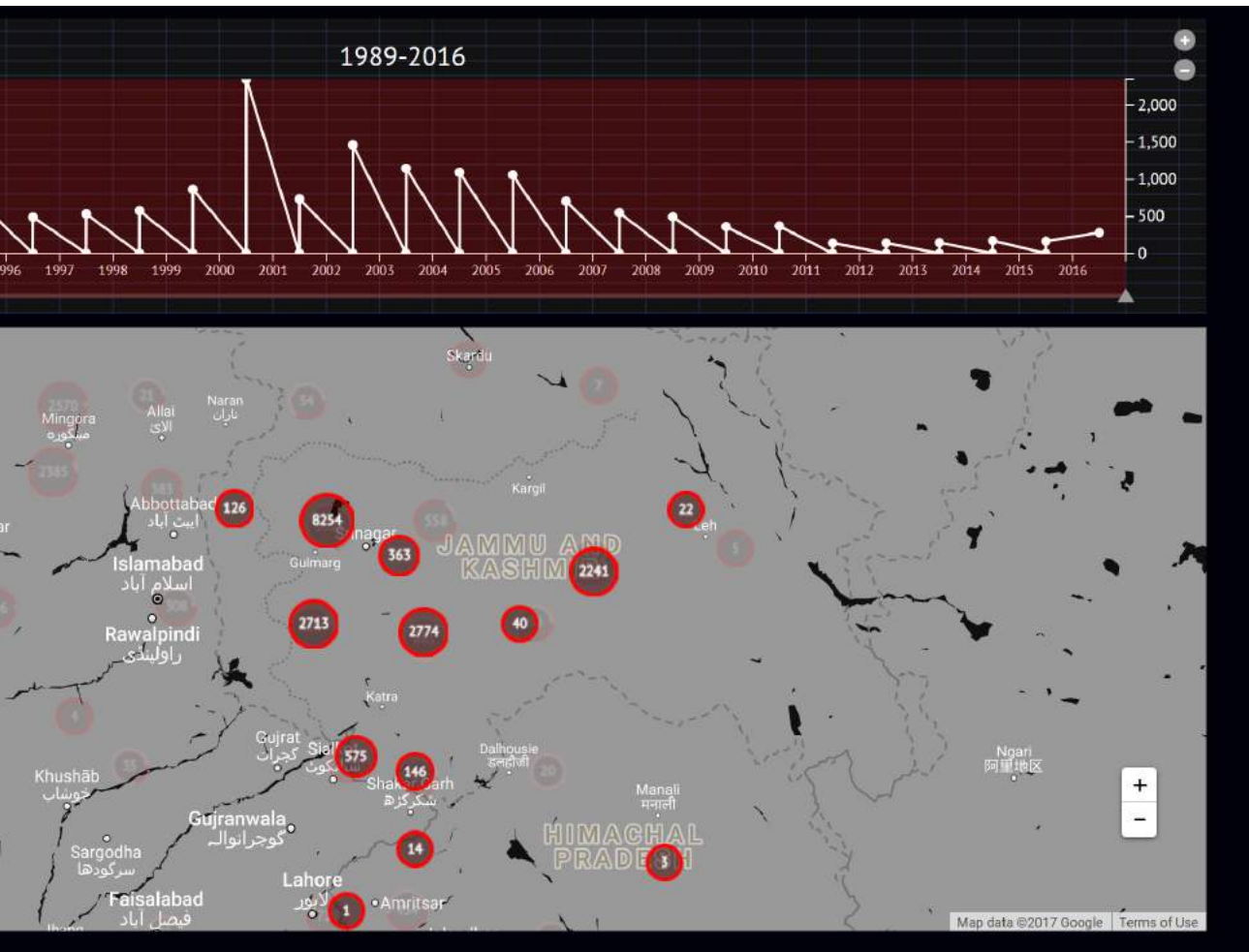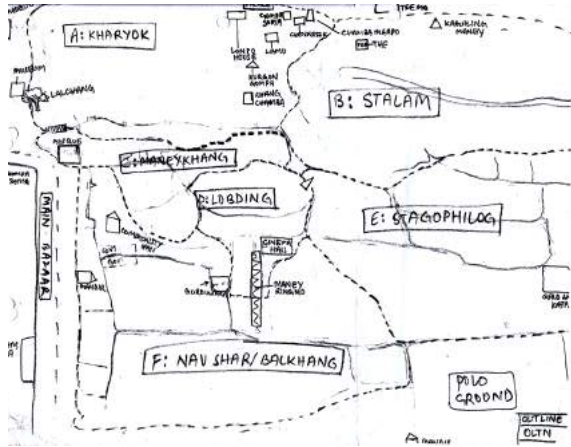
India :: Kashmir :: Ladakh :: Pakistan

Conflict Zone Region

China

Afghanistan

Saichen Glacier

India-Pakistan Line of Control

India-China Line of Control

LEH

Tibet
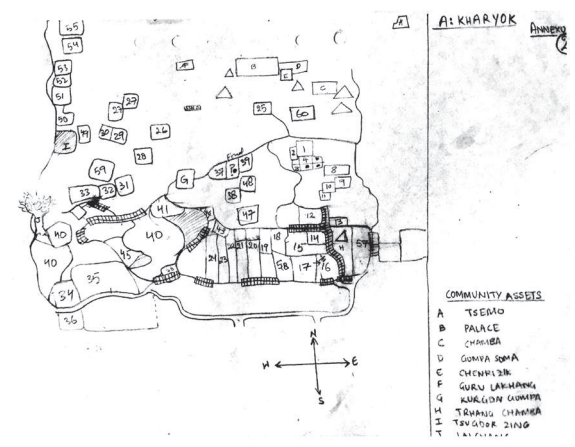
Pakistan

India

13

14

15
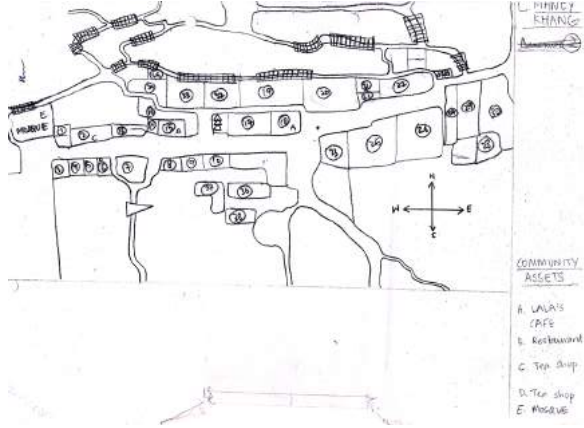
1989-2016
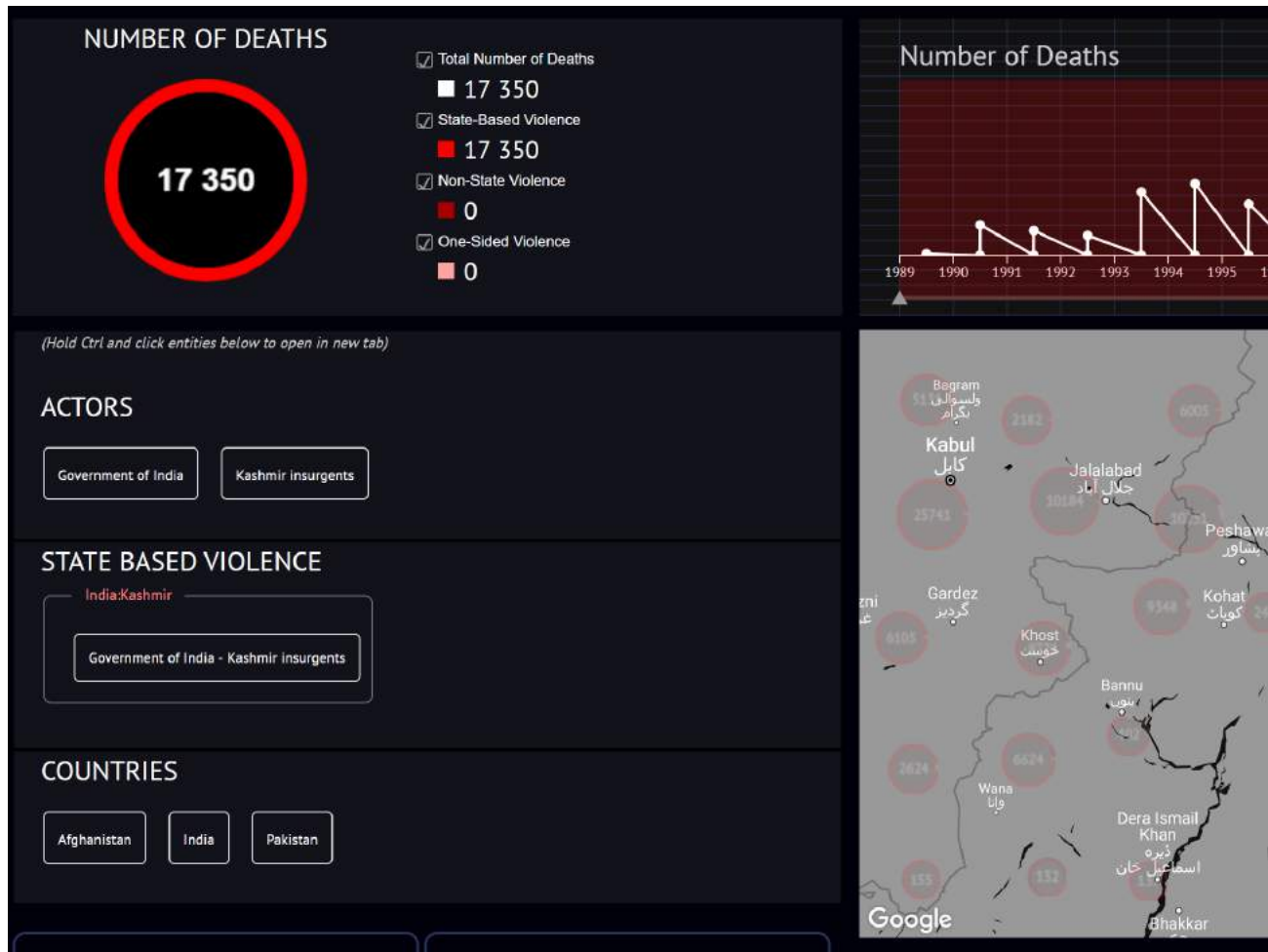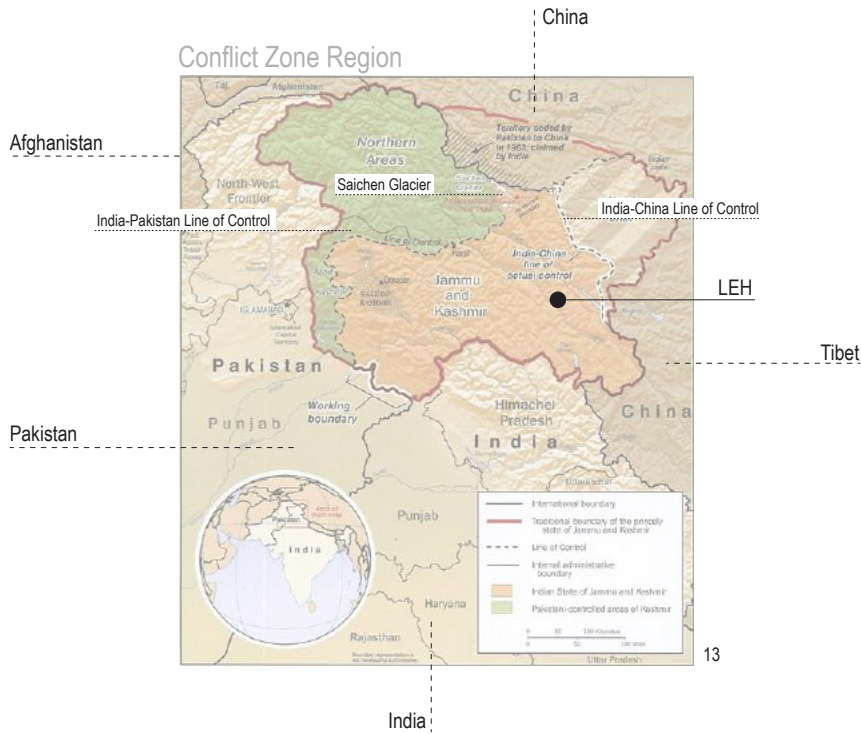
16

Old Town Neighbourhood Documentation

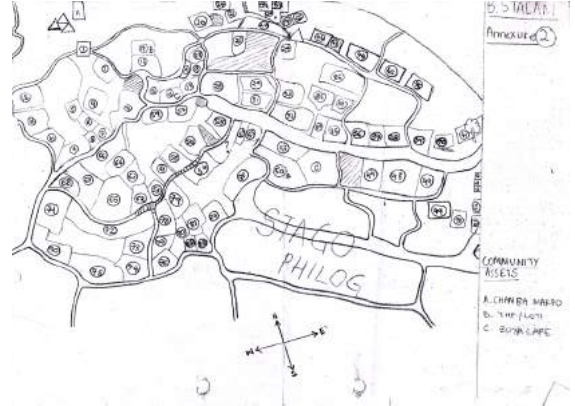Old Town Leh Sketch of Neighbourhoods
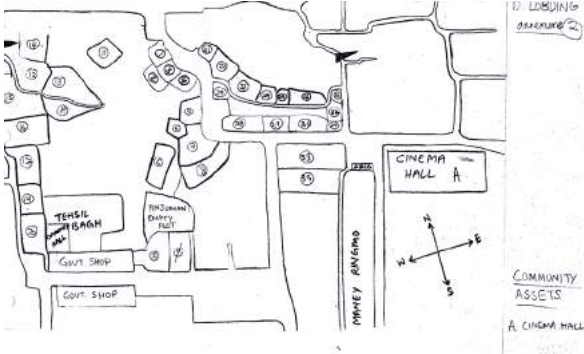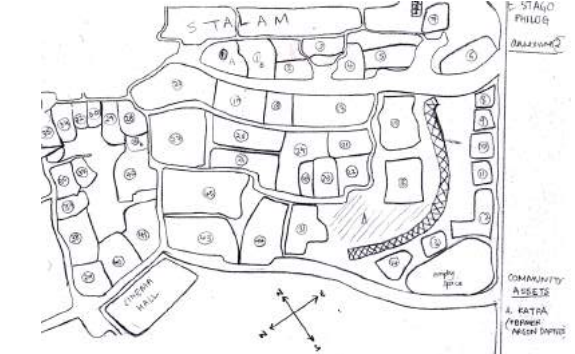

Kharyok

Maney Khang

Stalam

Lobdig

Stago Philog

17

Community Participation

18

19

20

21

22

Site:
Kharyok is located immediately below the Palace. Due to its location and limited access it is the least changed of the five wards. Most of the historic buildings and paths exist in their original form, making this the most important heritage area in the Old Town. Largely residential in nature, the ward also has seven monastic buildings in its vicinity: Gompa Soma, Chenrizig Gompa, Chamba Marpo, Trhang Chamba, Guru Lakhang and Kurgon Gompa. Some private initiatives have been made in this ward towards conservation of the historic buildings that exemplify the vernacular architecture of Ladakh. These conservation efforts demonstrate the effective reuse of a historical building, and can be used as a model for future restoration projects in the area.

In addition, Chute Rantak households are included within Kharyok in this survey. It commands the area along the right side of the path from the sacred Tsugtor LhamoTree right till Jamshed House after which the Chubi area starts. This area is famous for its wood-fired bakeries run by Baltis. Today, the Tsugtor Lhamo Tree has been claimed by the local Punjabi community to be Guru Nanak's walking stick. A permanent structure has been built around this tree, and a priest is present here during the day.

Survey Objective:
LAMO wanted to find out what conditions buildings and houses were in, if they were cared for and being used or just left abandoned, or were they sold or rented out. The underlying thought being: Are buildings (infrastructure) and residents making Old Town what it is today? The next step was to talk to the people who live here and get to know them, their lives, their histories, why they live or lived in Old Town, and the condition of Old Town when they were young and the condition of it now.

Kharyok Neighbourhood Documentation (Houses)

Munshi

Nyima Gayo

Khirzi

Seshan Tsuliki

Ishey Putit

Bijal Yusuf Tak

Tsangspe Abi Putit

Juma Bhatt
(Ama Hajira)

Amir Khan
(Achinathang pa)

Boto Angmo

Nomochokl
(Omasila)

Goba

Neymo Nango

Tashi Khangsar

Gogsumpa
(Tsering Norbu)

Kurjapa
(Ama Spalzes)

Khargokpa
Domkhar

Shangara

Seli

Kushu

Mahey

Kalmak

Najab Shah

Alijoo

Takdan

Jamshed

Shingoor

Kharzong Nubra

Dijoo

Jorchung

Subhan Zila

Kargil Kartsepa

Nomo Tsewang

Tahita Bano
(Bijal)

Deldan Khangsar
Murup somo

Lonpo

Norchung

Tashi Dolma
Tiama

Kurjapa
(Tsering Dolkar)

Choskhor
Akhon Juma

Bula Skara

Spon

Shachukul
Memay Padma

Hor Tsering

Namak Mohd.

Napishu

Babu Dorjey

Kawoo

Rokia Hor
(Rokia Bano)

Tarchid Nangso

Rupshu Goba

Onpo

Kargilpa

23

Table 1: Houses, Households, and Population

S. No.	Slum No.	Name	Houses	House No.	Population	M/F/Floating
1	01	Kharyok	52	61	298	149/149/0
2	02	Maneykhang	33	34	237	132/105/0
3	03	Stalam	100	102	481	242/239/59
4	04	Stagophilog	54	54	268	133/135/22
5	05	Lobding	64	65	306	155/151/11
	Total:		303	316	1590	811/779/92

Rajiv Awaas Yojana (RAY) Slum Survey Profile and HousehoID Poverty Survey Profile was carried out from 2013-2016. While Old Town's categorisation as a slum was met with much discontent, the funded survey allowed leaders of Old Town to understand the challenges facing the area. Since the heights of the Ladakh Kingdom, the oldest parts of Leh have crumbled beneath the shadow of concrete structures. The area has failed to adapt to 21st century requirements, making it undesireable to new owners or tenants.

There are 59 houses in Kharyok and Chute Rantak; 52 houses and 61 households were covered in this Survey. There are 36 houses in Kharyok which fall into category 'A' as per LOTI's 'Heritage Zone Building List',8 houses come under the 'B' category, 15 houses under category 'C' and 7 houses under 'D'. Kharyok has some of the largest residential buildings in the Old Town; because of its proximity to the Palace the owners had a higher status and the means to build larger homes. While most of the residents in this ward are original owners, many have also left the area and let their homes fall to ruin. There are 54 households using public taps and 5 households with private taps. All have an electricity connection.

While each house is vernacular and an important contribution to Old Town, LAMO chose to qualify each house according to the grading system provided by LOTI that lists them as A, B, C or D, depending on their age and historical importance. As per LOTI's 'Heritage Zone Building List' the following categories are:

A – refers to an important historic building kept in the original state with its building features and materials displaying an authentic character of Ladakhi traditional architecture elements. Buildings listed under 'A' are highly valuable historic structures and should be conserved as Heritage Buildings.
B – refers to a historic building where some minor changes have been made largely to improve and upgrade the residents living conditions such as altering windows and doors, putting on a tin sheet roof, changing internal layout etc... It is important to restore these buildings as they have an important historic value for Leh Old Town.
C – refers to a newly constructed building using traditional building materials and design. This type of building still fits in the historic urban district of 'Leh Old Town Heritage Zone'.
D – refers to a newly constructed building using modern construction material, i.e. RCC, concreted blocks, tin sheet roof etc. This type of building does not contribute to the historic area of 'Leh Old Town Heritage Zone'.

Table 2: Heads of Households

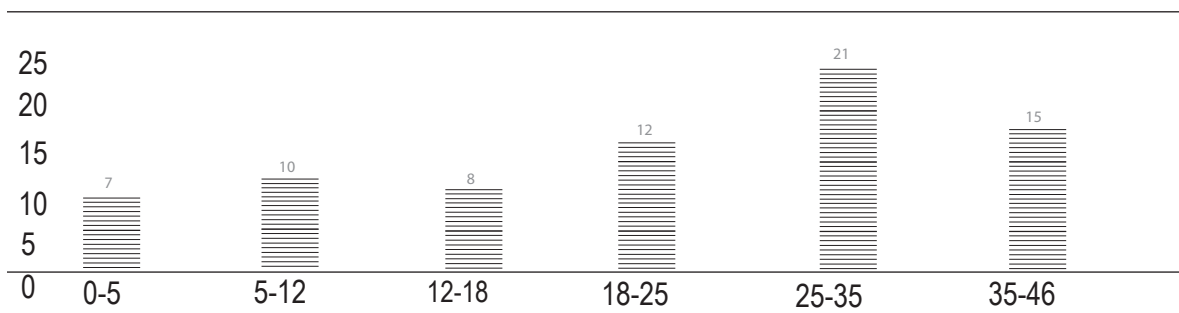| Name	Houses	Total Households	Male Head of Household	Female Head of Household
Kharyok	52	61	43	18

24

Table 3: Literacy

Name	Total Population	No. of Illiterate Males	No. of Illiterate Females
Kharyok	298	18	29

25

Graph 1: Age Distribution

0-5	5-12	12-18	18-25	25-35	35-46
7	10	8	12	21	15

Kharyok Neighbourhood Documentation (Public Space)

Table 4: Buildings of Heritage Value

Name	Houses	Net	Category				Ruins	Empty
			A	B	C	D		
Kharyok	65	60	34	8	13	5	1	4

Table 5: Type of Flooring

Name	Mud	Brick	Stone	Cement	Others
Kharyok	59	0	0	1	1

Graph 2: Structure of Houses
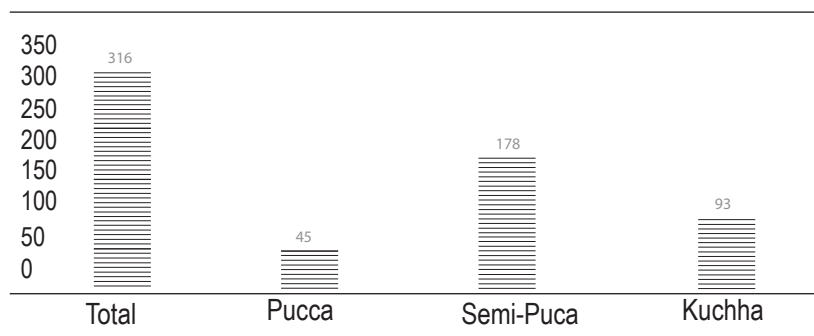
Table 6: Road in Front of House

Name	Motorable Pucca	Motorable Katcha	Non-Motorable Pucca	Non-Motorable Katcha
Kharyok	5	0	5	51

Table 7: Distance to Drinking Water Source

Name	- 0.5km	0.5 to 1.0 km	1.0 to 2.0 km	2.0 to 5.0 km	+ 5.0km
Kharyok	21	36	3	1	0

Graph 3: Source of Drinking Water
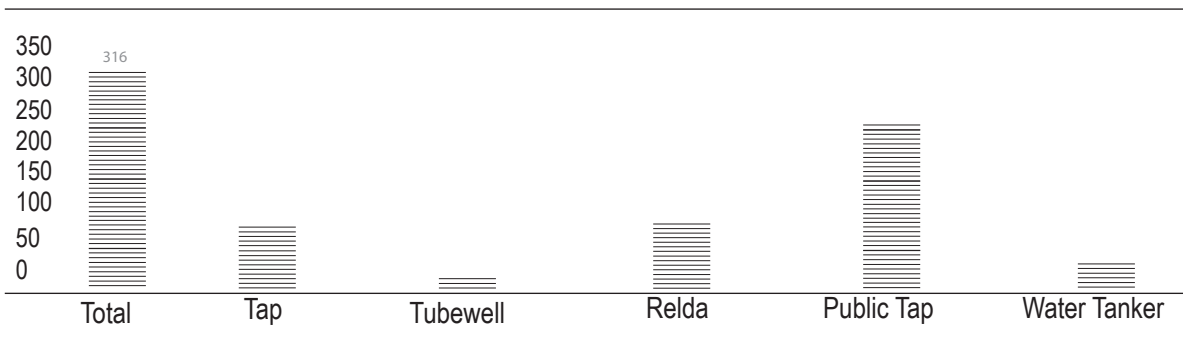
Kharyok Neighbourhood Documentation (Conclusions)

The compilation of oral interviews resulted in critical conclusions for its potential future.

Conditions Assessment:
Old Town Leh fits well into the constraints regarding condition and value to the community. Old Town sits neglected and lacks any kind of sensitive infrastructure development. While modern amenities have been provided in the area, in many instances, they have been introduced without knowledge or concern for the terrain of the land and heritage value of the town. Old Town is ill adapted for the needs and desires of the 21st century, and subsequently experiences population migration and building degradation by neglect. The Indian government dismissed property tax for Jammu Kashmir to incentivise wealthy Indian businessmen to develop and enlarge Leh. Concrete structure after concrete structure rises from the high mountain desert hiding Old Town from public view. About 70-80% of Ladakh's economy is devoted to construction. None of the money has trickled down to revive Old Town. Old Town Leh is still seen as the historic core by its community and those who live outside its walls. It maintains its original character and materials despite small infrastructure improvements. The old families of Old Town Leh still care deeply about the neighbourhood, while migrant workers pass through seasonally. In recent years, organisations have popped up in Old Town Leh to address the neglected cultural heritage.

Conflict Assessment:
Leh fits well within the site selection constraints. Nearly every decade since India divided and Pakistan was established, the Kashmir conflict zone has experienced pronounced violence in addition to smaller riots. The early 2000's witnessed a new wave of armed conflict. This decade, 2010-2019, has yet to yield anything serious, although the summer of 2016 saw riots, bombings, and an enforced curfew. While Ladakh is geographically isolated, its proximity to Afghanistan and Pakistan and its own history of violence could result in future harm to the local cultural heritage. The Taliban have slowly gained power in Pakistan, shaking a previously stable government into one forced to share power with a terrorist organisation. Afghanistan and Pakistan will likely constantly fight about their shared border. India and Pakistan are no different. The region faces consistent border conflicts, which spread quickly.

Contested borders characterise a vast amount of the world's sovereignty divisions. Afghanistan, Pakistan, and India provide a perfect example, yet it is not confined to the Central Asia and the Middle East. The Bosnian Civil War in the Balkans, the Russia/ Ukraine border, the US/ Mexico border, and the North Korea/ South Korea border all provide large scale examples. Small scale examples exist with even more prevalence, from gang territories to political jurisdictions. Many are dealt with through diplomacy. In more severe instances, when the stakes are worth fighting for, such as trade routes and mountain passes, wars break out and cultural heritage is destroyed symbolically.
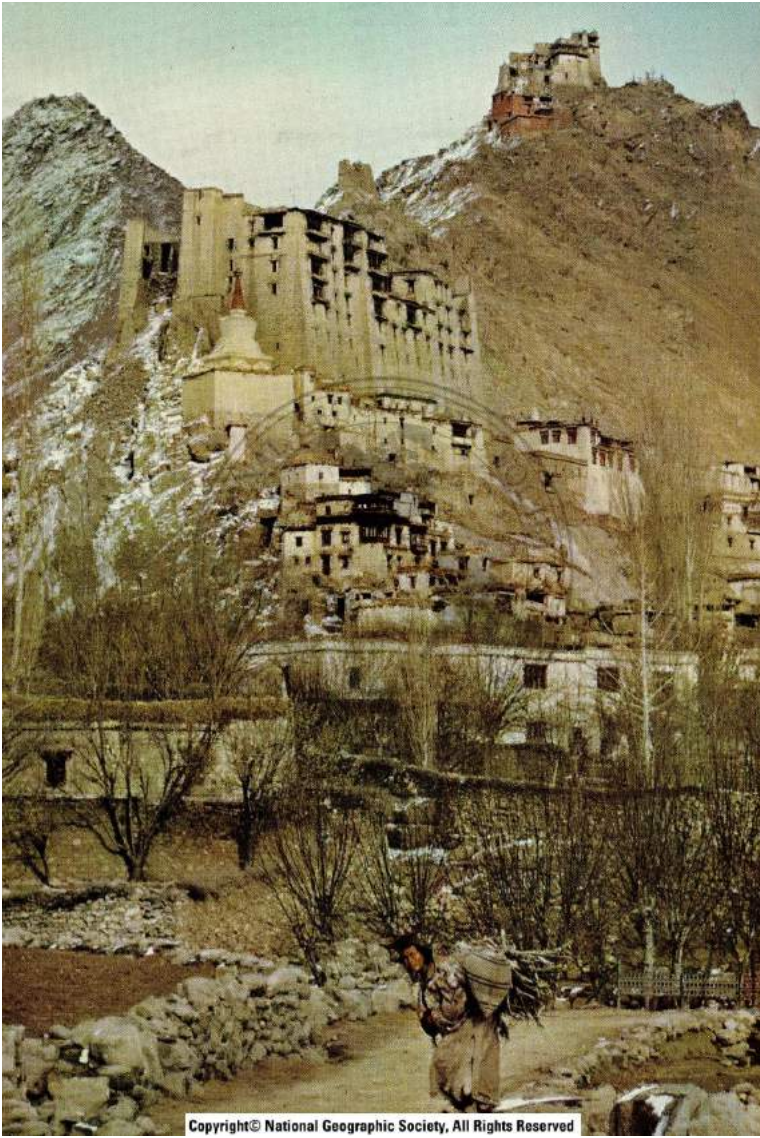
May 1963 National Geographic Archives

1934 Claude Rupert Trench Wilmot

Citations

IMAGES:
1. Diagram by author for LAMO Center for Mapping Old Town publication. July 2016.
2. Diagrams by author. Model: Jigmet Angmo.
3. Photo by author
4. View of Leh Palace. LAMO Center. Leh, Ladakh, India.
5. Photo by author
6. ibid
7. Image of Kushok Bakula Rimpochee Airport. Google Earth Pro. Accessed October 28, 2017.
8. Image of Ladakh. Google Earth Pro. Accessed October 28, 2017.
9. Photos by author
10. ibid
11. Map by author for LAMO Center for Mapping Old Town publication. July 2016.
12. Map by author for LAMO Center for Mapping Old Town publication. July 2016.
13. Diagram by author
14. Photo by author
15. ibid
16. Department of Peace and Conflict Research. *Uppsala Conflict Data Program: Kashmir.* Uppsala Universitet. 2016.
17. Community Sketches of Old Town. LAMO Center. Leh, Ladakh, India. Summer 2014.
18. Photos of Community Participants. LAMO Center. Leh, Ladakh, India. Summer 2014.
19. Drone Footage. LAMO Center. Leh, Ladakh, India. June 2016.
20. ibid
21. ibid
22. ibid
23. Photos by author
24. Misc. Photos. LAMO Center. Leh, Ladakh, India. June 2016.
25. ibid
26. Photos by author
27. ibid
28. ibid
29. ibid
30. Garrett, W. E. "Mountaintop War." National Geographic, May 1963.
31. Photos by Claude Rupert Trench Wilmot. LAMO Center. Leh, Ladakh, India. 1934

TABLES AND GRAPHS:
Table 1. Rajiv Awaas Yojana (RAY) Slum Survey Profile and HousfeatholD Poverty Survey Profile. LAMO Center. Leh, Ladakh, India. 2015.
Table 2. ibid
Table 3. ibid
Table 4. ibid
Table 5. ibid
Table 6. ibid
Table 7. ibid
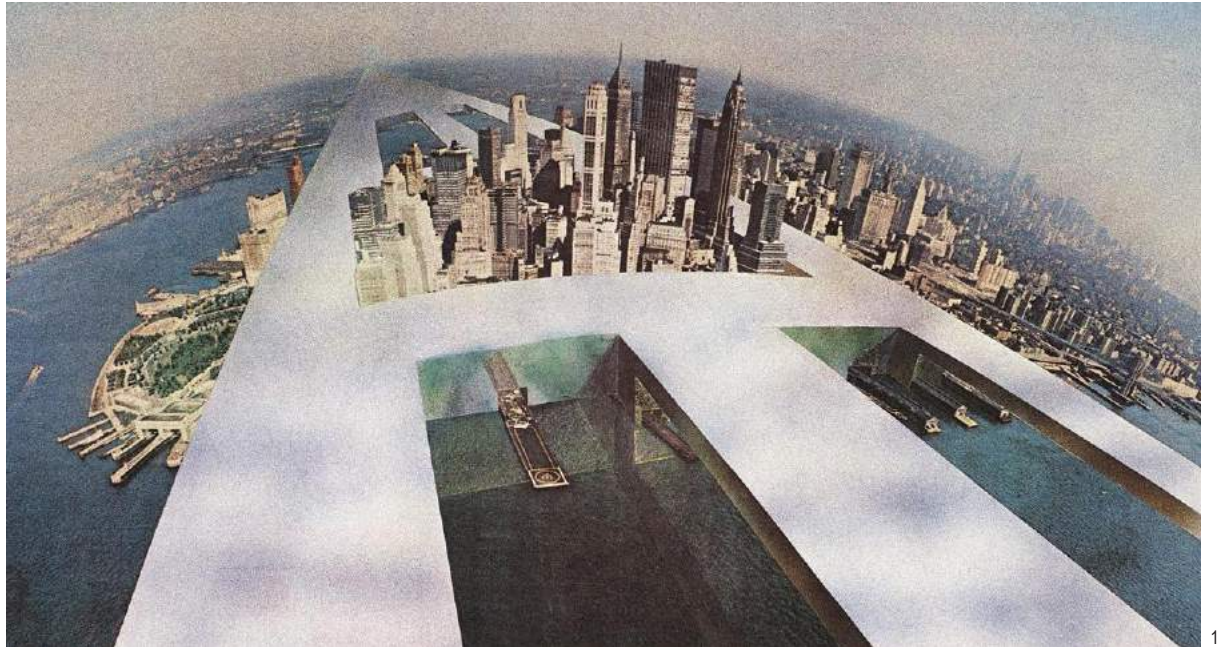Graph 1. ibid
Graph 2. ibid
Graph 3. ibid

PART FIVE

Precedents and Case Studies
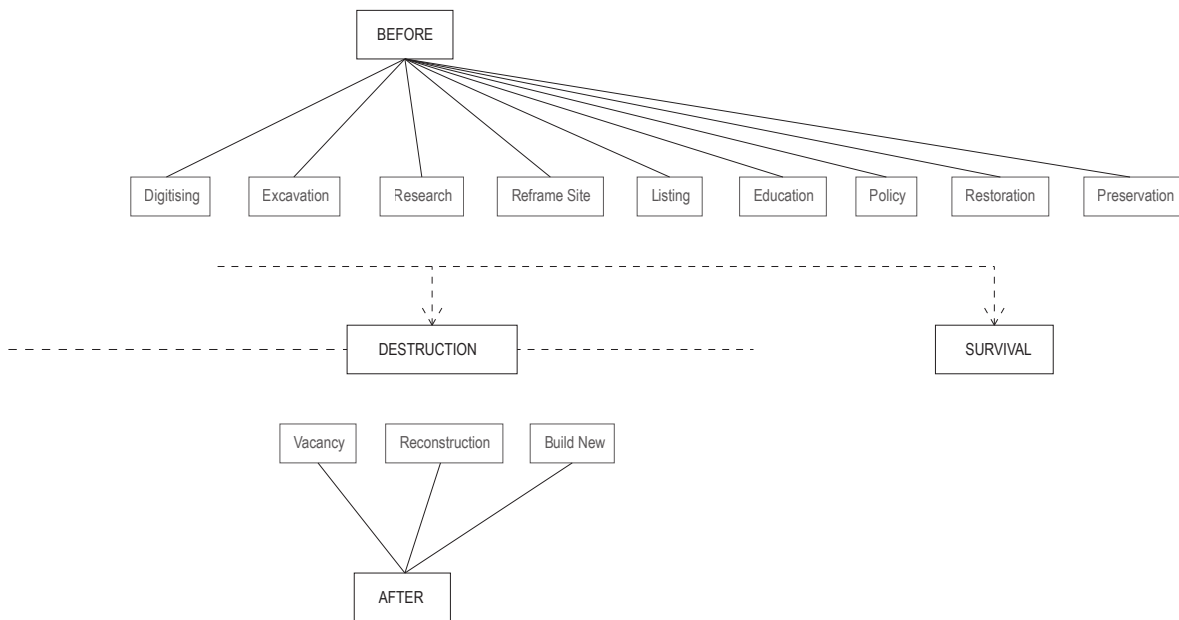
Case Study #1: Satire

SuperStudio

The Guardian stated in their critique of SuperStudio's latest work, "Eventually, this structure, Il Monumento Continuo, would cover the entire surface of the planet, leaving the Earth as featureless as the smoothest desert, or, more to the point, as a willfully low-brow, suburban-style western city."[1] SuperStudio, a group of radical Florentine architects, created this comical piece to highlight the speed at which globalisation was homogenising the world. The work implies we might as well all be living in one encompassing structure. This satirical attack occurred during the 1960s when modernist concrete and steel structures were being rapidly planted on sites regardless of locale or culture.[2]

Nearly half a century later, the problem of cultural degradation and identity loss has only accelerated. Cultural heritage is now a targeted to destroy culture. The new goal is not necessarily to homogenise, but to remove collective identity from a place. SuperStudio theorised how the globe would become enveloped and digested in this megastructure. My thesis project examines how we could encase our planet to protect it from ourselves. In an equally satirical analysis, I develop a methodology for protecting cultural heritage. Questions of who owns what, who can see what, and who can visit what plague this topic. Boxing valuable heritage up and storing it in a safe country in a safe museum is often an approach taken by organisations like UNESCO. What if we just box it up right where it is?
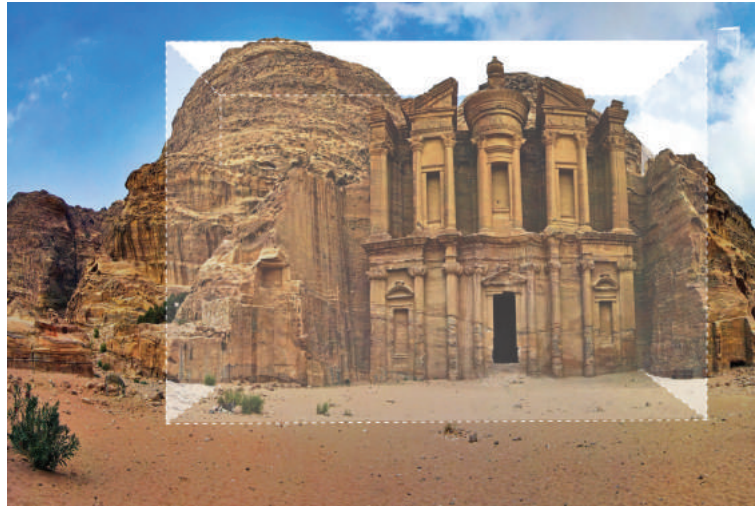
SuperStudio's project was strictly theoretical, and had no built elements. Striking graphics articulated their point in the midst of the rush towards "modernity". I seek to present this proposal concerning cultural heritage in the midst of this increasing war on identity.

Bosgo Monastery, Ladakh   Petra, Jordan

When UNESCO takes it over a site, the site is put on a pedestal in a box metaphorically. What used to be a local and potentially spiritual site transitions into an international tourist destination to be observed instead of used. Identity of a place comes from the people who use the space. Terrorists seek to destroy identity through the destruction of these places, yet which target they choose depends significantly on symbolic impact. A small, local site won't garner the desired reaction, whereas a UNESCO world heritage site creates greater notoriety. If the box already exists, why not make it physical and give it attributes to help protect the site?

Case Study #2: Theory

"Invisible Cities" by Italo Calvino

6

7

8
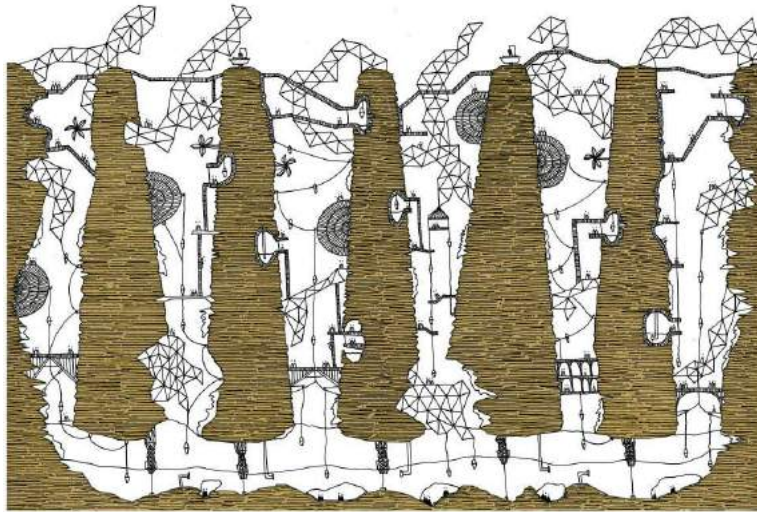
Trading Cities 1

"Proceeding eighty miles into the northwest wind, you reach the city of Euphemia, where the merchants of seven nations gather at every solstice and equinox. The boat that lands there with a cargo of ginger and cotton will set sail again, its hold filled with pistachio nuts and poppy seeds, and the caravan that has just unloaded sacks of nutmegs and raisins is already cramming its saddlebags with bolts of golden muslin for its return journey. But what drives men to travel up rivers and cross deserts to come here is not only the exchange of wares, which you could find, everywhere the same, in all the bazaars inside and outside the Great Khan's empire, scattered at your feet on the same yellow mats, in the shade of the same awnings protecting them from flies, offered with the same lying reduction in prices. You do not come to Euphemia only to buy and sell, but also because at night, by the fires all around the market, seated on sacks or barrels or stretched out on piles of carpets, at each word that one man says -- such as "wolf," "sister," "hidden treasure," "battle," "scabies," "lovers" -- the others tell, each one, this tale of wolves, sisters, treasures, scabies, lovers, battles. And you know that in the long journey ahead of you, when to keep awake against the camel's swaying or the junk's rocking, you start summoning up your memories one by one, your wolf will have become another wolf, your sister a different sister, your battle other battles, on your return from Euphemia, the city where memory is traded at every solstice and at every equinox" (37).[4]
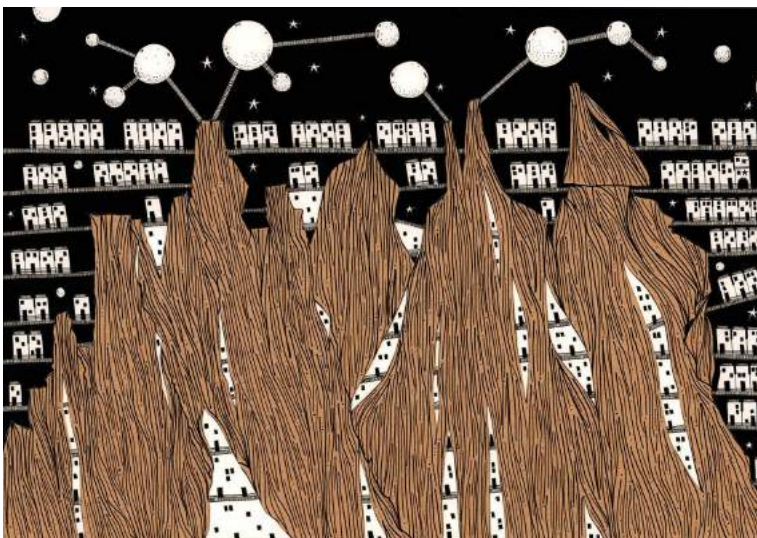
Invisible Cities, by Italo Calvino, describes a fictional conversation between Venetian explorer Marco Polo and the ancient ruler of the Mongol empire, Kublai Khan. Marco Polo describes cities first with sounds and gestures, articulating the essence of a city without a single word uttered. As he learns the language of the Khan, he begins describing unique and unusual cities with words. The cities loose the pure narrative when confined to words, and soon they return to gestures, although this time through chess. The layers of Venice soon envelope the Khan's mind with what his vast empire contains. Cities of grandeur with dark secrets, sad cities forced to stay the same in order to be remembered, and cities where memory is currency. As he describes each city, it becomes clear they are all Venice. While the Khan was initially furious, he began to understand his own layers to interpreting the patterns in the stories that truly do tell of other places.

"The city does not consist of this, but of relationships between the measurements of its space and the events of its past…" (10)[5]

This thesis will explore a similar concept of layering within a city, yet a layering of future elements not yet created. It will also follow the pattern of manipulating reality. While not all Calvino's cities are believable, they are all imaginable, and that allows them to become real.

9

"Euphemia, the city where memory is traded at every solstice and at every equinox" (37).[6]

9.5
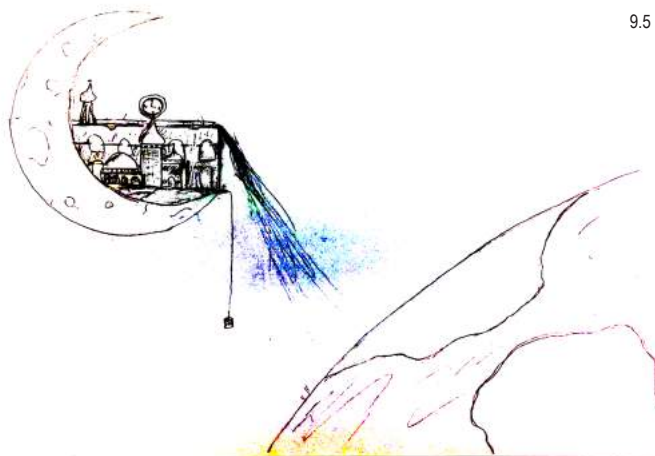
Case Study #3: Digitising

Mes Aynak, Afghanstan

10

11

12

13

Mes Aynak is located in the Logar Province of Afghanistan in a Taliban friendly region an hour south of Kabul. Over the past nine years, Afghan and international archaeologists have been excavating the massive site. Mes Aynak means "little copper well" and is said to contain 12.5 million tons of copper. Chinese miners control the site under a contentious contract. With the Taliban on one side and the Chinese miners on the other, the Mes Aynak excavation site facing imminent destruction. Moreover, "if it will not be destroyed by mining, it will be destroyed by looting," says French archaeologist Philippe Marquis to the National Geographic correspondent.[7] The site is in stalemate.

From the third to eight century A.D., Mes Aynak was a spiritual hub of Buddhism and a civilisational crossroad. Little is known about the relationship between Buddhism, trade, and commerce. The vast ruins of Mes Aynak are thought to hold the key to some unanswered questions about our history.

14

One of the many partners on the project include Iconem, a preservation firm that specialises in, "Preserving the memory of a site before its complete, planned destruction."[1] With this as well as many of their projects, there are many constraints including political instability, land-mines, and steep terrain. Iconem digitises sites using drones, photogrammetry, and field work, creating highly detailed 3D models of the site. They look at the landscape scale, architectural scale, and the decorative detail scale to fully archive the site.[8]
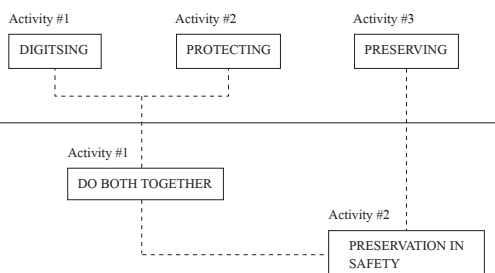

15

My thesis hopes to provide an optimal solution to a threatened site prior to destruction that in turn prevents destruction. Digitising a site occurs before destruction, but pessimistically avoids preventing the seemingly inevitable end. Could a layer be added to the digitising process that creates a form of protection and maintains its authenticity?

Bosco Monastery, Ladakh

16

Activity #1
DIGITSING

Activity #2
PROTECTING

Activity #3
PRESERVING

Activity #1
DO BOTH TOGETHER

Activity #2
PRESERVATION IN SAFETY

Often in a conflict zone environment, time is the largest constraining factor. The second factor is the severe lack of education on the topic of historic significance.

Case Study #4: Digitising

Tower of David Museum, Israel

The Tower of David Museum departed radically from traditional museum ediquette. Their new slogan now reads, "Discover the secrets of the Tower on tablet and ipad, explore the citadel smart-phone in hand!". The Museum, in collaboration with many sponsors and partners, seeked to bring the beautifully restored walls of the citadel literally to life. They are the first to truly forge a relationship between antiquity and technology in order to allow visitors to experience and participate in different eras of history. The Jewish News Service (JNS) published an article titled, "Start-up Nation Meets 'Storytelling Nation'." A common sayings goes, "if walls could talk..." further articulates the need to compile and share the poignant stories intrinsic to every cultural heritage site. The juxtaposition between old and new allow the museum the ability to virtually make the walls talk. The Tower of David Museum decided to hold a competition coined, "Hacking the Walls: Tower of David Hackathon," April 7-8, 2016 to develop exciting solutions to enhance visitors experience. It was advertised to AR, VR, and Gaming audiences.

HACKING the WALLS
Tower of David Hackathon
7-8.4.2016
AR/VR/Gaming

The Challenge:

"We are calling for participants to help find new ideas, tools and technologies to present innovative and engaging ways to bring the stories, places and people of Jerusalem to life. These can be museum site-specific, can make artifacts come alive, can capture the Jerusalem experience from near and far, can make history an exciting game."

There were two winners were Royi Elbag and Yaara Ilan of ARCH, a company that developes with applications for archaeological sites, and the Zombie Rats, three young adults— 12th grader Malachi Shneor and 9th graders Ofer Stolev and Yuval Goldshmidt. The young team presented "Escape the Kishle," a game to be played on the ENTiTi augmented reality and virtual reality (AR/VR) platform created by Waking App. The Hackathon highlighted the vast innovation, talent, and possibilities for allowing walls to speak and share their stories visually. The teams were given 30 hours total to create their proposal thereby demonstrating the speed at which documentation can occur.

The level of innovation demonstrated in this Hackathon exercise allude to the direction history representation will go in the next few years. Given the speed at which great ideas can be generated and prototyped, the Tower of David Museum will soon be among many examples of how antiquity and modernity can augment each other.

Case Study #4: Post-Destruction Opportunities

Cityscale Approaches to Reconstruction

Warsaw, Poland

During

After

Rotterdam, The Netherlands

During

After

Gibellina Vecchia, Italy

Before

After

Warsaw was heavily damaged during WWII, resulting in tremendous loss in historic urban fabric. The sense of loss of identity was so strong, decisions were made to rebuild the city as a replica of the previous one, to maintain the feeling and history of the place.[9] The city center now appears brightly coloured and full of life.

This approach begs the question of what role authenticity plays in history. Is it more important to maintain the look of a place or does the situation demand a vision of the memory of destruction ?There are many examples of cities being rebuilt to match prior versions including, most famously, Dubrovnik. Warsaw welcomes tourists to take part in continuing the long history still seemingly tangible today.

Rotterdam was also devastated during WWII. The city was flattened and one of Europe's largest ports destroyed. Rotterdam took an opposing approach.[10] Instead of mimicking the past, the city embraced the architecture prevalent in the era. The historic city transformed initially visually and then emotionally into a major 21st century metropolis.

Gibellina Vecchia suffered an extremely powerful earthquake. The earth shook free all human civilisation utterly destroying the historic city. A unique and evocative choice followed in the loss of the city. The displaced population was relocated and the city rebuilt on a new site. The original site was then converted into a memorial for the city. The stone of the city was used to recreate the block structure and concrete was poured on top to redefine the city blocks.[11] Devoid of anything beyond the engineered surface, the old city site remains as a memory entombed in the Sicilian landscape. This unprecedented project is one of many more creative ways a city can begin thinking about how to move into the future after devastation
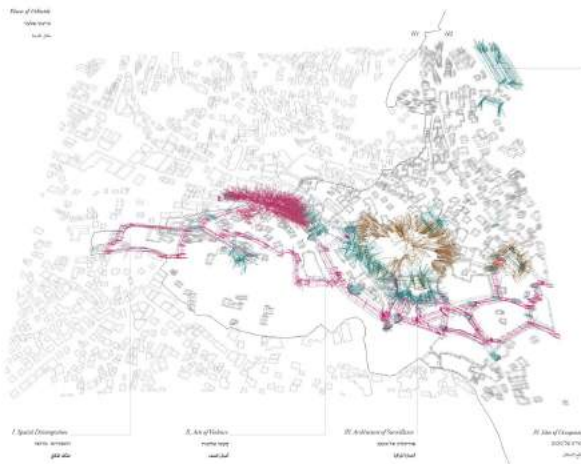
Precedent #1

## "Engineered Paradise" Thesis
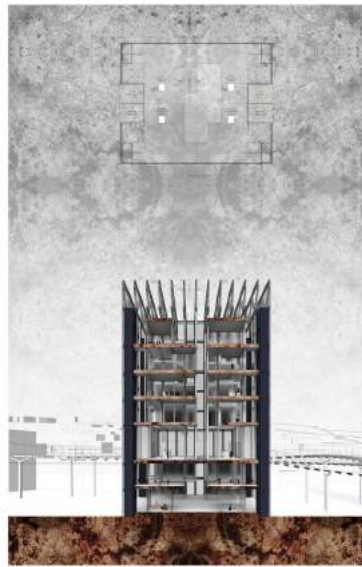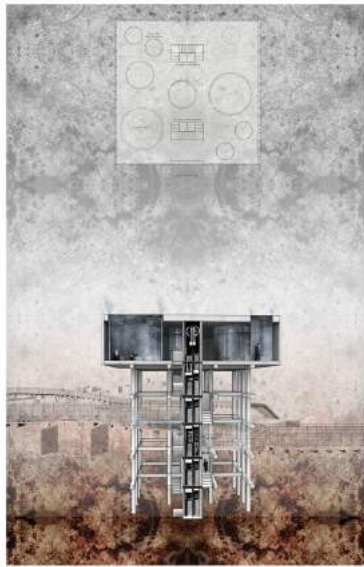
23

Zarith Pineda, in her Tulane University Masters of Architecture thesis, delves into the complex relationship between the Israelis and Palestinians. Instead of proposing a means to end the conflict and stop the fighting, she creates safe places to express common emotions knowing the conflict is long from over.[12] Pineda addresses the inhuman aspects of conflicts through designing shared spaces to promote interaction and subsequently empathy. Through an eloquent fictional narrative, she describes the place as it is, and then as it could be with her design proposal.

There are conflict zones at many borders around the world. Pineda articulates one method of bridging the gap in understanding of one another. By focusing on evocative architecture, she strives for deterrence over violence.

Precedent #2

"Faith Estates" Thesis
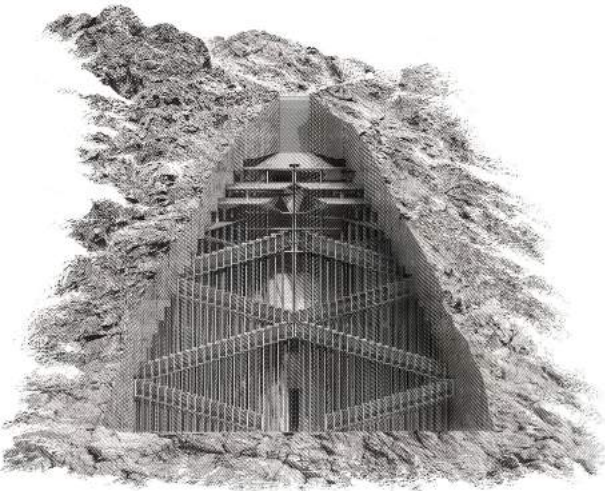
Bartlett School of Architecture, UCL, students Akarachai Padlom, Eleftherios Sergios, and Nasser Alamadi, in collaboration, focus on reframing mass religious tourism in the area around the Dead Sea. They investigate the relationships between religion, tourism, and landscape to create an environment mutually beneficial to Judaism, Christianity, and Islam as well as to the environment. In a setting of high tensions, the project seeks to delineate a path and mitigate ulterior political and territorial motives.[13]


24

Precedent #3

"Shades of Gray" by Jasper Fforde

"Progressive Leapbacks had stripped so much knowledge from the Collective that we were now not only ignorant, but had no idea how ignorant. The moving stars in the night sky were only one small part of a greater understanding that had gone for good. And as I stood there frowning to myself, I had a sense that everything about the Collective was utterly and completely wrong. We should be dedicating our lives to gaining knowledge, not losing it." (228)[14]

Through the lens of a profoundly dystopic alternate reality, *Shades of Gray* by Jasper Fforde investigates how different human species create peace, inhabited the planet, and what gets left behind upon their demise. A common thread weaves its way through each human species. Defined hierarchy leads to collapse. The novel depicts a stringent world order based on the colour Spectrum. What people can see and who gets to see what depends on family lineage, power, and money. The main character grows up brainwashed to follow the Rules, yet slowly, and almost without realizing, begins to innovate. His innate tendencies towards increasing efficiencies leads him to stumble into a world of lost knowledge, and allows him to reflect upon different world strategies.[15]
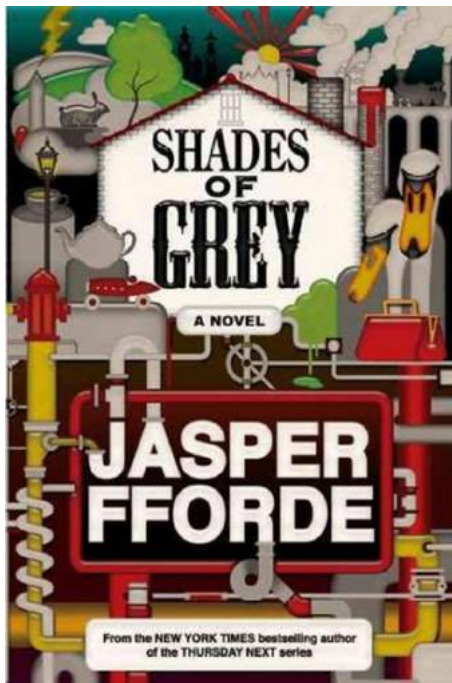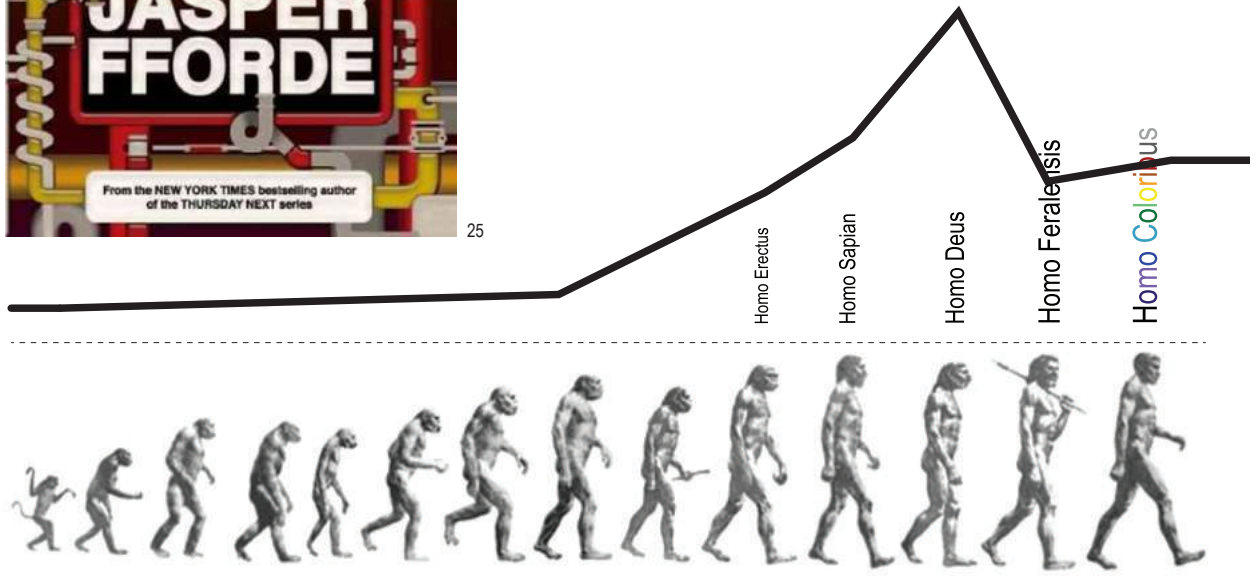

25

I delved into dystopia/utopia novels to see how other, while fictional, civilisations created and secured world peace. I also looked into these types of fictional narratives, particularly the dystopic novels, to understand how hierarchy breaks down and what happens after Truth is known.


26

Homo Erectus

Homo Sapian

Homo Deus

Homo Feralensis

Homo Colorious

"Previous"

"Riffraff" "Chromatics"

27

"The Afgan Cultural Heritage Crisis"

On 26 February 2001, the Islamic Emirate of Afghanistan issued the following edict from the City of Kansdahar to prohibit the "adoration of idols":

> On the basis of consultations between the religious leaders of the Islamic Emirate of Afghanistan, the religious judgments of the Ulema and the rulings of the Supreme Court of the Islamic Emirate of Afghanistan, all statues and non-Islamic shrines located in the different parts of the Islamic Emirate of Afghanistan must be destroyed. These statues have been and remain shrines of infidels and these infidels continue to worship and respect these shrines. Allah almighty is the only real shrine and all false shrines should be smashed. Therefore, the Supreme Leader of the Islamic Emirate of Afghanistan has ordered all the representatives of the Ministry of the Promotion of Virtue and Suppression of Vice and of the Ministry of Information and Culture to destroy all the statues. As ordered, by the Ulema and the Supreme Court of the Islamic Emirate of Afghanistan, all statues must be annihilated so that no one can worship or respect them in the future.
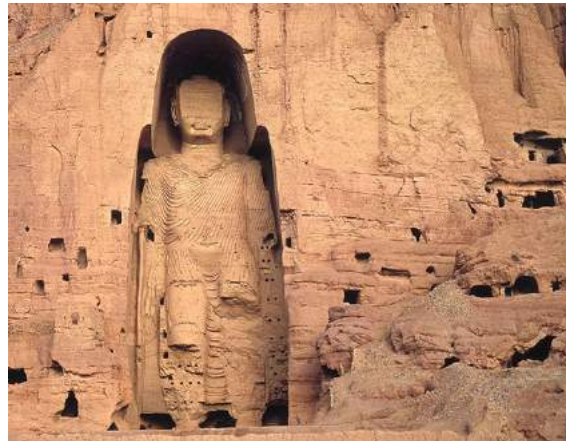
This precedent study looks at how UNESCO dealt with a threat against all non-Islamic cultural heritage in Afghanistan, a country fluctuating between war and conflict under the unrecognised Taliban government. Immediately following the internationally unlawful order by the Taliban, UNESCO began their battle with words and influential powers to prevent cultural heritage destruction. They issued appeals directly to the Taliban through international and Pakistani media outlets. They sent personal letters and met with Pakistani and Taliban correspondents. With little success achieved, UNESCO began reaching out to other Middle Eastern and Central Asian governments to back Afghan cultural heritage as well as to other influential Moslem leaders all in the attempt to persuade the Taliban to revoke the order. Moreover, UNESCO launched an international petition on their website to raise awareness and funds for the protection of Afghan cultural heritage. Despite the immediate action by UNESCO and other international organisations, the Bamiyan Buddhas among many other statues throughout Afghanistan were destroyed by the Taliban.[17]

UNESCO, at its Hague convention later that year, added an item on "acts constituting a crime against the common heritage of humanity".[18] Subsequently, UNESCO is studying ways to deter destruction, such as potential sanctions, to safeguard cultural heritage. In addition, many conferences of various Moslem leaders met to discuss ways of addressing cultural heritage threats in the future. UNESCO also developed partnerships with non-government organisations internationally to safeguard cultural artifacts until peace returns to Afghanistan.[19]

Inspiration

Colours:

Unknown mosque

Sheikh Lotfollah Mosque, Iran

On the road towards Pangong Lake, Ladakh

Pangong Lake, Ladakh

Style:

Projects:

"The Humble Vernacular of the Undecorated Shed" by John Redington

"A great architect once said that "form follows function," but where there is no function there is only form. It is easy to see that the transcendence that one feels when looking at an abandoned shed is a commonality in our own life and death as well as a nostalgia to a previous time. But I believe the mysticism that exists among these sheds allow an insight into a greater cultural awareness and that their forms, patterns, and relationship with nature provide precedents to how buildings could be designed."[20]

Conference:

Zaki Aslan, Director of ICCROM-ATHAR Regional Conservation Centre, UAE

Laura Kurgan, Associate Professor of Architecture, Columbia GSAPP

Lucia Allais, Assistant Professor of Architecture, Princeton University

Laurie Rush, Cultural Resources Manager and Archaeologist, US Department of Defense

"At first it seems obvious right? What could be worse than war and conflict and what could be better and more for good than preservation?"[21] Fitch Colloquium in 2016 at Columbia, titled "Preservation and War", was divided into three panels: Pre-War, During War, and Post-War. Speakers of each panel shared their work and projects regarding cultural heritage as targets in unstable sovereignties.

Citations

TEXTS:

1. Glancey, Jonathan. "Superstudio: Life Without Objects, Design Museum, London SE1." The Guardian. March 31, 2003. Accessed September 29, 2017.

2. ibid

3. Calvino, Italo. Invisible Cities. Translated by William Weaver. Edited by Giulio Einaudi. London: Harcourt Brace Jovanovich, 1972.

4. ibid

5. ibid

6. ibid

7. "Mes Aynak." Iconem. September 05, 2016. Accessed September 29, 2017. http://iconem.com/mes-aynak-2/.

8. ibid

9. "Historic Centre of Warsaw." UNESCO World Heritage Centre. Accessed September 29, 2017.

10. "Post-War Reconstruction." Post-War Reconstruction –. Accessed September 29, 2017.

11. "Gibellina Vecchia." The Archi-Tourist / Gibellina Vecchia. Accessed September 29, 2017.

12. Pineda, Zarith. "Engineering Paradise", master's thesis, Tulane University, 2015.

13. Alamdi, Nasser. Padlom, Akarachai. Sergios, Eleftherios. "Faith Estates", University College London, 2017.

14. Fforde, Jasper. Shades of grey: The Road to High Saffron. New York: Penguin Books, 2011.

15. ibid

16. Manhart, Christian. "The Afghan Cultural Heritage Crisis: UNESCO's Response to the Destruction of the Statues in Afghanistan." American Journal of Archaelogy 105, no. 3 (July 2001): 387-88. Accessed September 21, 2017. Archaeological Institute of America.

17. ibid

18. ibid

19. ibid

20. Redington, John. "The Humble Vernacular of the Undecorated Shed." ArchDaily. March 15, 2017. Accessed October 03, 2017.

21. "Fitch Colloquium Preservation And War." Columbia GSAPP. September 30, 2016. Accessed October 03, 2017. Panel 1 moderated by Erica Avrami, James Marston Fitch Assistant Professor of Historic Preservation, Columbia GSAPP

IMAGES:

1-2. Super Architecture, Super Inventions! Accessed September 29, 2017.

3-5. diagrams by author

6-8. "Italo Calvino's 'Invisible Cities', Illustrated." ArchDaily. January 26, 2016. Accessed September 29, 2017.

9. drawing by author

9.5. drawing by Hudson Diaz

10-14. "Rescuing Mes Aynak - Photo Gallery." National Geographic. Accessed September 29, 2017.

15. "Mes Aynak." Iconem. September 05, 2016. Accessed September 29, 2017.

16. diagram and image by author

17. Gliński, Mikołaj . "How Warsaw Came Close to Never Being Rebuilt | Article." Culture.pl. February 3, 2015. Accessed October 01, 2017.

18. Hochstadt, Steve. "The Destruction and Rebuilding of Warsaw." LA Progressive. August 31, 2016. Accessed October 01, 2017.

19. Hodges, Miles. The World since 1900: World War Two (1939-1945) - By Miles Hodges. Accessed October 01, 2017.

20. "Bekijk Een Knap Staaltje Engineering - Markthal, Rotterdam." Inbo - Urban Strategy, Architectuur, Bouwkunde en Interieur. Accessed October 01, 2017.

21. Vonplace, Paul. "Gibellina Vecchia." Paulvonplace. April 06, 2012. Accessed October 01, 2017.

22. "Gibellina Vecchia / Sicily / Italy." HD Stock Video 677-268-047 | Framepool & RightSmith Stock Footage. Accessed October 01, 2017.

23. Pineda, Zarith. "Engineering Paradise", master's thesis, Tulane University, 2015.
         (all photos on page)

24. Alamdi, Nasser. Padlom, Akarachai. Sergios, Eleftherios. "Faith Estates", University College London, 2017. (all photos on page)

25. Fforde, Jasper. "Shades of Grey." Shades of Grey by Jasper Fforde. Accessed September 29, 2017. 26. by author

27. by author

28. "Bamiyan Buddhas." Khan Academy. Accessed September 29, 2017.

29. "Flashback: The Destruction of the Buddhas of Bamiyan." NBCNews.com. September 29, 2017. Accessed September 29, 2017. 30.

31. "The world's most beautiful mosques." The Telegraph. February 04, 2016. Accessed October 01, 2017.

32. by author

33. by author

34. Chic, Casa Très. "Casa Tres Chic." REVISTA DE FIM DE SEMANA. January 01, 1970. Accessed October 01, 2017.

35. "National Museum In Wrocław, Poland By Anna Kowalów." Bored Panda. Accessed October 01, 2017.

36. Aouf, Rima Sabina . "10 of the Best Cabins in the Canadian Woods." Dezeen. November 11, 2016. Accessed October 01, 2017.

37. ColumbiaGSAPP. "Fitch Colloquium: Preservation and War: Panel 2." YouTube. October 04, 2016.
         Accessed October 03, 2017.

38. ColumbiaGSAPP. "Fitch Colloquium: Preservation and War: Introduction & Panel 1." YouTube. October 04,
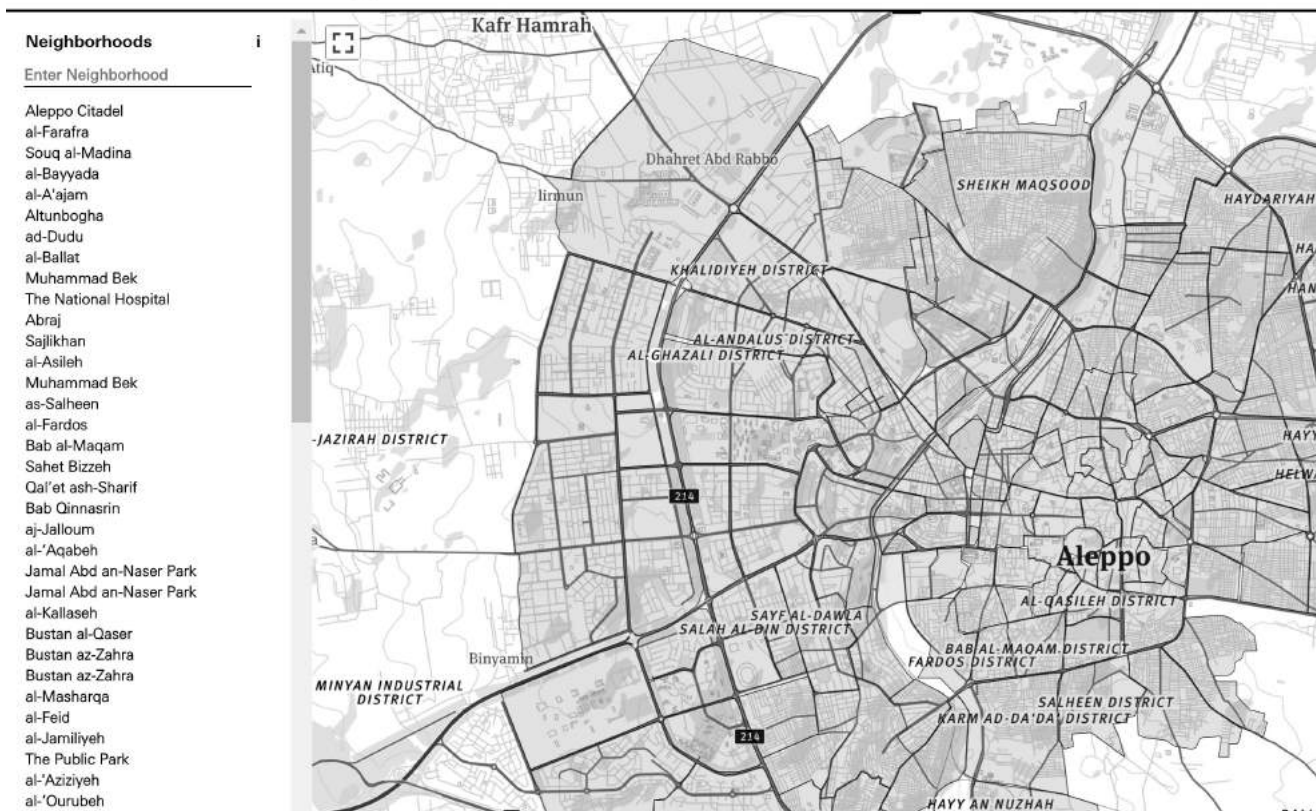   2016. Accessed October 03, 2017.

PART SIX

Program

PROGRAM PRECEDENT #1

## Center for Spatial Planning, Columbia GSAPP

Conflict Urbanism   **Aleppo**

Neighborhoods   i

Enter Neighborhood

Aleppo Citadel
al-Farafra
Souq al-Madina
al-Bayyada
al-A'ajam
Altunbogha
ad-Dudu
al-Ballat
Muhammad Bek
The National Hospital
Abraj
Sajlikhan
al-Asileh
Muhammad Bek
as-Salheen
al-Fardos
Bab al-Maqam
Sahet Bizzeh
Qal'et ash-Sharif
Bab Qinnasrin
aj-Jalloum
al-'Aqabeh
Jamal Abd an-Naser Park
Jamal Abd an-Naser Park
al-Kallaseh
Bustan al-Qaser
Bustan az-Zahra
Bustan az-Zahra
al-Masharqa
al-Feid
al-Jamiliyeh
The Public Park
al-'Aziziyeh
al-'Ourubeh

Under the heading, Conflict Urbanism, The Center for Spatial Research at the Columbia GSAPP inititive studies Aleppo, Syria in a series of interrelated projects over the course of a multi-year period. The research is a collaboration between professionals, educators, and students. An interactive map, developed by the 2016 Conflict Urbanism: Aleppo Seminar held at the Colulmbia GSAPP, provides the framework for an indepth analysis on the destruction of memory and the memory of destruction. The GIS map uses high resolution satellite images to study evidence of physical damage as well as to study how to track urban warfare and cultural heritage destruction from afar. The map is firstly an open source map at the neighbourhood scale. Secondly, it is a platform for storytelling. The project is compiled of a series of case studies continually released. These sub-projects demonstrate the various impacts of conflict, both physical and intangible, on urban fabric. The project goal is two-fold: digitising the place, its people, and their memories, and creating awareness of what is happening in Aleppo.[1]

The Center for Spatial Research was established in 2015 as a hub for urban research that unites the fields of humanities and fields of data science in order to generate new technologies for mapping, data visualisation, data mapping, and data analysis. The center deals primarily with topics including urban conflict, climate change, migration, criminal justice, and data science.[2]

The site, Aleppo, presents a number of challenges and constraints for the design team. Aleppo is located at the heart of the Syrian Civil War, a war between an unstable government and ISIS. Due to globalisation, it is a war for which the rest of the world is forced to choose sides and impact the fighting. The dense urban fabric poses another constraint. As one of the oldest cities in the world, the place twists and turns in a stream of historic structures and public space.[3]
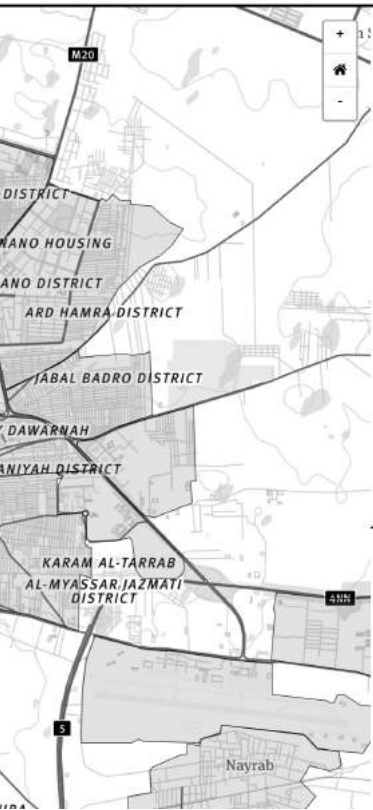
1

2

3

4

5

6

PROGRAM PRECEDENT #2

US Committee for the Blue Shield and IMCuRWG

Civil-Military Assessment Mission for Libyan Heritage
September 28 to 30, 2011

Old Town Triloli, 28/09/11

The 2011 armed conflcit in Libya called for an emergency assessment mission to determine the state of the cultural heritage. Beyond the five UNESCO World Heritage Sites in Libya, the country is home to hundreds of ancient sites and works of art. Cultural heritage during an armed conflict is often at extreme risk of damage in addition post-war crisis including illegal digging and illicit trafficking. The US Committee for the Blue Shield partnered with the International Military Cultural Resources Work Group to organise a mission to meet with Libyan officials and assess the present cultural heritage situation.[4] Their joint mission framework acts as the analytical program.

International armed forces from NATO supporting the rebel force planned to attack by air. Blue Shield quickly established a list of coordinate positions of cultural heritage sites in order to avoid accidental hits. Secondly, a Watch List was developed of sites determined through on the ground contacts. Due to the lack in independent reports on the cultural heritage, a team was assembled to go to Libya and investigate sites and those in charge of their survival. The mission group was small and flexible, made up for cultural heritage experts with military specialties.[5]

Between September 28 to September 30, the team assessed the National Museum/Red Fort, Punic/Roman site of Sabratha, Leptis Magna, Khums and Leptis, and many monuments in Tripoli. They met with curators and others who helped with the preparations made to protect the artifacts and sites from damage and looting as well as the military personnel designed to protect the cultural heritage. The team took photographs, completed conditions assessments, and developed suggestions for the future in event of long-lasting conflict. One of the most insightful suggestions focused on increasing military contacts and training about the protection of cultural heritage.[6]

Partnerships are critical components of the National Response Framework. Within the field of cultural heritage, partnerships allow organisations with unique and important specialities to unite forces to create a positive and efficient impacts. For example, assessing, preserving, and protecting cultural heritage in conflict zones requires expertise in history as well as military to name but a few of the skills. The US Committee for the Blue Shield specialising in assessing and protecting endangered cultural heritage. The International Military Cultural Resource Work Group's expertise lies on the side of military missions to protect cultural heritage. Both organisations augment each others skills. Additionally, these organisations could have partnered with a firm specialising in documentation or archaeology.

The joint mission outlined the importance of preparedness as well as post-conflict contingency plans in the case of armed conflict. Preparedness measures including hiding valuable artifacts, increasing security, blockading entrances, alerting NATO of sites to avoid in offensive maneuvers, and creating a network of contingency plans. Through meeting with those in charge of sites, the joint mission personnel gained valuable information, They were able to offer suggestions based on a recent and similar scenario in Egypt, and share successes and things they learned through experience to help in the unstable environment.

The mission's objective was information gathering to report back to the world outside the conflict.[7] This allows other organisations to know how best to assist with the crisis and helps in the post-war aftermath.
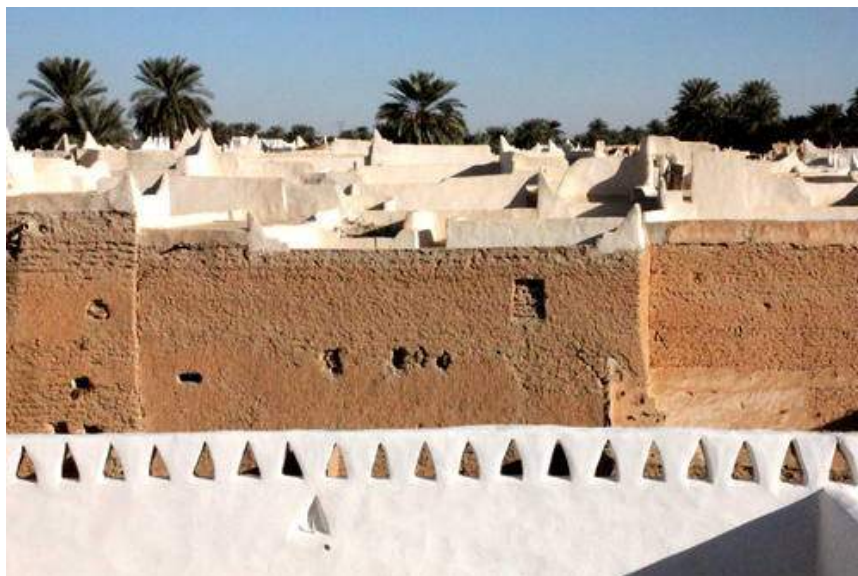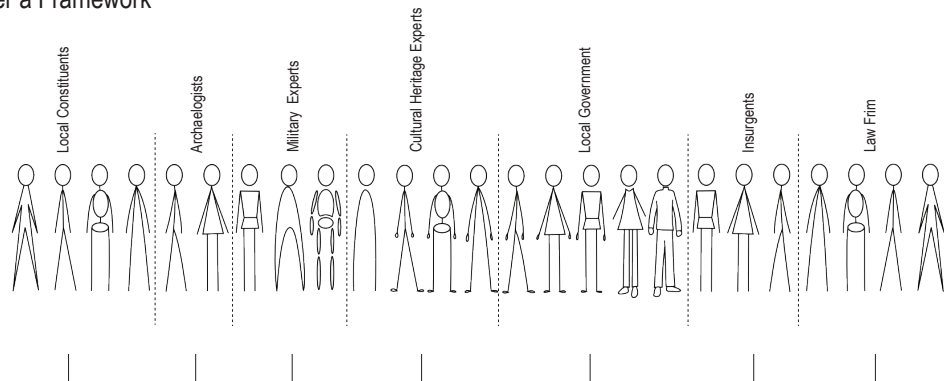

Sabratha: archaelogical trench that had been covered was opened 28/09/11

Soldiers from the Misrata brigade guarding the National bank and the National museum 29/09/111

Leptis Magna, Libya

Framework Concept:

Disparate Parties
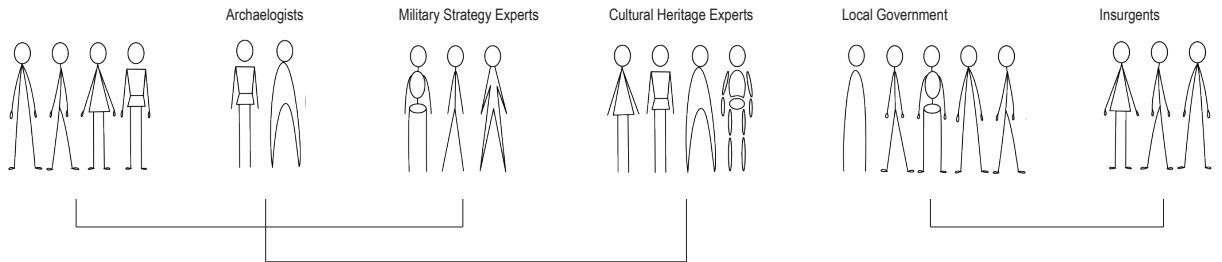
United Under a Framework

An emergency preparedness plan comprised on multiple levels of partnerships can work together more efficiently towards a common goal. This diagram ponders a more efficient method of collecting all data and skill-sets in one place.

11

Symbol Concept:

Introduce a new standardised symbol showing where to avoid bombing in
armed conflict. The designation would be explicitly for cultural heritage sites.

HISTORIC SITES PROTECTION ZONES


Example: Tripoli, Libya

PROGRAM PRECEDENT #3

ICONEM, Site: Mes Aynak, Afghanistan

ICONEM, a French consulting firm, seeks to preserve knowledge of threatened cultural heritage through digitisation methods. The technological approach guarantees that regardless of the outcome of the conflict, the knowledge of the landscape will be preserved. ICONEM focuses on preserving the built environment in order to transmit knowledge to future generations. Their sites introduce considerable constrains including difficult terrain, lack of access, and unpredictable safety. Mes Aynak faces complete destruction with the Taliban on one side and Chinese miners on the other side. The team could only be present on the site for 10 days at a time, the site is accessed from steep terrain, and land-mines pose a threat in some areas negating the option of walking.[8]

A typical project goes through three phases: Capture, Reconstruction, and Visualisation. In the case of Mes Aynak's high constraints, digitisation by drone was selected as the best option. The drone was able to capture the site's topography ranging from a large scale down to minute details in high resolultion. Since 2010, ICONEM has been capturing the site each year. The captured data is then turned into a 3D model of the site, a digital reconstruction. The evolving model demonstrates excavation progress over a six year span, from 2010 to 2016.[9]

ICONEM uses three scales of resolution to document the site: landscape, architecture, and the decorative detail. The drone method for collecting multi-scale data is capable of recording down to the millimeter for details, centimeter for architecture, and decimeter for the landscape. Photogrammatric tools then unite the three scales into a single 3D model. Other specialists can access this intricate documentation, and extract plans, sections, and elevations, etc.[10]
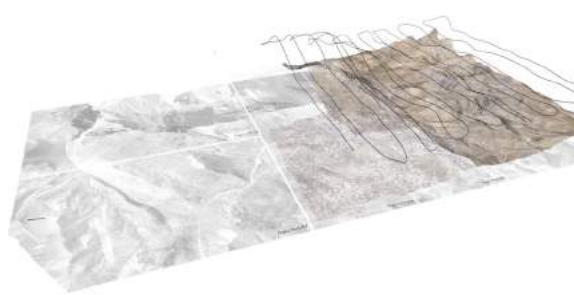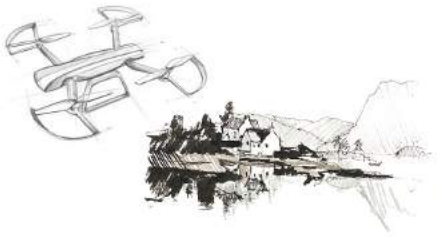

①

②

⑤
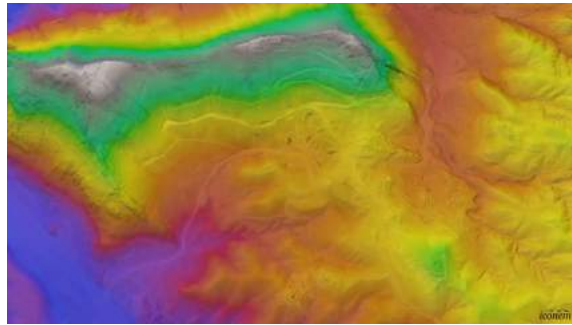

⑥

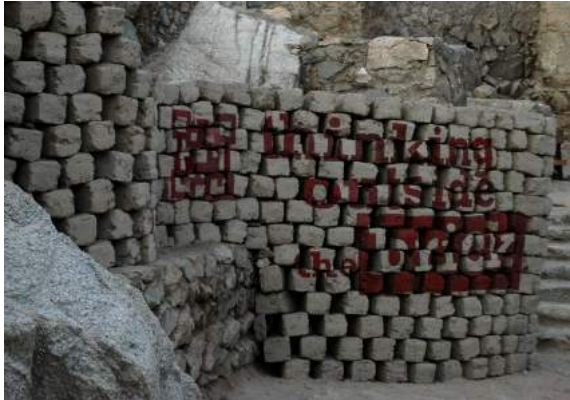DIGITISE   RECONSTRUCT   VISUALISE   13

③

④

⑦

⑧   14

PROGRAM PROPOSAL

Leh, Ladakh, India

Description:

The destruction of memory gives birth to the memory of destruction. A suspended moment hangs in the interlude between the two before one is absorbed into the other. This is the last breath before cultural vandalism is irreversible. But what if there is more than just a suspended moment? What if there is a suspended parallel supporting a replica, a mask to protect the authentic place below? This thesis presents a critique and commentary on current preservation strategies when dealing with cultural heritage endangered by conflict. Often, international cultural heritage organisations attempt to save sites by placing them on a list, in a box, separate them from their population, in order to ensure their survival into the next era. This strategy creates a scenario where the site is no longer truly authentic. Without the symbiotic relationship between a place, its people, and its collective memory, it is incomplete. In Leh, that problem is eradicated. In Leh, there is the authentic city below and the mask of the city above. The sacrificial layer above protects the authentic city while allowing it to still be used by its population. It protects the below city where the power of erasure is far greater.

Uses:

Neither city is complete without the other nor is one a museum and the other "real life". The cities serve different purposes. The authentic city below offers a place for community events, ritual events, and sacred events. It is a space of deep collective memory. The city above allows for daily life activities and commerce to take place. The below city maintains the traditional ways of life specific to its era, while the above city modernises and changes with the needs and desires of the 21st century. The cities are like layers of strata each serving a purpose and allowing life to exist within their spaces.

Leh is composed of many Asian and Central Asian ethnic groups. Each group played and continues to play a role in how Leh developed and changed over time. The below city is for residents that call Leh home traditionally and ancestorally. The above city is for travelers, wanders, and passer-byers.

Relationships:

The elongated relationship between the two cities is a complex mesh-work. When a city is one, it is experienced through evocative moments of space one might move in and out of horizontally without realizing it. When a city is two, one would move through vertical portals descending and ascending between moments of time consciously. This provides a place for community where identity is protected, yet where culture can also grow and change with time. The people live in above city, with its bustling daily life, and only descend to the below city for community events and holidays. The below city is the original blueprint, and when a foundation remains intact, life can rebuild.

Portals bring people between cities. Based on a pater-noster, moving platforms revolve vertically using the weight of another to move. They require no electricity or imported material, and allow people to move seamlessly between the two worlds. There are three types of portals: residential, commercial, and institutional. The residential portals are located in dilapidated houses no longer in use. The new use of the portal brings them back into use and contributing to the streetscape. The use of an abandoned home allows residents to experience moving into their own home similarly in both cities, through the front door. The portals also address lighting and ventilation critical to an underground city.

Narrative:

This thesis is told through the lens of a spoken narrative. Culture takes the form of stories passed on from generation to generation. This narrative describes a world similar to now and under the same circumstance straining the place, but with a different way of thinking about cultural heritage. Using imagination and resourcefulness in unison, the narrative tells a story of a world in which erasure by a great power is not possible. It outlines a world in which symbols cannot shatter so easily, and resilience is built into the very fibers of cultural heritage management.

There are many cities around the world facing imminent erasure. Strong against weak, strong against strong, and weak against weak fighting for unaligned goals. This thesis could occur in essense in any of these locations, but would require catering to the site, its people, and its collective memory. The role cultural heritage plays in each place might look different based on soft target power, symbolism, or demanding attention. This question of how to address cultural heritage sites tangible and intangible in places of conflict is poignant and necessary.

Program Diagram
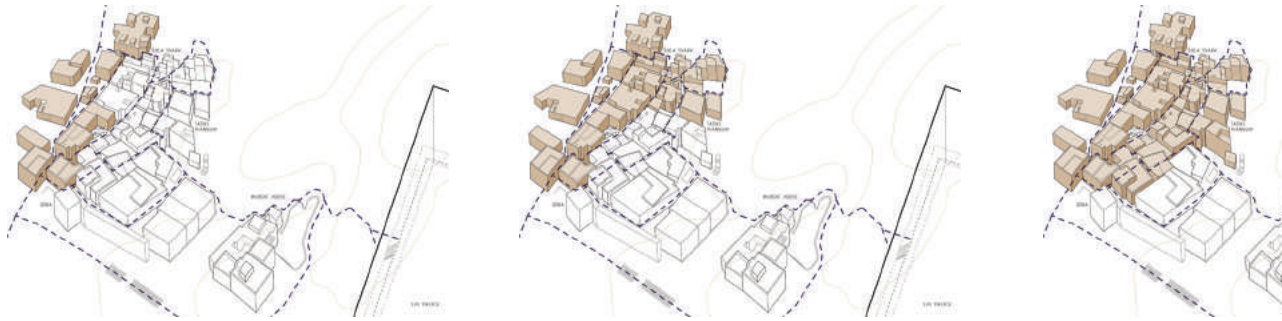
Existing → →

MONTHS	1	2	3	4	5	6	7	8

PEOPLE:
(CULTURE)

Many forces need to be united in order preserve a place. Fundamentally, the local residents need to care about and understand the value of their place. Secondly, there need to be measures in place to halt misbehaviors towards heritage, tangible and intangible. Thirdly, everyone must be able to access the resevoir of cultural knowledge.

GOALS:

LOCAL PRIDE
Cultural Education into Schools   Stories f
Signage for Adults   Record a

LOCAL GOVERNANCE
Cultural Education   Policies/
Representative

LAW ENFORCEMENT
Cultural Educat
Sig

ORAL HISTORIES

SITES:
(BUILT HERITAGE)

The site contains both physical heritage as well as cultural knowledge. While both are easily erased with the right measures, physical sites require more complex plans for protection. What cannot be reloccated must be documented, digitised, and reconstructed into a preservation information model. The cultural knowledge will then be embedded as it is on the globe in the model.

GOALS:

SITE DOCUMENTATION
Drones   Interviews
Satellite Imagery   Field Work
Social Media   Partnerships with Sp

PROTECTIVE LAYER
Partnership with Digitiser   Training Program
Software Development   Signage
Historical Analysis of Defense

INTEGRITY/LONGEVITY
Digitise   Visualise   Di

Protected →

| 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 |

OUTCOMES:
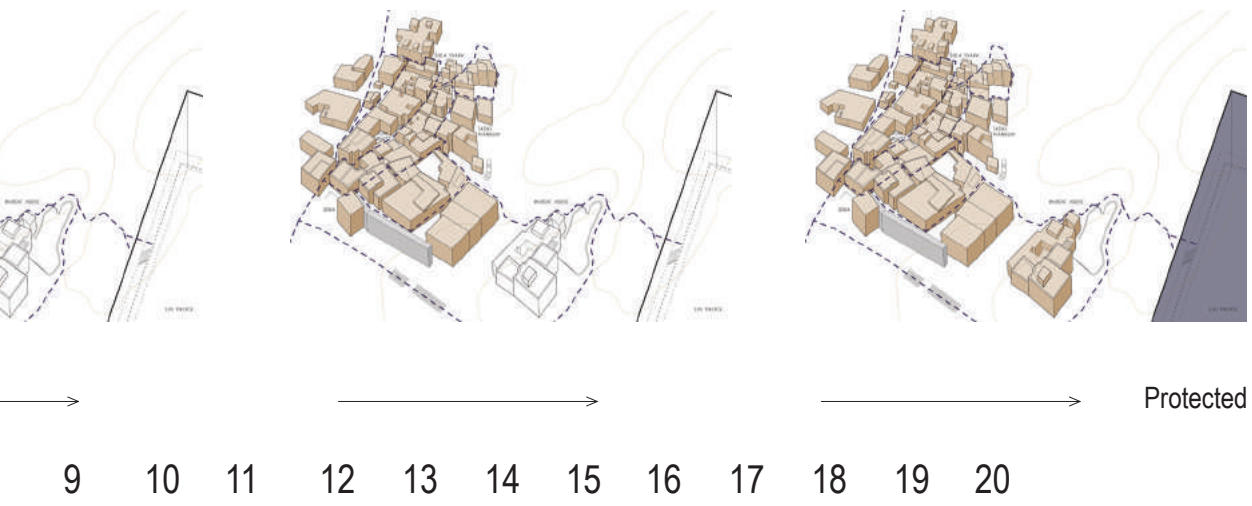
| from Grandparents Project | Community Traditions | Make Food |
| and Present Oral Histories Where They Occured |

→ EMPATHY/CARE

| Laws | Community Participation Provides Feedback |
| s | Incentives | Various Incentives Tested |

→ STATE/LOCAL PARTNERSHIPS

| ion | Enforcement | Eyes on street | Locals Reporting Each Other |
| nage |

→ CIVIL/STATE PROTECTION

| Collecting Stories | Recording Stories |
| Make Stories Accessible to All |

→ ACCESSIBLE KNOWLEDGE

OUTCOMES:

| Spatial Mapping |
| ecialists | Reconstruction |

→ DIGITISED FOR FUTURE USE

| Implementation | Contingency Plan |
| Community Participation |

→ ALLOWS BUILDING TO SURVIVE

| gital Reconstruction | Maintenance Plan | Reassess |

→ MAINTAINS RELATIONSHIP BETWEEN CULTURE AND BUILT HERITAGE

18

Fictional Ethnography (Embedded):

LAYERS:

Land meets earth on the edge of the city of Leh, and you walked between the violet and the violet to get there. You will know you have arrived when you discover that the same voluminous entity can, in fact, encounter and intersect itself in a momentary derailment of time and weight. The city exists behind you in a jumble of mud construction and stone paving; the debris from the past waiting to be chronicled and prepared for the next era sits calmly staring. Not every city is as meticulous as Leh in routine preservation, but most other cities don't exist near an army of Kalashnikovs grasped tightly by hateful words like ajam, people with no tongue. The city is but many layers held together, stacked, and flattened by the weight of its memories. At the turn of every era, a new Leh is built upon its predecessor, land intersects earth as the sky becomes stone and the minerals clouds. If you choose to descend through the cities you do so vertically. The constant movement of people between times shows what no other city demonstrates so eloquently: history moves asymmetrically, caterwauling between natural boundaries and monstrous armies, a nonlinearity defined by generous hands and passionate kisses not by crumbling light and colourless dreams.

PLACES:

The ear-splitting roar of military planes can occur anywhere but none so loud and often as those bouncing off the sand mountains to the north and the incandescent mountains to the south of the Indus River valley. If by chance you happen to arrive on one of those aerial flights, your first sense will instead be the sight of endless mountains you suddenly find yourself descending towards rapidly. Everything has the texture of sand: the homes, your clothes, the air filtering into lungs, the mountains. It takes a motivated person to feel adoration such a place. The place is omnipotent with its identity rooted in the city's foundation, but the location is poorly placed for cultural celebration. It is a fly trapped in a web of blind spiders, a moon trapped in the trembling waters. Should a storm come and break the halo around us, a mirage exists.

REBUILDING:

Leh is a morning between the sun and the awareness of despair. It is the dreams, the wound, the season, and the shroud. Above, children play in the dust, creating cloud after cloud for the adults watching to breath in. Below, they walk hand in hand quietly without spitting or tripping each other. Somberness pervades the warmth emanating from each well lit window. It is the sad fate of Leh to require a second city to protect the first. Only the parents remember the second rebuilding in their own youth when cranes replaced elevators and sand turned into mud slip. Only the grandparents remember the first rebuilding, the time of burial under boiling clouds. The new generation knows they too will face a rebuilding, but are too small to understand what happens when the symbols shatter. For now, they wander above the air, only an arms length from their parents through streets great warriors once rode on. They peak at ceilings laid tenderly with willow branches and supported by poplar trunks. They drag their parents by their arm up the steep winding steps to the last bit of wall remaining and slip a small carved stone into one of the many cracks, a prayer in Tibetan for peace.

TRADITIONS:

The city of Leh dwells in the valley of ancient gods. Unlike in other cities, their presence is still tangible in the daily routines of their population walking back and forth to the bazaar, and the ways in which the buildings stand stoically without foundations. Life in Leh exists purposely. It moves horizontally between places and vertically between times without changing gait or stride. It is a place where its people transition consciously into the future because of a tenacious grasp on their past, a place caught between the tapestries of silence and beauty. In Leh, community comes first and tradition comes second. Every full moon, half moon, and new moon, no alcohol or meats are served and each resident glides to the old city to exist among the authentic buildings, brushing history physically as celebrations ensue. Sand dries out the feet of all those unaccustomed to the fine grains of memory as it works its way into worn shoes and cracked heels. A traveler might wonder, when in the above city, why the original city strata is left unflattened. The authentic city is only authentic when both buildings and people coexist. Therefore at every full moon, half moon, and new moon, the city and its people are reunited symbiotically.

PEOPLE:

It is hard to tell initially whether Leh has more Ladakhi people or caravan travelers who never continued their journeys. Buddhist monasteries are flanked by Sunni and Shia mosques, Khambeer-walas surrounded by Taftan bakers. The city is made of so many histories as one wanders its many narrow streets it feels more like wading through an ankle deep river. It slows you down just enough for your mind to consider each one momentarily before moving onto the next. All conversations underground begin with one memory or another inherently. The discussion of the latest helicopter model conjures memories of endless barren mountainscapes extending in infinite directions, the discussion of new construction reminds conversants of those first tentative steps of spring like a bear appearing out of hibernation, and the discussion on the latest fashion trends invokes thoughts of dust and ice frozen together on the edge of a hemline. Leh is a city where the memories of many civilisations coexist in defined but more often intermingling layers.

BREATHES:

Leh is but one of a hundred places, minute dots of green on a barren landscape exactly a day's journey apart along the ancient trade routes between high peaks and gushing rivers. For some, the journey to Leh feels akin to the search for Shangri La, the uncertainty, the fear, and the sensation of dragging ships on dry land. For others, it is the journey away. The weight of the feet is the same, but the knowledge of the layers, the miraculous nature comprehended, it is lightness of soul alters the expanses. Usually only residents traveling abroad and returning walk with that higher step. Most people they encounter along their routes outside of Leh fear greater forces, metaphysical forces breaking the sharp lines of logic to easily disrupt delicate life. The people of Leh don't have that particular fear as they step downward, transcending time and memory, to exist in safer worlds. With their solid foundation anchored deep in the underground strata, Leh rebuilds from erased soil a glistening city. The earth settles, returning sand to vacant surfaces, and the city is once again re-formed in shallow basins carried on strong heads into a new metropolis high on the ancient caravanserai.
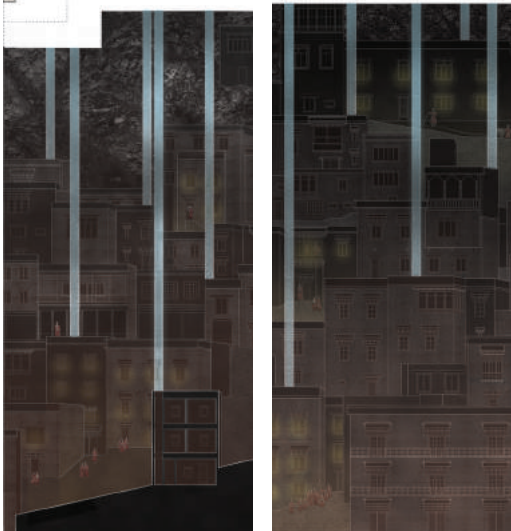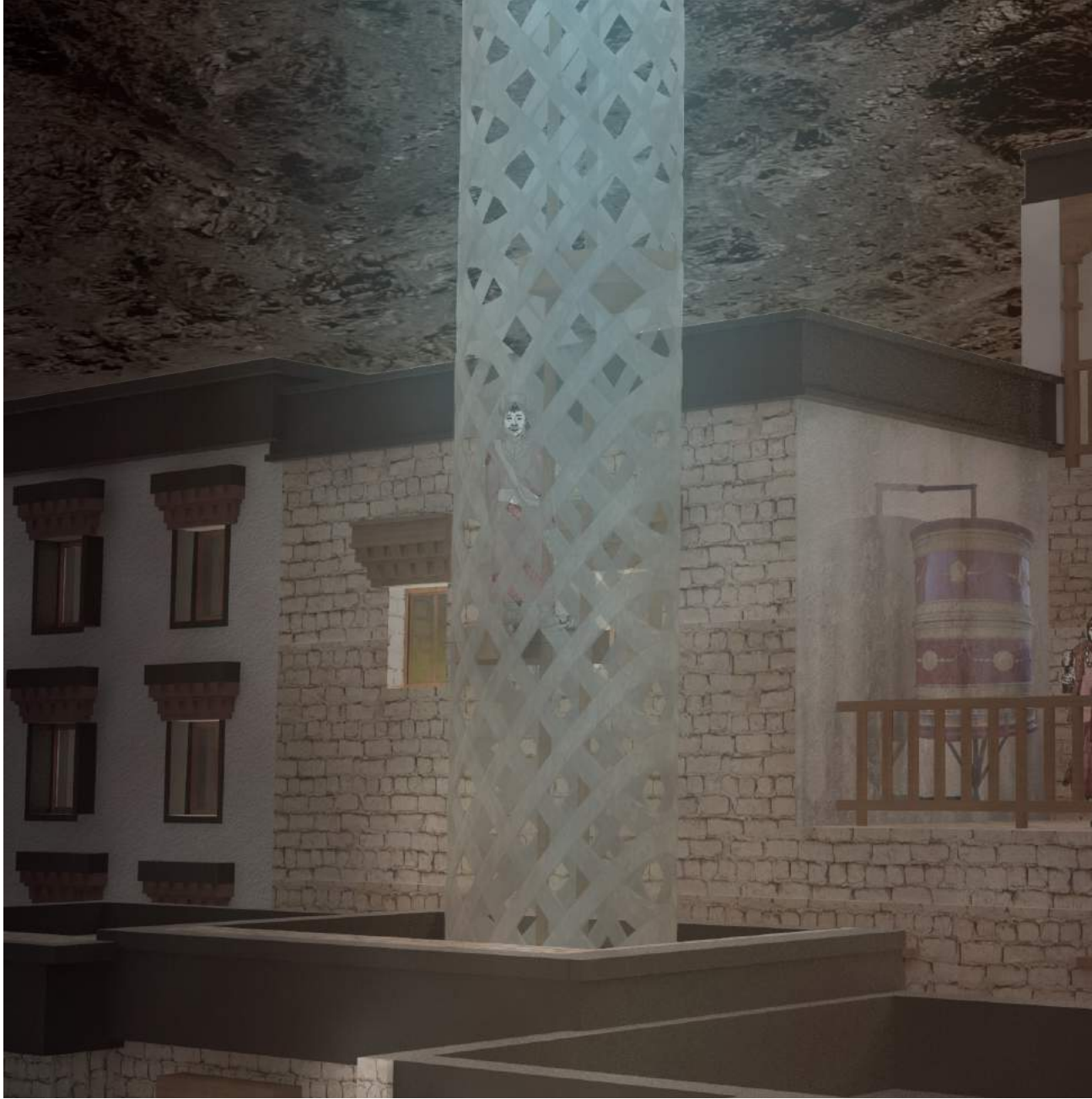
Part Seven

Final Presentation
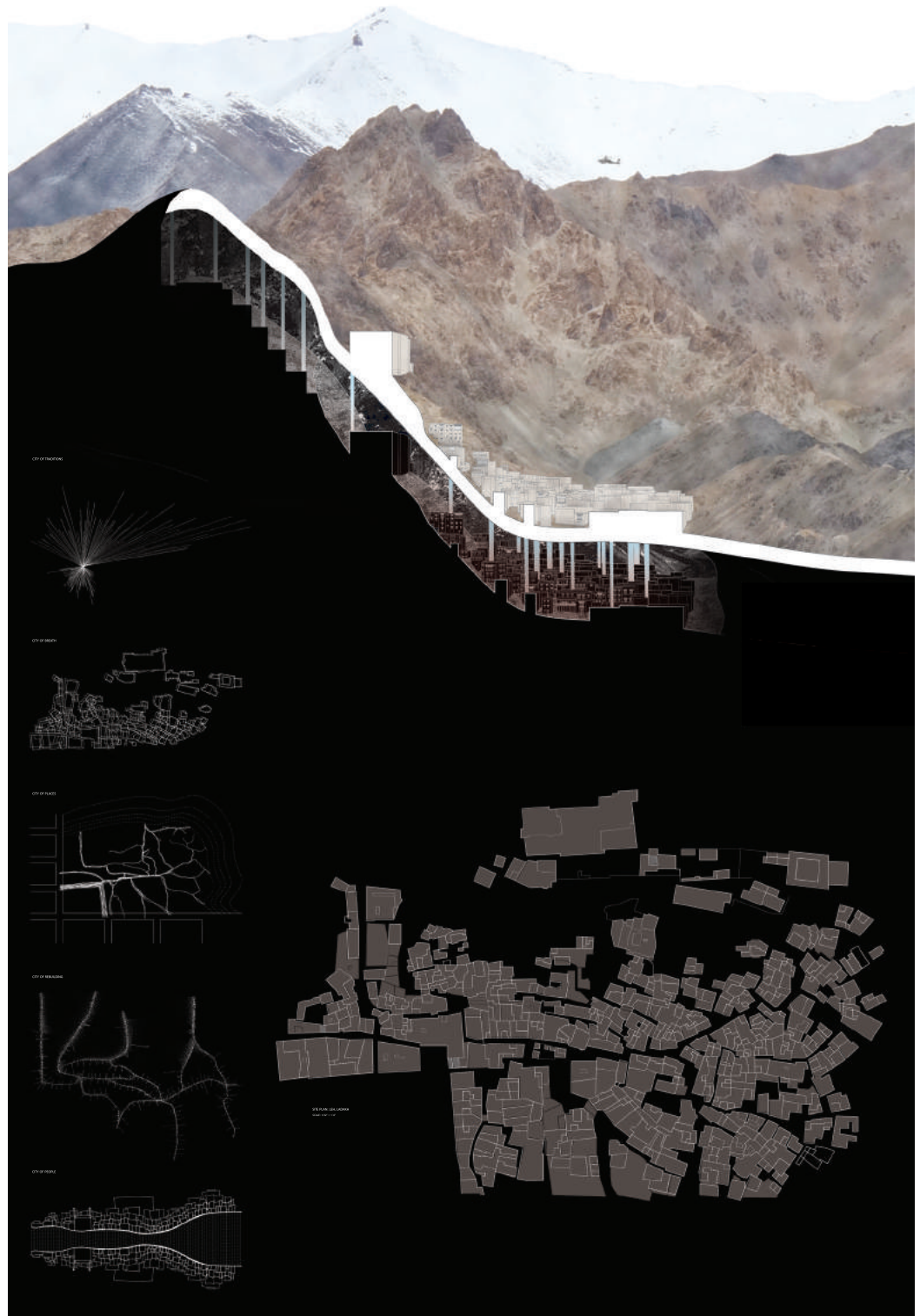
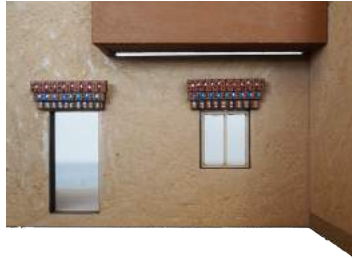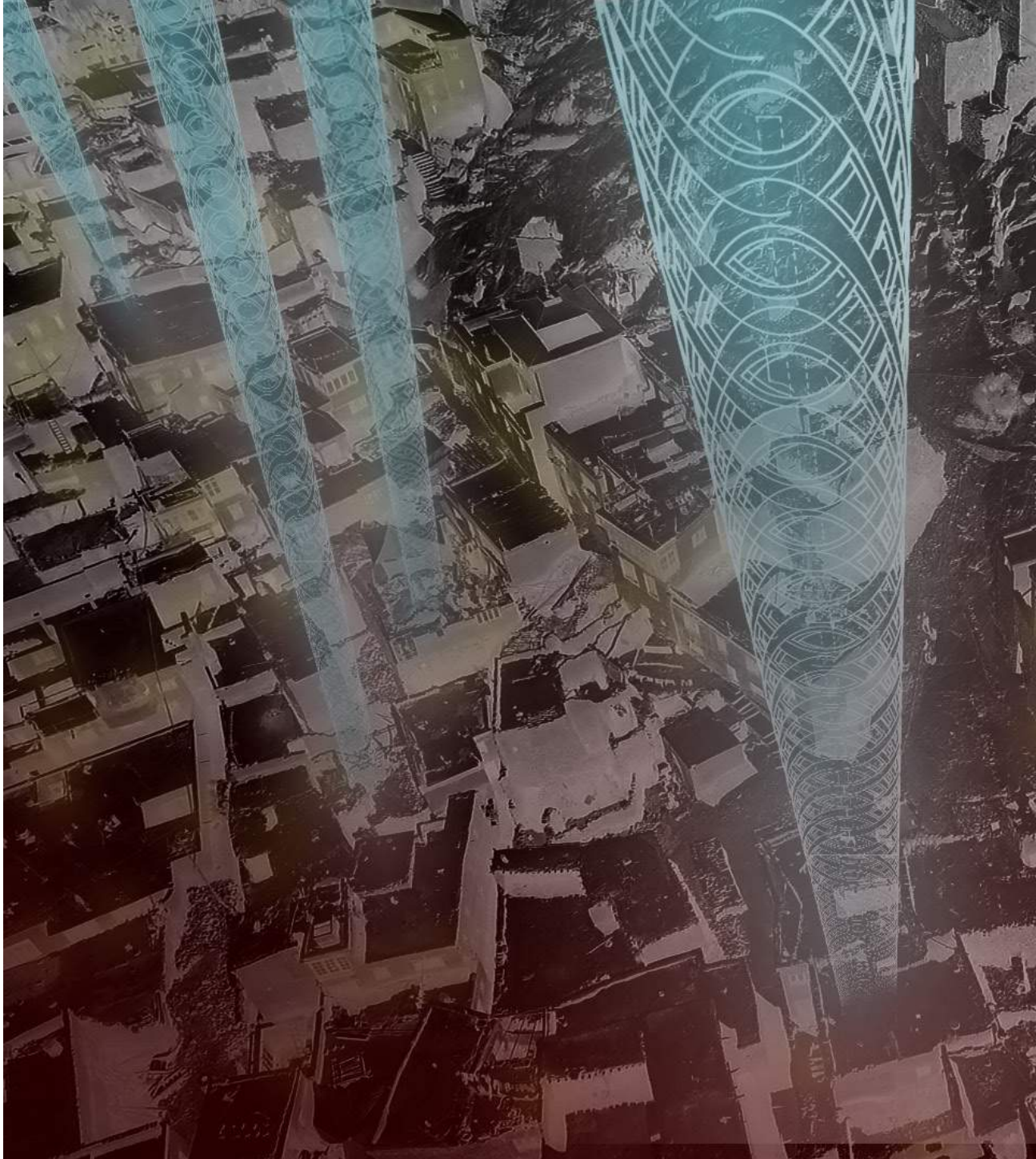## Above and Below

Conveyer

Models

Models

Conveyer

Citations

TEXTS:
1. "Conflict Urbanism: Aleppo." Center for Spatial Research. Accessed October 31, 2017.
2. ibid
3. ibid
4. ibid
5. "Mission Report: Civil-Military Assessment Mission for Libyan Heritage by Blue Shield and IMCuRWG." US
        Committee for the Blue Shield. September 28, 2011. Accessed October 31, 2017.
6. ibid
7. ibid
8. "Mes Aynak." Iconem. September 05, 2016. Accessed October 31, 2017
9. ibid
10. ibid

IMAGES:

1. "Conflict Urbanism: Aleppo." Center for Spatial Research. Accessed October 31, 2017.

2. ibid

3. ibid

4. ibid

5. ibid

6. Diagram by author

7. "Mission Report: Civil-Military Assessment Mission for Libyan Heritage by Blue Shield and IMCuRWG." US
    Committee for the Blue Shield. September 28, 2011. Accessed October 31, 2017.

8. ibid

9. ibid

10. "Archaeological Site of Leptis Magna." UNESCO World Heritage Centre. Accessed October 31, 2017.

11. Leone, Federica . "Old Town of mès." UNESCO World Heritage Centre. Accessed October 31, 2017.

12. Diagram by author

13. Diagram by author

14. "Mes Aynak." Iconem. September 05, 2016. Accessed October 31, 2017

15. LAMO. Brickwork, Leh, Ladakh, J&K, India, June 2014

16. LAMO. Brickwork2, Leh, Ladakh, J&K, India, June 2014

17. Kaplan, Teva. Mountainscape, Leh, Ladakh. June 2016.

18. Diagram by author