The Importance of Place

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*Values and Building Practices
in the Historic Urban Landscape*

Edited by

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and José Luis Moro

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CONTEMPORARY ARCHITECTURE AND HISTORIC URBAN LANDSCAPE

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The fifth International Conference on Hazards and Modern Heritage called "The Importance of Place," which focused on "Modern Heritage between Upgrading and Preservation" and was held in Sarajevo in April 2013, brought to the academic community a wide range of themes well-elaborated by world-known academics and young ambitious scholars. This conference focused mainly on the current needs in the world culture while discussing the position contemporary architecture realized after the mid-19th century as one of the key components of the historic urban landscape.

It was especially important that the conference be held in Sarajevo, the capital of Bosnia and Herzegovina, a multicultural and multi-religious city from its establishment in the 15th century. The city survived an extremely difficult period of its history, the 1992-95 bloody aggression, which resulted in huge losses of human life and heritage. The themes of the conference corresponded to all aspects of the current situation in Sarajevo and the entire Bosnia and Herzegovina.

Articles presented at the conference dealt with research through documentation and included numerous case studies and new methods of evaluation; visual and structural aspects of architecture; protection from damage; heritage management, sustainable development and the tourist economy; improvement of environment building; housing, urban development and the role of local communities; nature and the transformation of landscape; examples of restoration of contemporary public and monumental structures; application of modern construction technology; spiritual, religious and social aspects of heritage in the beginning of the 21st century; and, finally, the role of education support with a presentation of the students' research.

The historic urban landscape, representing human coexistence with the land, fixed with current and past social expressions and developments that

are place-based, has shaped modern society and carries great value for our understanding of how we live today. The preservation of this value should be at the centre of any conservation policy and management strategy, and an integrated approach should be applied linking contemporary architecture, sustainable urban development and landscape integrity based on existing historic patterns and building stock and context.

The preservation of heritage is a permanent process, subject to the influences of socio-economic factors inseparable from the overall situation of social outbuilding. Decision-making for interventions and contemporary architecture in a historic urban landscape demands careful consideration, a culturally and historic sensitive approach, stakeholder consultations and expert know-how. Such a process allows for adequate and proper action for individual cases, examining the spatial context between old and new while respecting the authenticity and integrity of historic fabric. Any action in the historic area should guarantee environmental quality and social and cultural vitality.

Through time and space, the most significant characteristic of historical urban settlements is continuous change – outstanding transformation is always reflected in the adaptation of modern technology in construction and economic development along with exceptional forces (wars, fires and floods, for example). With time, the value of the past is being better understood all over the world, and the potential for combining old fabric and new ideas to create a resource for the future is almost infinite.

The new architecture is about process rather than product. Between conservation and process, process must have the final word as it welcomes the dynamic of the future and addresses the lessons of the past. The future of architecture appears to lie largely in transforming existing buildings. Often a process will be a matter of facts and the proper use of resources. The use of a building may change many times during its lifetime but transformation does not necessarily imply a change of use. It is necessary to integrate means of communication based on modern digital technologies with tangible and intangible elements of heritage in order to better preserve, disseminate and promote heritage, its diversity and constant development. The issue is no longer about new versus old but about the vital relationship between the two. Although historical moments in the life of a city can be isolated, the urban process never stops.

The communities that inhabit a place, especially when they are traditional societies, should be intimately associated with safeguarding its memory, vitality, continuity and spirituality. The spirit of a place is constructed by various social actors – its architects and managers as well

as its users contribute actively and concurrently to give it meaning. Since the spirit of a place is a continuously reconstructed process that responds to the need for change and continuity of communities, we uphold that it can vary in time and from one culture to another according to their practices of memory. A place can have several spirits and be shared by different groups.

While researching theories in different historic sources, we should consider the relationship of places to each other, their architecture and their experience with memory. Two processes can be experienced – remembering and forgetting. Memory can be interpreted and reinterpreted by both individuals and societies when building places, especially within transformations of urban space.

Discussions of the position of contemporary architecture in the historic urban landscape should be based on the premise that buildings from all historical periods are evaluated and treated according to the same accepted criteria. The central challenge of contemporary architecture is to respond to development dynamics in order to facilitate socio-economic changes and growth on the one hand, while simultaneously respecting the inherited townscape and its landscape setting on the other.

Contemporary architecture can be a strong competitive tool for cities as it attracts residents, tourists and capital. Historic and contemporary architecture are assets for local communities that should serve educational purposes, leisure and tourism, and secure the market value of properties.

The development of contemporary architecture in historic cities should be complementary to the values of the historic urban landscape and remain within limits in order not to compromise the historic nature of the city.

OLD VALUES AND NEW METHODS IN THE PRESENTATION OF ARCHITECTURE

BORUT JUVANEC[1]

Abstract

Architecture does not just mean building objects but represents culture and relations among people – users, investors, builders, managers, as well as relations in society and in space.

Vernacular and classical architecture are both important parts of the built environment and show relationships within the culture of every society. All changes in the cultural landscape are a result of changes in society, and its influence can be clearly seen through history.

Architecture's existence depends on the materials, its use and other circumstances. Not only do materials decay through normal use and aging, other physical factors, both natural and man made (mostly military interventions and changes) are important for it. Questions of existence, restoration and use today – in changed circumstances – are important and very problematic.

Presentation can be more or less effective: from nothing (only recognized locally and neglected, not respected), architecture in its original use, to presenting adapted or restored objects in their original locations or elsewhere. Architecture can be in perfect condition, can be in ruins, or can appear as a remnant only, where there is no physical evidence, only written traces in literature or in myth. Problems start when there is neither information nor presentation, when it is present in its original location, or has been displaced and misplaced or is preserved in classical or open air museums.

Hi-Tech technologies open up new possibilities today for a modern approach using new technical and digital means. These enable more comprehensive presentation, safeguarding, making architecture accessible to all parts of society (young, old, professionals, handicapped), even with

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economic benefits. Progress, driven by brains, uses old human values in culture and opens new ways of preserving old cultures in both physical terms and in our minds.

Keywords: architecture, vernacular architecture, decay, presenting, museum, preserving, Hi-Tech

1. Architecture

Architecture does not just mean building objects but represents culture and relations among people – users, investors, builders, managers, as well as relations in society and in the space. Egenter wrote: architecture becomes a general human phenomenon that synchronically extends over individual cultures and diachronically includes all cultures, researching various cultures for the same or analogous features (Egenter 1996: 85).

Architecture as an object varies: from a freestanding object to a house in a village or in a city. When a homestead stands alone in nature, its appearance is very important, in relation to nature. In a village, the relation to other objects changes values: one object alone is not important but all together are. This is especially important in towns, where the elements of architecture are: the object itself, the relation to other, neighboring houses, together with infrastructure (street, sidewalk, staircase, gabarit and views). Architecture itself is just one small part of the whole picture.

Vernacular architecture was never intended for the gods, for kings or for the dead but for ordinary people in everyday life and work. It is not the work of professionals, who are familiar with materials, technologies, techniques and the great architecture of the past and who came to this knowledge through schooling. Vernacular architecture is the work of modest circumstances, bound to survival. So it is not little, unimportant, imperceptible or ugly, bad architecture. It is true, though, that it is only appreciated by intelligent people (Juvanec 2013: 12).

Paul Oliver, the most important scholar in this field, from Oxford, wrote about this question: '(this architecture) was so little known we don't even have a word for it' (Oliver 2003: 11).

At one time it was called 'popular'. It was not always 'from' the people or 'for' the people, though. It has been called 'village' or 'rural' but villages can have more urban architecture than some towns. It has been called 'native', even 'original' but there has long been nothing native or original in Europe. These designations carry the taint of inferiority, undervaluation (Juvanec 2013: 15).

Paul Oliver writes that the designation 'vernacular architecture', which

is used today in the great majority of languages, derives from the work 'Remarks on Gothic Architecture' written by Giles Gilbert Scott in the mid-nineteenth century (Oliver 2003: 12).

An unpleasant fact is that neither Plato of Classical Greece nor the Roman thinker Vitruvius, both of whom discuss relatively broad questions of classical, great, 'important' architecture, even mention vernacular objects (Juvanec 2013: 14).

2. Vernacular and Classical Architecture

Vernacular and classical architecture are both important parts of the built environment and reveal attitudes in the culture of every society. All changes in the cultural landscape are a result of changes in society, and their influence can clearly be seen in the space and throughout history.

Vernacular architecture, as a small, simple, unpretentious part of culture, represents local needs, possibilities and materials. It is turned toward local people, within local communities. Vernacular objects are therefore made without an overall concept of the whole settlement. Later, with the progress and organization of cities and their economic strength, vernacular architecture became unimportant, old fashioned and disregarded.

City architecture has been made by professionals, thus better, technically, organizationally and in terms of use. Not just objects, all cities have been organized more reasonably, because of a large number of problems.

Classical architecture is a result of the top intelligence in a society; it is made by professionals, with highly developed knowledge. It is not inconsistent within the whole, as is vernacular. It has all the theoretical parts of a project: both the main idea and order in programming and organization. The construction itself has been done by highly skilled workers from all over the country or countries, led by the greatest thinkers of the time. All the best materials were at their disposal, as well as tools and means of transport.

Classical architecture does not mean dwellings for people – it is dedicated only to the gods, kings and the dead. Classical architecture means only important buildings, for representing religion, power and the military position. It is sometimes dedicated to society but only to the highest part of it (aqueducts for water, baths for health). The only exceptions were sacral buildings – for controlling people, and stadiums – apparently for entertainment but in reality also for controlling the masses. Cities were even programmed for parts of the society. Classical cities were

encircled and closed to the public: the broad masses lived round about, in uncontrolled and unregulated, uncomfortable surroundings.

Classical architecture has very clear construction principles and they can be seen in realizations: the Egyptian pyramids, for instance, have their origin in heaps, mastabas and stepped constructions. Classical pyramids were made of horizontal courses of hewn stones, some of them were covered, for better appearance and for insulation against the weather. Not only the outside constructions were stepped, some pyramids had interior cells, composed in corbelling – with horizontal layers, overlapped to the top (Red, Bent, Kheops pyramids). Corbelling is the same constructional principle but in an opposite direction (Juvanec 2005: 16).

Some constructions have tried to be 'modern', with the 'new look' of an arch. Some cells in Deir-el-Bahari look like barrel vaults, although they are not. Typical corbelling has the stones cut into a concave vault. It looks like a vault but is corbelling. Deir-el-Bahari dates from the third millennium BC, and an arch was invented by Etruscans a thousand years later.

Classical objects in Greece use only the principle of a lintel: vertical columns carry horizontal lintels. On the other hand, some burial objects, tombs, made in corbelling, are known from the same time. Some – such as Atreus Treasury in Micaene– have cut stones and it looks like a real dome. It is not.

Romanesque and Gothic architecture follow the principles of construction. The Romanesque style has only a mass of materials, with small openings and thick walls. Its objects have only limited use, relatively small spaces, thick walls and a lot of material. It was built with the help of many hands, a lot of work. On the other hand, Gothic architecture uses a lot of brains and represents a new idea in construction: theoretical construction is realized with slim elements. It is composed with a lot of brains and with less work and materials. The architecture is more useful: larger spaces with less material. Less work is involved but the essence is in historical fact: the price of labour was increasing.

Here we have two essential elements in the question: society and individuals. The main difference between classical and vernacular architecture today is: classical is more or less in public ownership but vernacular is in private. Vernacular architecture is more often in the countryside, dispersed, while classical architecture can be found in centres, more condensed in cities.

3. Existence of Old Architecture

Architecture's existence depends on the materials employed, its use and other circumstances. Not only do materials decay through normal use and aging, other physical factors, both natural and man-made (mostly military interventions and changes) are important for it. Questions of existence, restoration and current use – in changed circumstances – are important and very problematic.

The existence of classical architecture is not so threatened (because it occurs in cultural centres), but dispersed vernacular objects are increasingly disappearing. Classical objects are in more or less good (technical) condition.

Important cultural centres in their original place and original state are the best solution. They have originality in historical, physical and architectural terms. A monument in the original place illustrates local typicalities, testifies to national identity and awareness, culture as a whole. It mostly uses typical materials, made by skilled masters of the time, not just locals.

Centres represent important points for the culture, religion or history. They connect people, cultures and political structures.

Displaced objects are monuments threatened by physical changes: flood water, vicinity of abrupt cultural changes, industry or quickly raised settlements. Such monuments can be moved in whole or in parts and can be presented in whole (the best solution) or in parts. Transportation is very demanding work but its presentation in the new location is more problematic. Some Egyptian monuments have been moved by international initiative (ICOMOS) from the bottom of the old riverbed of the Nile. The Temple of Philae is located on a new 'island' near Aswan, Abu Simbel has been moved some hundred metres higher at the original location. The original hill could not be moved, so it was rebuilt as a reinforced concrete construction on the ground, near the actual level of the water. This is definitely a good solution: the monuments have been preserved in entirety, in a new environment but very close to the original state.

Cities are another, bigger problem. Monuments are placed among other monuments and among other buildings, with no or with low historical value. Historically, awareness was not at a proper level and many buildings have been built unprofessionally.

The problem is changing circumstances, ownership, use and the needs of owners, the surroundings and society. Buildings in cities are in technically better condition than those in the countryside, because of the

better financial circumstances of citizens and, of course, care for safeguarding the building culture of cities.

The countryside is a sensitive and vulnerable place for the cultural heritage. The countryside is traditionally poorer and less developed than other parts of a country, and more exposed to all the influences.

It is not strange: vernacular architecture's origin is the countryside and simple, modest people. It is the product of local minds, local materials, made with simple local tools, by local masters, with no knowledge of other realizations – regardless of how important they were.

This is very important: vernacular architecture in the countryside is normally in use, even today. When in use, it is closed to changes in techniques and in technologies; it has to be currently adapted to everyday influences and needs.

Vernacular architecture therefore needs more care and more funds today for its existence. Professionally, there is no problem: both classical and vernacular architecture are under the care of national and international protection. Practically, far more problems appear with small private objects. Some attempts at museums, open air museums and other presentational activities can be seen in the last ten years, with the development and growth of digital devices in everyday lives.

4. Presentation

Urban Presentation can be oral, written, graphic or three-dimensional, spatial. Nold Egenter wrote: Architecture is essentially characterised by its meta-language; what is written about it is marginal, often irrelevant. Neither architecture nor the architect, nor the sources – e.g., illustrated books, which are used as catalogues – can be limited by purely theoretical viewpoints (Egenter 1996: 41). Neither spoken word nor written fact can be as informative as a spatial presentation.

Presentation can be more or less effective: from nothing (only locally recognized but neglected, not respected), architecture in its original use, to presenting adapted or restored objects in their original locations or elsewhere. Architecture can be in perfect condition, can be in ruins, or only appear as a trace, where there is no physical evidence, only written notes in the literature or in myth. Problems start when there is neither information nor presentation, it is there in its original location, or has been displaced and misplaced or is preserved in classical or open air museums.

The first type of architectural presentation is a monument as a museum. If it is an important object for society and in common ownership, this is best for all. A problem appears with the designation 'monument', if the

object is a dwelling, or an economic building in use. An individual object in private ownership, in private use, cannot be a monument. This is simply important architecture.

Museums have a long tradition. More important for architecture are open-air museums, started in 1891 in a small village near Stockholm, in Skansen. This is now the traditional designation for this type of museum.

Museums have more or less small pieces of architecture, details and graphic material. Some important exceptions are the Metropolitan Museum in New York, with a presentation of original stone temples from Egypt, Deutsches Museum in Berlin with original clay tiles from Ishtar's Doors, Iraq, and the Acropolis Museum in Athens. Where the original architecture has been destroyed, this is the only useful solution.

Open-air museums are important for extremely big countries, where the major problem is size and accessibility (geographic, climatic, political).

The problem of geographic accessibility is transport to distant places. If it is some thousand kilometres to a place, it is not possible for an ordinary visitor to see it. Of course, this problem occurs in extremely big countries such as USA, the United Kingdom, in Canada, Russia or China.

Climatic problems occur mainly in the far north, where physical transport is not possible or an architectural object's shape or appearance is not the same as in the original state (architecture in snow, ice or flooded by water).

The political situation can be an important influence in restricted areas (military objects, exercise areas, clerical limited objects, security). The first elements are of a subjective nature, achieved by force: only security is an objective matter. Monuments in Iraq (left by the military intervention of USA) cannot be visited because of the risk of war, and the oldest known corbelled stone tombs (from the 6th millennium BC! Steimer 2001), on the border between Saudi Arabia and Yemen, are inaccessible because of Al Qaida forces.

Original architecture, dispersed within the country is the most important and most genuine heritage we have. This is vernacular architecture in use, in the original place, connected to the people from which it has come. The original and the most typical interpretation can be obtained with this architecture – but education of professionals there is necessary. The people know how to use, how to designate, but only professionals can add essential data about the origin, relations to other solutions, details and other executions.

A presentation can be divided into historical centres, moved objects, restorations, individual objects in the countryside, objects in use, both in the countryside and in cities.

Important historical centres in the original place and in the original state are the best solution for their presentation. Monuments in their original setting, with the people who are proud of them, who can explain the history and background of their important heritage definitely provides the most comprehensive and complete interpretation. All the supplementary textual and graphic documentation is a matter for professionals and is needed for a complete quality presentation.

Displaced objects are moved from their original locations   reasons, firstly because of a threat to their existence. Problems relate to possible loss of originality and a new surrounding.

Cities are a special problem: the density of objects and surrounding objects, unprofessionally built, restored or adapted, can intensify difficulties in recognition and evaluation of this important heritage.

Neighbours can be a particular difficulty: they can be proud of it, they can understand it as an important element in their cultural lives, but some of them can be disturbed by visitors, by noise and by parking difficulties. Such problems are hard to solve because of the number of private owners.

Particular problems appeared some ten years ago with the economics of trade, with a significant impact on the historical housing fund in cities. Large business corporations opened a series of shopping and business centres on the outskirts of cities. There are a lot of warehouses together, with access for trucks, as well as plenty of parking for individual customers. On the other hand, there is no place for storehouses in cities, no parking, no access for trucks – it is possible only for smaller vans.

The result is a shift of consumers from the cities to the surrounding. More or less old houses in the cities, yesterday home for stores, have become empty and, consequently, without visitors. Cities, historically places of social merging and contact, including in the cultural sense, have become quiet places with restaurants only. Cities are dying. This is not a problem in itself but one-sided activity in a complex place – such as a city– holds no prospects for a city's prosperity nor for its survival.

level 1	people with needs, workers>	centre of interest	<workers, people
level 2	purchasers>	trade centre	<purchasers
level 3	trade centres	emptying city	trade centres >
level 4	trade centres/purchasers	empty city	trade centres/purchasers
level 5	trade centres/purchasers	tomorrow?	trade centres/purchasers

Scheme 1

Scheme 1 shows how the story of a city began with a meeting point. These were a well, crossroads, a bridge, shrine, castle, church or market;

rising to village, town and city – a place where work was needed and trade was offered. Although settlements had different origins, there was only one result: connecting the needs of the inhabitants and the surroundings.

On the first level, people with needs come together, through interest, for fulfilling their needs. Villages or towns are formed. On the second level, the town as a market centre attracts purchasers (and sellers of course). The level three is characterized by the commercial centres being moved to the outskirts of towns, meaning the emptying of cities. On the level four the centres in the surroundings are working, cities are empty. On the fifth level there are enough restaurants in the cities. What is the future of cities?

This problem has an important influence on the authenticity of a town.

There is an interesting term in the Slovene language:

1/ the word 'trg' means market place, as trg or trznica/market. Even if it is a street some hundred metres long (as in Ljubljana), the street is called 'trg' (Mestni trg/Town Square; Stari trg/Old Square, Gornji trg/Upper Square).

2/ 'trg' also means square.

3/ 'trg' also means small town, with its origin in a marketplace.

Some possibilities exist within municipal orders from the mayor's office but government regulations could be more effective, mainly with tax policies. Higher taxes for empty and unused houses in the city could promote the active use of houses and small business premises on main streets, which could help city life to survive. Chambers of Commerce and common trade organizations of owners could help a lot but economic measures are most effective. Some actions have been taken but an intelligent legal system is needed.

The countryside, rich in vernacular architecture, is an essential part of the overall national cultural heritage. Presentation has two sides: original and permanent daily use can be difficult for visitors but, at the same time, it opens new ways of providing authentic explanations and allowing it to be seen in real use.

Use means technical damage over the course of time but it can show the original working of equipment, tools and buildings.

Ecological production is very important in sustainable times and can bring economic success.

Private ownership has problems, where the old inhabitants can use it and can explain the history and details, tell its story, but have no money for maintenance and the necessary development.

There is a very important need here to educate the young, in order to preserve not only architecture but culture as a whole.

State and international help is urgent, because simple architectural

jewels are disappearing, every day more. Safeguarding by official agencies should not only be restrictions, real help is needed in professionality and in paperwork. Unfortunately, there is a lot to do here.

4.1 Case Study:
Transhumance Architecture in Slovenia

Let us look at the problem from a more positive side: a perfect solution was achieved in Velika planina in Slovenia in the nineteen forties and fifties. The entire mountain plateau of Velika planina in the Alps was covered with some ten transhumance huts in stone and wood. They had an oval groundplan, with foundation stones supporting the wooden roof structure, covered with shingles, from the ground to the top. This is the oldest principle of a house in the Alps: an oval groundplan and entrance on one short side. Inside can be found a square cell for the herdsman, with a hearth but without a chimney – wooden shingles enable the smoke to exit.

The Nazis burned almost all the huts during the Second World War, only two remained. After the war, people tried to rebuild the huts. Architect Vlasto Kopac understood their needs: living in those huts, even though they spent only some months in the year there. He opened the roof for a window with a vertical incision. Today all the huts have this window: the huts became useful, but the typicalities remain (Kopac 1996). Only a few huts serve as dwellings for the herdsmen, others are holiday homes.

Result: typical transhumance architecture has survived. Moreover, it is a perfect presentation of a disappearing transhumance culture in the Alps. This is one of the best renovations of threatened vernacular architecture ever carried out.

On another occasion, without the intervention of a smart architect, the huts without chimneys and windows would remain unusable, unsettled and this would have meant the death of this example of remarkable national heritage (Fig.1).

The Figure 1 refers to a following theoretical scheme: the herdsman's cell is a square with baseline equal to one. The centre of the first circle lies on the longitudinal axis, with radius equal to one. The length is thus $1 + 1 + 1 = 3$; and the hut is $1 + \frac{1}{2} + \frac{1}{2} = 2$ wide, in an oval shape. The plan is simplified with a square and circles, with groundplan $3 : 2$.

Realization is achieved with stone foundations, beams and the roof, almost from the ground to the top. There is no place for a window, and smoke exits between the shingles.

The architect's intervention is just a split in the roof construction on one side. The living cell became usable, with an opening for light and
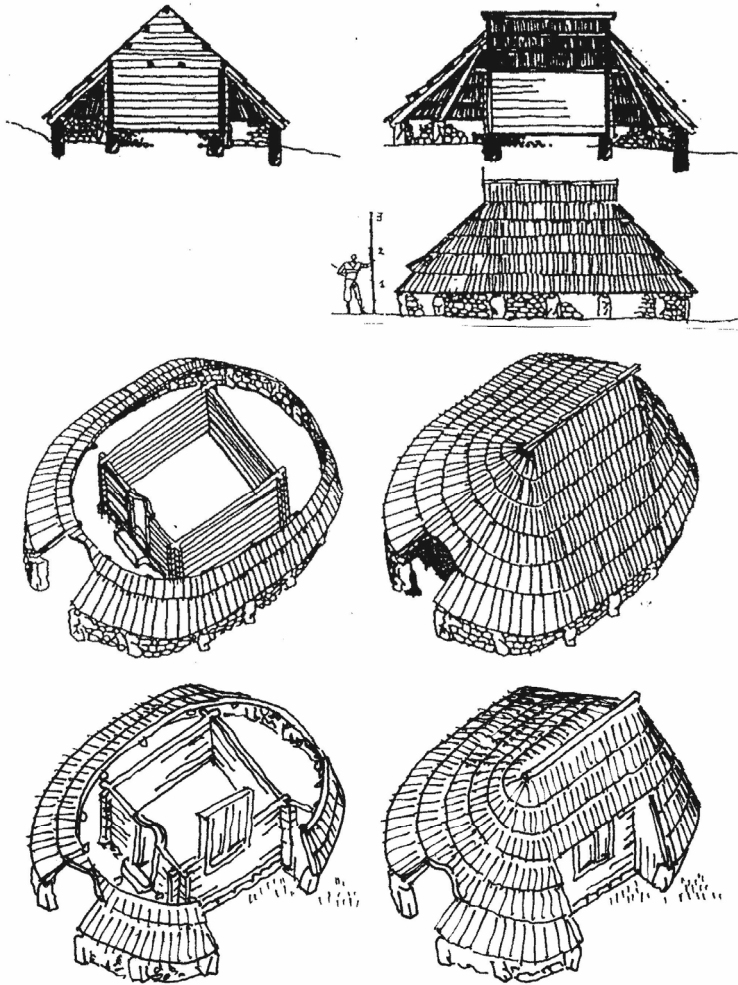
Figure 1 - Transhumance huts on Velika planina, SI (Borut Juvanec 1992)

ventilation.

New use is possible and the original objects are preserved in the original environment.

5. New Possibilities

There is question here of what is old and what new. Architecture, as a physical phenomenon, can certainly be old or new – but the age cannot be defined exactly. It can be expressed in years, not in qualities, in importance. While a recently built object in a city, 50 years old, is accepted as 'new', a vernacular object, for instance a shepherd's shelter or transhumance hut of the same age, could be denominated 'old'.

Values can thus change. We can state very simply the age of an object, not the idea. For example: the very best architecture of the Slovene master architect, Jože Plečnik, is Zacherlhaus in Vienna. Its origin is interesting: it was planned in 1892 and all Plečnik's further architectural realizations were 'different'. Plečnik changed the style of his objects into Neoclassicism, but the most modern object remains Zacherlhaus. It is a real modern house, undoubtedly one of the best pieces of architecture of the time. Its idea and realization were extremely modernistic, unfortunately with no repetition, either by Plečnik or by other architects for a long time. Vienna's Zacherlhaus could be compared with Mies van der Rohe's pavilion in Barcelona (and a lot of other objects), built some decades later.

A quality presentation needs a philosophy, theoretical basis and execution. The philosophy of architectural presentation is based on the need for knowledge, for understanding in the most comprehensive way for the public.

The theoretical elements are as follows:

Inventarization is a list of all collected objects with basic available data.

Documentation of selected, most typical objects, containing technical data (plans, drawings, sketches, photos).

Evaluation can be done by hierarchic connection of all values (not just architectural).

Restoration can be done after theoretical considerations, based on technical conditions and possibilities.

Reconstruction depends on the final use: use of authentic materials and details for representing the original state.

Revitalization comes after restoration and reconstruction, with original use or presenting it.

Presentation is the most important and depends on the medium: books, exhibitions, museums or digital means. The most comprehensive would be visit to the site, to see the original object in its environment and with local people, who can present the real situation in place, time and in society.

There are several possibilities for presenting architecture to the public, starting with nothing and up to a classical museum presentation. There are many solutions in between, of which the most important is a virtual museum.

The Figure 2 shows the tombs from the 4th millennium BC that are built in stone, with the help of corbelling. The objects are located in several settlements around Mount Moses in Sinai, Egypt. The objects are intact but with no traffic information or descriptions. Abandoned settlements can be found and reached without any technical problems. Arabs keep their distance because of the 'foreign' culture. The monuments are extremely important architecturally and the ignorance of both lay and professional publics cannot be understood.

Nothing means no information in place, no organized visits despite the monument's importance. This is the saddest story and is the result of an uncultured society, a lack of professionalism and ignorance. While it is understandable that Ramlat as-Sabatayn in the Arabian Peninsula, a monument of vernacular architecture in dry stone walling from the 6th millennium BC (Steimer 2001) is not open to the public because of the danger from Al Qaida, the Sinai tombs from the 4th millennium BC are closer to Europe and to established cultured societies, but are unknown.

An exhibition can present architecture in graphic form or in models, rarely in the original state and original size.

Architecture and life in it can be presented in situ. Problems appear with accessibility but the objects can be seen in the original state and original environment, with the most authentic explanation by local people.

An open air museum, named after the first presentation of vernacular architecture in a village (today part of the city) near Stockholm has the opportunity of showing original or restored buildings in one place.

A museum of architecture is only of limited use, because of the size of objects. Only details and principles can be displayed.

The problem of architectural presentation starts with museums: details cannot be properly presented as the appearance in the original location. Elements are preserved but only in parts. An open air museum has the possibility of preserving houses, not the environment. Composing new ambients with several objects is against all the charters of ICOMOS (International Council for Monuments and Sites, Paris) and makes new compositions with false authenticity. Architecture in place is dispersed throughout the country but offers the best opportunities, both for the architecture and local people, with the highest level of professionalism. This type of architectural museum opens new ways of interpretation, including a virtual museum.

Professionalism is assured in some formal ways. The UNESCO List of Cultural Heritage is the most important level. It includes all the theoretical
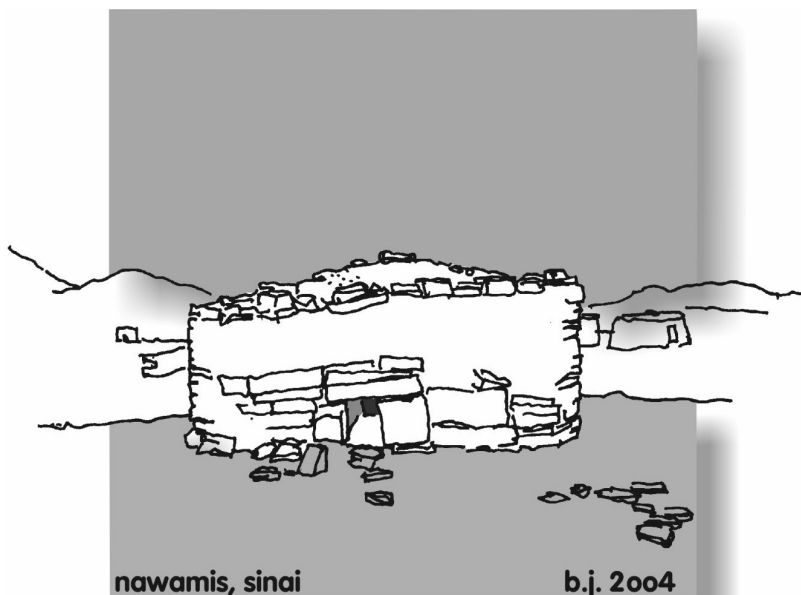

Figure 2 - Sinai, nawamis (Borut Juvanec 2004)

elements, as well as the necessary practical preservation but needs all the formal elements to be in place (ownership, formal safeguarding, financial resources, organization, maintenance). Professionalism is assured by the right organizations, mostly ICOMOS.

6. Case Study: A New Type of Museum

Vernacular architecture in its authentic environment, in its original location, needs information, restoration, infrastructure and relevant presentation. A concentrated presentation of architecture in museums can only be done with graphic material and models; in open air museums as original buildings but the problem is the landscape – all open air museums create a new environment, ruining the typical aspects of originality and authentic locations.

Figure 3 shows Kozolec/hayrack, a freestanding, permanent, mainly wooden, vertical, open but roofed device for drying and storing (Juvanec 2007). It was originally used for storing grain, today for storing fodder (hay). It is found throughout Slovene ethnic territory, and there are several thousand such objects.

Kozolec / hayrack in original place
Object in use, traditional cultural landscape

Kozolec / hayrack in new environment
Problematics:
new ambient, neighbourhood with other objects,
new position (rotated direction on the Sun)
new use

Original place, devastated
Place of no use,
need for other objects (storing, drying ...)
changed, devastated area
no cultural landscape

Figure 3 - Kozolec/hayrack (Borut Juvanec 2015)

Several but very important problems of an open-air museum of kozolci (plural of 'kozolec') can be observed.

Pictures from the top: Original location, near to the house. It is an important part of the homestead, and its pride.

Open-air museum: New location, changed direction, new ambient and neither historic nor logical relation to other objects can be seen.

'Original' place of the kozolec remains free, with no use at the homestead and in ruins.

There are many other possibilities of safeguarding this important Slovene architecture in its original use, location and sight. Abandoning

and demolishing the original locations, reassembly and arranging new ambients are definitely the worst solutions.

An open-air museum has two main difficulties: it destroys the original environment and makes a new ambient. Its environment cannot be authentic; it has a new composition, new relations to other objects, includes new authorship, designed by professionals, today architects, and is thus against all the principles (charters) of ICOMOS.

Another possibility is a virtual museum. All the possibilities of high technology (smart phones, tablets, GPS devices and computers, wire and wireless connections, wi-fi and Bluetooth) can be used.

Modern presentation technology allows a choice of professional and lay visits, with a wide choice of types of visits, as well as the time provided, traffic capacities, stage of interest (children, passing visitors, regular and demanding visitors, professionals), all kinds of traffic capacities and languages. The use of smart phones, tablets, and GPS devices is nowadays a reality and opens many possibilities in practice. The final aim of the project would be linking local people, specialists and the lay public, religions, even the economy.

It stimulates:
- craftsmanship (with visits, shopping and sharing knowledge – cooking, for instance, and harvesting specific vegetables, revitalization of old, forgotten crafts such as carpentry, sewing, stitching),
- education (children's playgrounds, workshops, summer schools, connecting and activating the young and older people in retirement homes, nurseries),
- culture (local choirs, orchestras, performances – even through individual guiding activities).

It stimulates the economy: agriculture, shopping, hotel possibilities, restaurants, hiring companies, sports guides, medical and wellness activities – by activating local employment.

Such a museum stimulates individual activities for visitors, their choice and adaptability, their self-awareness and satisfaction. It is important for local authorities to spread knowledge of small cultural centres, with results in local, forgotten and abandoned economies.

An important result would be the discovery of the small, hidden and forgotten heritage, now known only to older people, local specialists and rare professionals. This heritage is well worth being at least revealed.

7. Slovenia, Some Good Practices

The geographically small country is extremely rich in historical, geographical, ethnological and cultural terms. Architecture is not the most important part of the culture – but it is the most visible (Juvanec 2013). Slovenia has a lot of important objects, mostly in vernacular architecture.

This type of architecture, at its most modest and genuine, can be presented as an important part of the cultural heritage. Some objects: granaries, drying huts, icehouses, wells, transhumance huts, shrines, kozolci/hayracks, belfries etc.

Kozolec (throughout Slovenia, except the Pannonian plain and the Karst) is the only ethnic architecture I know (May 2010: 67). Kozolci can still be found in use today: yesterday for grain (food), today for hay (fodder).

Some types of kozolec remain, and possible tourist tours in Slovenia, in the shape of a blossom around its capital, Ljubljana (Juvanec 2013), could be organised. The 'cultural flower' could be the basis of presentation of Slovene architecture, culture, education, tourism, with economic effects not only in the capital, but wider, throughout the country.

The wooden belfry on the Pannonian plain is an interesting object, connected to the evangelical religion but in private ownership and management.

A virtual museum could be a solution, connecting all the objects, needs and possibilities in theoretical and practical senses.

Three countries organize three local tourist information points in major towns, with published and digital sources required for public and individual transport. Firstly, geographic locations are needed. A list of all the cultural objects in the space is required, and chosen type or types in detail. Specialist data, such as technical drawings of architecture and function can be presented as illustrations. A map should contain information about:
- all objects of the cultural heritage,
- the chosen type or objects in the region,
- itinerary of individual visits to particular objects,
- short visits, if limited hours are available, one day visit, several-day visit,
- all the important data of technical support, as well as hotel and restaurant facilities, local and typical crafts and shopping facilities.

New technical possibilities open new ways for use. One of them is a 'virtual museum', which preserves both the original locations and the

objects, with individual visits, close to individual needs and possibilities. Public transport or individual means can be used, and modern devices are widely in use.

The orientation is basic need, and enhanced devices are practicable enough for everyday use for providing orientation, current traffic information, professional descriptions with plans, sketches, photos and text, even with speech.

The project **zhh**, Zvonik, Haranglab, Holzglockenturm, involves three countries: Slovenia, Hungary and Austria. There are three basic types of belfry (Juvanec 2014). It is a freestanding construction with a single column, or with two, three or four, with an open or enclosed body.

A virtual museum can be organized with the help of brains, with no common buildings (except information centres) and at the original locations, with and for the local people. A phone display or tablet can be used for information about culture, shopping, craft economy, restaurants, hotels, sports and other local activities.

A virtual museum can be organized under all the ICOMOS charters, and is close to users and their needs. It links information, professionality, all parts of society (young, old, handicapped, people with special needs), it even has economic effects, for all visitors, within the framework of cultural tourism.

The system needs some specific elements, such as information points, graphic equipment on site, published material:

Leaflets as advertisements, with basic data and addresses (links, numbers), booklets for the wider public, books for more detailed information: technical, scientific, graphic (photos, technical drawings, sketches, details, artistic).

For the users: the system can be used for education (with workshops for children, school pupils and students), professionals (historians, architects, ethnologists, anthropologists and others).

Spreading knowledge in the field of awareness of the importance of the local countryside.

Technical support, transmitters: smart phones, GPS devices, computers: radio, Bluetooth connections at the location, with available applications. All elements must provide logistics, tourist guidance and personal help in terms of traffic infrastructure and on site.

Technical support is needed in terms of roads, tourist facilities (hotels, restaurants, kiosks, local guidance, other activities (historical, religious, gastronomic, zoological, botanic, rural economy, hunting, sports).

Currently available possibilities of modern technology offer access to a geographical system with coordinates. The commonest system is the

Gauss-Krueger net but the metric system is closer to our minds: we can imagine the distances. WGS 84 is thus the most used.

At least one information centre for individual information, for hiring devices and loading applications, and for traffic possibilities, is needed for this type of virtual museum.

The practical elements of the aims are as follows:
- Knowledge and understanding of several nations in the same place.
- Authentic and active, living guidance by local people.
- Active role of the visitors is encouraged.
- New employment and development of the rural economy.
- Connection between minorities (Hungarian in Slovenia, Slovene in Hungary and in Austria).
- Preserving typical architecture in the original place, with local and original guidance.
- Political and cultural connections within governmental and civil frameworks, on the basis of culture, politics and the economy.

The cultural and ecological activities of the project have benefits and are useful for all: for visitors, for culture, for the local authorities and for the local people, in the fields of knowledge, culture, the self-confidence, employment and economy of local people, the rural countryside of all three countries, with economic results within the wider framework of rural development.

The main idea of the project is that no politics can separate culture from the people.

8. Conclusions

Egenter talks about architecture as a philosophy of man, not just the environment (Egenter 1992: 27). Fister wrote about the problem of architectural identity today: 'new' has been changed into 'different' (Fister 2009: 68). Architectural identity is in any case the sum of different values, which represent its image as a whole, but in hierarchic connection of all involved (Bontron 1991).

Can values be old or new? Cultural values remain the same, although the means change: they develop like society. Values cannot be old fashioned, means can be classical but all can be used. New possibilities open more qualitative solutions.

HiTech today opens new possibilities for a modern way of life and new technical and digital possibilities, which enable more comprehensive presentation, safeguarding, close to all parts of society (young, old,

professionals, handicapped), even with economic results. Progress, driven by brains, uses old human values in culture and opens new methods of preserving old cultures in terms of both physical condition and in our mind.

Architecture has been built: professionals must discover it, understand it, explain it and present it to the public. Presentation is very important and depends on realization, its idea, technical means and on execution. The architectural heritage, as part of our culture, deserves only the best.

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