



PAST IMPERFECT

Communicating the Fragment
and the Incomplete:
Archaeological Sites, Ruins,
Landscapes of Memory

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Conservation and Site Management

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Session 1: Archaeological Sites

Keynote - Tarek Sayed Tawfik Ahmed

Director-General of the Grand Egyptian Museum Project (Egypt)

Bachelor & Master in Egyptology, Faculty of Archaeology at Cairo University

Ph.D. in Egyptology, Friedrich-Wilhelms-University, Bonn

2009-2014 Lecturer at the Faculty of Archaeology at Cairo University

Since 2013 Member of the Arab-German Young Academy of Science and Humanities, Berlin

Since 2014 Associate Professor for Egyptology at the Archaeological Faculty, Cairo University

Since 2014 Director-General of the Grand Egyptian Museum (GEM) Project

Session 2: Ruins

Keynote - Christopher Woodward

Director of the Garden Museum, London (UK)

Since 2006, Christopher Woodward is the Director of the Garden Museum, London. Prior to that, he was the Director of the Holburne Museum of Art, Bath, and worked as the assistant curator at Sir John Soane's Museum. Recently, he swam the river Thames from Oxford to London in order to raise funds for the Garden Museum.

Christopher Woodward studied at Cambridge University where he specialised in architectural history. He is the author of *In Ruins*, and has written extensively on the subject of architectural ruins.

Session 3: Landscapes of Memory

Keynote - Axel Klausmeier

Director of the Berlin Wall Foundation (Germany)

Born in 1965 in Essen, PhD, study of art history, medieval and modern history in Bochum, Munich and Berlin

1999 Completion of a biographical dissertation on the English architect Thomas Ripley (1682-1758)

2001-2006 Assistant professor in the department of architectural conservation at the University of BTU Cottbus; work and research focus: "Inconvenient historical monuments" and how politically-tainted building legacies are handled and discussed

2001 and 2003 Documentation of the remains of the Berlin Wall within the city center, together with Leo Schmidt, a project commissioned by the Berlin Senate

2006-2007 Head assistant at the Institute for Historical Preservation at ETH Zurich

2007/2008 Scholarly staff in the DFG-research project "The Berlin Wall as a symbol of the cold war: From a tool of SED domestic policies to a building monument of international standing" at the department of architectural conservation of the University of Cottbus

Since January 2009 Director of the Berlin Wall Foundation

Session 1A - Archaeological Sites

Katherine Burlingame

BTU Cottbus-Senftenberg

Alexandra Riedel

German Archaeological Institute

Claudia Bührig

ETH Zürich

Michael Jansen

RWTH Aachen University of Technology

Kathrin Jaschke

Archaeological Park Xanten

Session 1B - Archaeological Sites

Dominik Lengyel

BTU Cottbus-Senftenberg

Mona Raafat

Helwan University

Maruchi Yoshida

YCONS, Munich

Simon Gornés

Consell Insular de Menorca

Session 2 - Ruins

Mary Kupelian

Helwan University

Gehane Nabil

French University in Cairo

Alexandra Skedzuhn-Safir

BTU Cottbus-Senftenberg

LIST OF SPEAKERS

Session 3 - Landscapes of Memory

Michele Summerton

Deakin University

Valeria Durán

University of Buenos Aires

Uta Mense

BTU Cottbus-Senftenberg

Aineias Oikonomou

University of Patras

Katherine Burlingame
BTU Cottbus-Senftenberg

Feeling, Belonging, and Engaging in Contemporary Sacred Greek Ruinous Landscapes: A Phenomenological Analysis of Locale, Story, and Presence in Delphi

This research paper will focus on the shifting phenomenological role of the sacred Classical Greek ruinous landscape of Delphi in order to link and activate its locale, story, and presence in a contemporary heritage management context. I will use the term 'locale' to define the original symbolic function of the sacred temples and associated topographic elements and use the concept to study how perceptions of sacred space have evolved into contemporary valuations and popularized tourism/restoration practices. I will use the term 'story' to describe the constructed knowledge of landscapes over time and the implications of contemporary identity formation and belonging associated with this knowledge. Finally, I will use the concept of 'presence' to explore the phenomenological site engagement and the contemporary sense of physically being and belonging in a sacred ruinous landscape. As the site has been significantly transformed through time, this paper will engage the diverse past and present function of Delphi and the shifting heritage-valued perception of the site through the contemporary lens of phenomenological geography and contemporary heritage management practices.

Motivated by fusing together Classical studies, archaeology, anthropology, and cultural geography, this paper engages a study of landscape perception driven by the body's emotional entanglements and interactions. While there have been studies on the symbolism of ancient Greek landscapes, they have usually left out the "multisensorial dimension of landscape and place as encountered in the life paths of individuals" over time (Tilley, 2004, p. 16). According to Susan Alcock, "[t]oday the history, art, and culture of the High Classical age still dominate global concepts of what is truly significant about Greek history" (Alcock, 2002, p.3) while ignoring the transformation of the landscape over time. Therefore, I will explore the current discrepancy between idealized historic valuations and the contemporary reality of each landscape in order to understand how a phenomenological link might be created between body, materials ruins, and landscape as a contemporary space for interaction.

Delphi anciently occupied an understood rural sacred space, and thus it provides an example of a religious platform where visitors frequently gathered in the 6th century and beyond. Delphi was a place for guidance from the oracle, and now a more cohesive analysis regarding ruin interaction can lead to a greater understanding of how contemporary valuations have shaped the landscape/restoration of the sites as well as the development of the dialogic relationship between contemporary ruins and bodies within sacred landscapes through historical significance (locale), constructed knowledge/popularity (story), and/or direct physical interaction (presence).

Alexandra Riedel

German Archaeological Institute

Claudia Bührig

ETH Zürich

**Research as Basis for the Presentation and Interpretation
of Archaeological Heritage**

During the last decades the way archaeological heritage sites are dealt with and at the same time the work of archaeologists and building archaeologists has changed. While 20-30 years ago the activities focused on research and investigations aimed at gaining historical knowledge, today the conservation of ruins, the presentation of sites, their management and a proper tourism planning gets more and more attention. Furthermore since the World Heritage Convention of 1972 and the establishment of the World Heritage List nomination files, reporting and monitoring are new tasks on the agenda.

As much as this general development is in favour of the conservation of the historical remains, it reduces research to a minor discipline supporting the presentation of the site. Scholars have to adapt themselves to the situation and new, well-trained specialists are needed. More and more a team of experts needs to be formed to fulfil the comprehensive tasks of presenting archaeological heritage.

Several scientific projects shall demonstrate different approaches to deal with the comprehensive task to present archaeological heritage in the context of on-going archaeological fieldwork. Finally research is interpretation of archaeological heritage and the basis for its presentation, because without archaeological research we would not know what to present.

Dominik Lengyel

BTU Cottbus-Senftenberg

Added Value of Scientific Visualisation of Historical Sites

Scientific visualisations of scientific three-dimensional models serve as a working space for historic research, i.e. the spatial evaluation and communication of hypotheses. As a side benefit they are capable of presenting the site itself, its corresponding hypotheses as well as its research process to the public. One major difficulty in representing an archaeological site visually is the limited knowledge of its original state. The established antitheses are mere depiction of the ruins versus hyperrealistic simulations. While the ruins are uncontroversial, simulations can seduce and mislead with a vague amount of speculation.

The method „Visualisation of Uncertainty“ makes this dilemma the subject of scientific visualisations. It explicitly demonstrates the existence of uncertainty in archaeological knowledge. It splits the components of a visualisation into model and photography. The model reflects different grades of certainty from the remains to scientifically reasonable hypotheses, while the virtual photography behaves like real photography to create jugdeable visions of scientific hypotheses. The grades of uncertainty vary in every single case, and depending on the site's characteristics different approaches are necessary to differentiate the grades. Other methods generally work out, like superimposing remains over reconstruction.

The modelling refers to the tradition of architectural design models that in some parts deliberately remain undetailed according to the design progress. This design process works similar to filling the gaps defined as uncertain by archaeological hypotheses. But uncertainty goes beyond this, it contains ranked or even contradictory hypotheses. In these cases the model exceeds a static shape and needs to reflect multilayered or complex states. A higher grade of uncertainty is most effectively represented by respectively simplified geometry. Its abstract shapes have to be distinguished from the certain parts of the model while on the same time both certain and uncertain parts have to form a convincing entity not fall into parts.

The virtual photography is based on traditional architectural photography's methods to create the most reliable representation of the model. Traditional architectural photography acts in real space and aims at substituting three dimensional spatial perception by plane perspectives. Real eyelevel and vertical representation of vertical edges are two of the core attributes that are simulated in virtual photography. Virtual photography therefore projects the model from points of view that correspond to points of view in the era of the site or clearly simulate aerial views. For vertical edges it projects on vertical planes, i.e. it simulates professional tilt-shift lenses in order to depict edges just as if they were perceived in real space.

The lighting completes virtual photography in simulating realistic lighting to works out the plasticity of the objects. Perspective projection and lighting both relate to traditional photography as well as to traditional archaeological sketches. So the added value for archaeologists arises from wellknown and familiar sets of tools. Example cases of selected projects demonstrate how scientific visualisations led to critical decisions and shifts in the archaeological research progress.

Mona Raafat
Helwan University

Jermien Hussein
Helwan University

Mohamed Yousef
Helwan University

Using Digital Interpretation to Improve the Experience of Visitors with Special Needs at Heritage Sites - A Case Study of the Saqqara Complex in Egypt -

Interpretation is a communication process that helps visitors understand more about heritage sites, collections or events. It can bring meaning to cultural assets, enhance the visitor experience and enable communities to better understand their heritage.

Developing new technologies for cultural heritage interpretation is considered a global trend recently. Many important techniques are currently under development, which can come in many different ways (i.e. information panels, interactive computers, reverse engineering, terrestrial scanning, geo-physics, photogrammetry, GIS (Geographic Information Systems), e-publication, 3D digital imaging, visualization and web resources) and all aim to tell the stories of the site and bring alive the characters and events of the past.

As technology plays a vital role in giving the past a future, it also helps in making the stories of heritage sites more accessible, especially for tourists with special needs (i.e. virtual tours for visitors in wheelchairs). As technology develops and smart-phones become increasingly prevalent, exciting ways of delivering stories and information direct to visitors' mobile phones look set to become the future in the world of interpretation. There is an urgent need to explore such techniques for efficiently interpret cultural heritage sites for tourists with special needs. Tourism destinations face various challenges in the implementation of new interpretation technologies and although mobile applications are used by some destinations, many are in their early stages of development. Few destinations have yet managed to develop credible mobile and digital interpretation services in order to help tourists with special needs during their visit to heritage sites.

Saqqara is indeed an impressive heritage site. It is the location of the earliest pyramid known to mankind. The Step Pyramid dates back to circa. 3200 BC and it is considered the first attempt by the ancient Egyptians to build a pyramid as an eternal abode for the soul of the great pharaoh Zoser, founder of the 3rd ancient Egyptian dynasty. The ingenious architect, Imhotep, was seeking a way to immortalize his master so he invented the art of building in stone, thus creating the first limestone funerary complex surrounding the tomb of Zoser i.e. the Step Pyramid. It is an area of a wealth of monuments that is definitely worth visiting.

In that respect, the current paper aims at transferring the spirit of cultural heritage sites through developing new interpretation technologies with particular focus on visitors with special needs. Additionally, the paper aims at introducing Saqqara Complex to the wider community and making a number of related recommendations. In an attempt to achieve the afore-mentioned aim, a case study is chosen as the methodology in this study. Since the researchers are based in Egypt it was decided to take Saqqara Complex in Cairo as a case study. The case study approach helps to understand the particular and unique feature of the case. A data collection strategy was developed which focus upon the use of content analysis and unstructured in-depth interviews with key representatives of heritage experts.

Maruchi Yoshida

YCONS, Munich

Barbara Helwing

German Archaeological Institute

Tevekkül Aliyev

National Academy of Sciences

Baku, Azerbaijan

Andrea Ricci

German Archaeological Institute

A landscape of survival: Towards sustainable preservation of the archaeological heritage in the Mil Steppe, lower Karabakh region (Azerbaijan)

This paper describes a project aimed at developing innovative strategies for the preservation, protection and display of archaeological heritage of the Mil Steppe/lower Karabakh region in southwestern Azerbaijan. Our research reconciles heritage protection with the basic needs of the mainly rural population. Irrigation and the development of large-scale cultivation pose a serious threat to the traces of past human occupation of the region, which have been excellently preserved until now. The starting point for this initiative is the development of a comprehensive record of archaeological sites and features in the southwestern sector of the Aghjabedi district, modelled as 'monument topography' (Denkmaltopographie). In addition to registering general characteristics of the sites, this phase includes remote-sensing analysis and actual field examinations to document the state of preservation of the sites, assess their exposure to anthropogenic and natural hazards and evaluate the potential for further research. The results of this investigation are integrated into a database and conveyed into a geographic information system (GIS) also to enable risk-assessment mapping and the subsequent proposal of feasible protection plans. Understanding the attitude of the population towards the local cultural heritage is a crucial step in developing a proposal for ensuring the protection of the surveyed landscape. Thus preliminary interviews have been conducted in the villages of Aghjabedi District to assess the interests of the local inhabitants, their knowledge of cultural heritage and the value they placed on it. The topographic survey of monuments, archaeological research on the materials from the excavations at Kamiltepe and Qalatepe and their presentation via conferences, publications and museum exhibitions are important factors for raising public awareness among the local inhabitants as well as with the local, regional and state authorities. One outcome of the interview series was that young people should be the future target group. Therefore, cooperation between the Aghjabedi Museum and local schools is required. In this framework, teachers shall be encouraged to participate actively in developing new museum-education programs for their students. The presentation of the results of our work at conferences in Azerbaijan has driven the attention on the impact of urbanization and regional development on the preservation of archaeological sites and ancient cultural landscapes. Changes in remote regions especially of the area bordering Armenia have become the focus of scientific discourse. At the same time, awareness is being raised not only on the importance but also the vulnerability and singularity of cultural heritage.

Angela Rojas
ICOMOS Academy

Joana Gual
Consell Insular de Menorca

Simon Gornés
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Explaining the Archaeological Paradise: Interpretation in Minorca Island

The island of Minorca, in the Balearic Archipelago, is a landscape where cultures from Bronze and Iron Ages have created particular types of stone architecture that include dolmens, artificial caves and burying navetas but mainly the talayots, great towers built in stone that give name to all the culture, and also the taulas, monuments built with ceremonial purposes that are exclusive of Minorca. This presentation will explain the different concepts and methodologies employed, objectives for management and interpretation, and mainly, how the landscape is always present not only showing archaeological sites as relics of the past but also how they are part of today's culture.

Interpretation and presentation are based on a participative approach. Interpretation, particularly, has been developed since the 19th century because of the impressive features of talayots and taulas. Due to this, there are very interesting printed material, documents, pictures and of course books that describe such a spectacular archaeological landscape.

Current technologies are used to provide a support but the aim has been to take into account all values such as material and intangible and not only to show and explain them to all visitors but to contribute to develop a clear conscience in Minorca's people. Interpretation and presentation deal with the entire heritage in the island, not only the archaeological one but also vernacular, underwater, cultural landscape and of course the important movable archaeological heritage that is preserved in Minorca's museums. Management and consequently presentation is based on principles such as considering archaeological properties as part of landscape; holistic approach; cooperation among stakeholders including Minorca's community, proprietors and authorities. Particular measures have been taken to explain the assets to disabled visitors.

In the case of Minorca, past is almost perfect: integrity is astonishing at least with regard to architecture, but there are, of course, cases that have to be explained through presentation, avoiding the possible damage to authenticity. At the same time, it is important to show the superb amount of relics and the entire movable heritage found in the different sites which currently constitute the museums' collections. Hence it has been created an interpretation-presentation system that comprehends the whole territory of the island, preserved as a Biosphere Reserve, that includes two simple and certainly discreet interpretation centres in the two main museums of the island that are located in both most important cities: Mahon and Ciutadella. Each interpretation centre is equipped with an interacting device that allows all visitors to understand the whole heritage of the island, not only the archaeological assets, through inventories, databases, maps, pictures, and drawings. There are also explanations of how to visit the most important sites and the relationship with tourist routes and facilities in Minorca. Visitors can also identify those cultural traditional activities and take part of them.

As it will be explained, most important aspect of management and interpretation of Minorca's archaeological heritage is the systemic and holistic approach that allows visitors to understand history and heritage at all levels, types and categories.

Mary Kupelian
Helwan University

Preserving Coptic Heritage and the Philosophy of New Display Methods

Egypt, the birthplace of monasticism, has a rich store of monasteries and monastic art. Coptic Christian heritage, being a continuation of the ancient Egyptian heritage; language, culture and civilization, possesses some of the best preserved and most significant of these ancient religious centers, reflecting the richness and the glory of the Coptic heritage the roots of one of the world's oldest Christian traditions.

The presentation is divided into two sections: The first is related to an important archaeological site, the 5th century monastery of St. Jeremiah which lies on the edge of the desert plateau of Saqqara, and requires special efforts to be interpreted for visitors due to its incomplete and its damaged state. A considerable part of its monuments, which could have been saved, are nowadays on display in the Coptic Museum. These objects are regarded as one of the most remarkable survivals dating to the 5th /6th centuries. The philosophy of the new exhibition and a dynamic of display will facilitate to the visitor easily understanding the concept and the story behind the objects and overall make him appreciate them. This can be achieved via new methods of successful displaying presentation, graphic designs, interpretive devices, computer station, all of that will also create a communication between the object and the visitor so that the exhibition becomes more interactive and has a meaningful structure. Accordingly, this will increase the interest of the observer to visit the museum more than once.

The second part will discuss the preservation of the Coptic Christian heritage and the problem of nonspecialist excavating in archaeological sites without enough knowledge about the Coptic heritage. A good example concerning this matter is the discovery of hoards of gold coins under a monk's cell in the 4th century monastery of Aba Shenoute near Sohag (famously known as the White Monastery) lies about 450 km south of Cairo. It was considered one of Egypt's most important Christian monuments; architecturally it was different, because it resembles more an ancient Egyptian temple than a Christian monument. Such a discovery could lead to further information about two important but insufficient documented eras of Egyptian antiquity; the early Christian and Byzantine period.

In the end it is important to fight against dangers of destroying cultural heritage and to focus on how to getting people in to experience the objects. This can be achieved through increasing the number of departments offering special programs of Coptic Studies in the Egyptian universities to be able to investigate the language and culture of Egypt in the widest sense, extending from Late Antiquity to the Middle Ages and including history, archaeology, art, language, literature and religion. In addition introducing special conservation training programs and scientific documentation to newly excavated sites so that the outcome will be conservation and heritage specialists who will also be able to develop efficient interpretation that can be the key to solve many problems that threatens the preservation of our irreplaceable cultural heritage.

Gehane Nabil

French University in Cairo

Interpreting Historic House Museums of National Figures in Cairo: Deifying Great Men or Narrating their Stories

As Egypt goes through a pivotal period in its history, museums have a role to play in making the public aware of events and personages which have shaped Egyptian national heritage, and have played a crucial role in the political and cultural movement in modern Egypt.

However, museums, especially those dedicated to national figures, are not sufficiently engaged in achieving this role. Moreover, these museums have been, for years, victim of negligence and disregard. Thus, shedding light on these forgotten and neglected museums, and assessing their current situation as well as their strength and weakness could have a significant impact on improving their unsatisfactory conditions.

The paper will focus on the current interpretation programs applied in those museums, and will examine the possible development of a more effective program which would contribute to introduce those places to the visitors in a better way.

The study will be centering on three historic houses located in Cairo: the historic house museum of the great national leader Saad Zaghloul, also known as The Nation's House, the historic house museum of the famous poet Ahmed Shawky, and the historic house museum dedicated to the renowned writer Taha Hussein.

The power of these three houses is generated from their possession of the three main cultural assets of a house museum, combined together in a rarely-existent harmony: Intact buildings, integral furniture and collection in their very original arrangements, and the intangible legacy of the residents which is almost alive in every corner. Thus the nomination of Historic House Museums is applicable "par excellence" on these houses.

Nonetheless, these museums lack the minimal level of effective interpretation programs and the tours are merely based on simple object-centered interpretation. Hence, it is indispensable to work on developing an interpretation content that manages to find a balance between ideas and object, between physical and intangible heritage of the residence in order to avoid emphasis on one part while negligence of the other. Furthermore, since the content of interpretation is mainly based on the museum mission and the message it intends to disseminate, it is necessary to start by defining this mission before proceeding to design the content. In this regard, many problematic questions arise: What message must be transmitted to the public through interpreting these historic house museums? In other words, does the message upon which interpretation content is built, aim to deify the historical figure and raise him to the level of a saint who committed nothing but good deeds throughout his professional and personal life, or rather to narrate his story taking into account the maximum level of objectivity and historical accuracy?

Must the goal of interpreting these museums be centered on commemorating and celebrating the memory of a great man in order to raise the sense of pride amongst visitors, or should it aim to analyze history and represent it from a different perspective in order to educate people and stimulate them to rethink critically about historical convictions and hence recognize the mistakes of the past and utilize them to comprehend the present and reshape the future?

Alexandra Skedzuhn-Safir

BTU Cottbus-Senftenberg

Sense and Sensitivity.

Augmented Reality and the Presentation of the former Olympic Village in Berlin

The Olympic Village in Berlin was built for the Olympic Games of 1936. Its history, however, does not end here: after the games it was employed as an infantry school, and military hospital. After World War II officers of the Soviet Army with their families lived at the site up until 1992. The village remained abandoned for more than a decade until the Deutsche Kreditbank (DKB) foundation of social engagement became the owner. Presently the site can be accessed by visitors and guided tours can be booked throughout the year. Historic traces have been erased and many of the structures built for the Olympic Games were demolished in the period between the end of WWII and the fall of the Berlin Wall, just as were those erected by the Soviets in the period after the German re-unification.

The challenging task of presenting these many, partially lost layers of history was shouldered by students of the study programme World Heritage Studies for the study project "Heritage Reborn: New Media and the Former Olympic Village in Berlin" through the new media tool Augmented Reality. This emerging tool is employed in different segments, among them also education and tourism. For the presentation of the former Olympic Village a basic version was implemented enabling visitors to obtain at the site additional information onto a handheld device in form of written or spoken texts, images, films, or music.

The paper will present advantages and limitations of its application for the presentation of this heritage site.

Michele Summerton

Deakin University

Melbourne's Little Lon: Interpreting the Everyday Life of a Nineteenth Century Neighbourhood

Melbourne's Little Lon was a central city neighbourhood, a place of working class residence and employment that existed from approximately 1850 to 1950. Hidden in lanes and branching alleys and squeezed onto tiny allotments, a dense mesh of cottages, shops, hotels, factories and other small enterprises supported a culturally and socially diverse community.

Only a handful of historic buildings survived by the early twenty-first century, and to the casual observer it seemed that few other traces of material culture remained to provide clues to Little Lon's past. However, the site lay undisturbed by modern development, so the archaeological potential was high. So high were the expectations of heritage professionals, that the site generated the most significant archaeological investigation conducted in Victoria, and it yielded an astonishing assemblage of over 300,000 artefacts. The intensive archaeological and historical focus of the work offered a unique insight into the development of Melbourne and provided an opportunity for rethinking existing assumptions about the people who once lived and worked in the streets and laneways of this vanished inner city neighbourhood.

The government heritage agency, Heritage Victoria, specified that the results of the archaeological and historical investigation were to be interpreted and presented for the benefit of the wider community in a creative and innovative way to reflect the uniqueness and significance of this part of the City of Melbourne. In 2003, I prepared a scoping proposal for an interpretive scheme that would present the artefacts and their contextual history in the foyer and courtyards of a large, new office building on this site and then curated its implementation. Removed from a museum environment, there was immense potential for the Little Lon interpretive scheme to surprise, stimulate and draw on the latency of its site association. It had the potential to convey a sense of place, a powerful direct link to the past through the site, including its remnant historic buildings and lanes, and the wealth of objects recovered from the excavations. Drawing on the power of this association, the Little Lon interpretation provided the opportunity for a display that would be complimentary but different to an associated exhibition at the Melbourne Museum.

The surviving heritage fabric that forms the basis of the Little Lon interpretation includes a great many of the 300,000 artefacts such as coins, meat hooks, bones, oyster shells, clay pipes, toys, silver plated cutlery, ceramic shards, figurines, glassware and jewellery. As well as the artefacts there are salvaged blocks of stone paving, two historic hotel buildings, a worker's cottage, a nineteenth century factory and the remains of an ancient River Red Gum tree that pre-dates European settlement.

Implementation of the scheme brought together a team of people from various professional backgrounds, and use of a range of techniques and tools. My presentation will elaborate on these techniques and tools, which include built fabric, artefact displays, artistic expressions and text panels, all of which combine to interpret the site and diffuse and blend the old and new.

Valeria Durán

University of Buenos Aires

Urban ruins of the traumatic past. Transformation and resemantization of former ESMA into a site of memory

Between 1976 and 1983, a military government ruled Argentina. The State terrorism kidnapped and made disappear around 30.000 people and the Clandestine Detention Centers (CCDs, for its acronym in Spanish) played a key role to develop this repressive policy. Around 50 of them were located in the city of Buenos Aires, surrounded by houses, schools, factories and so the everydaylife of its neighbors was involved in the past and is also involved today, when these places are being transformed into memory sites.

During the last years, the discussion about traumatic memory of the recent past has been gaining considerable relevance and this memorial boom (Huyssen, 2002) involves not only issues as politics and ethics but also the market. Argentina is by no means exempt from such worldwide “musealization” process. This process entails some very controversial issues such as the dilemmas of what to do with certain memory sites –such as CCDs–, how to make them visible in their territoriality without compromising the current and active remembrance activities. One of the most remarkable and symbolic action of these policies is the transformation of the ESMA (Navy School of Mechanics), which served as the most emblematic clandestine detection center, into a “Space for Memory and for the Promotion and Defense of Human Rights” in 2004. In 1998, the former president Carlos Menem had intended to demolish it to build a park as a symbol of reconciliation. Due to a legal protection demanded by relatives of the disappeared, ESMA was not only considered both material and inmaterial proof of the recent past but also, some years later, became a national and historical site.

From 2004, the decision to install the Memorial Museum in the former ESMA opened many questions that have been intended to be answered from different perspectives -academic, political, artistic and media. What is a memorial museum? What memory is it trying to preserve or develop? Also, what should that museum be good for? Which narrations should it include and which ones should it keep out (if any)? How it can refer to the atrocities that took place there without aesthetizing the suffering? How can the doors that locked so much pain be opened to the public?

Ten years later, the Museum is still under discussion. However, ESMA is open to public and receives hundreds of visitors each year that visit several buildings inside, including the “Casino de Oficiales”, the place where disappeared that were kept captive. In this site, as well as in the other few urban marks left by the repression and the many others built by the memory, the heritage was reinforced by the intangible heritage. These places, are visible due to the force of testimonies, the presence of art and the experience of visitors. The aim of this paper is to present and discuss, through a semiotic and cultural perspective, the transformation of ESMA into a site of memory.

Uta Mense

BTU Cottbus-Senftenberg

Military Research Facility Peenemünde

Modern heritage – First secret. Then glorified. Today unwanted.

Modern heritage of the 20th century, that means in general terms objects or sites of outstanding significance of the 1920 - 30ies or 1960ies. But what about sites which reflect events of contemporary history of WW II? No aesthetical consideration take effect, these objects are rather experienced as unwanted, inconvenient witnesses made of brick or concrete – very often destroyed or vanished in the heat of the moment regardless of its cultural significance.

But even if any kind of remnants of these sites are hard to trace back – their myths do remain in stories and reports of eyewitnesses, and in the heads of whole generations. In Germany, a site like this is the small village Peenemünde, at the Baltic sea coast, where the first rocket engine was constructed and tested by a team of scientists surrounding its director Wernher von Braun in Nazi-Germany. Later on that rocket became internationally well-known as V2-weapon (Vengeance 2); Wernher von Braun and its team instead became internationally famous for their race to the moon during the Cold War era in the 1960ies. Origin of both – technical development and personal careers – was a military research and testing facility then covering about 20 km² of the north part of the island of Usedom – today it displays a cultural landscape of ruins with several narratives.

This talk gives an overview of recent activities in Germany how to identify the last remaining traces with modern GIS-based technology and the struggle of interpretation and documentation for future generations.

Aineias Oikonomou
University of Patras

Panagiotis Georgopoulos
University of Leicester

Landscape of Memory: The Byzantine Fortress of Chlerinos (Florina) in NW Greece

The wider area of Florina in NW Greece covering a continuous historical timeframe is considerably rich in archaeological sites from the prehistoric to the Byzantine period. However in several cases these fall in oblivion. The present study deals with the relatively unknown Byzantine fortress of Chlerinos (Chlerenon) situated on the hill Hagios Panteleimon. According to historical sources the fortress was occupied and destroyed by the Ottomans between 1385 and 1386. Nowadays there are few remains of the Byzantine structures whereas the area is almost unknown to the wider public. At the same time access to the site is made with particular difficulty due to the fact that it is situated within a protected forest.

The aim of this study is to bring to the fore, document, promote and contextualise the history of this significant area in convergence with the rich archaeological heritage of the wider area of Florina. Furthermore, the present research aims at giving the perspective for a future archaeological research and at the same time at setting the basis for the creation of an archaeological park which covers a number of parameters.

As such, the study is based on three distinctive parameters: At first the historical and archaeological data of the hill is presented as testimony of the past. Secondly a small scale survey is presented which takes place for the first time and locates the limited architectural remains (namely part of an Iustinianian fortification wall, small supportive walls, groundings, small tumuli and several piles of stone). Through the analysis of the above mentioned elements, a heritage project has been designed in terms of enhancement and management of the above site. More specifically, this plan comprises of primary actions related to the preservation of the historical and natural landscape; of secondary actions regarding the presentation and management of the site (introduction of local communities, accessibility, historical promotion and archaeological interpretation, application of new technologies and 3d representation). Emphasis is given to the spatial organisation relating to the visiting site as well as to the design of routes and rest areas. The design is based on the use of natural local materials and takes into account the rich natural environment, the terrain and topography, and the specific characteristics of the forest ecosystem.

The proposed paper seeks to highlight an important but still elusive part of history of the town of Florina with however few archaeological testimonies. Furthermore, this study seeks to enrich the historical knowledge about the site and set the basis for its better understanding from the wider public. Special attention is given to the historical contextualisation of the site as this is included in the general archaeological and historical environment of Florina's wider area composed of Roman, Byzantine and Ottoman monuments. This way a long forgotten fortress will have its place again in history as a landscape of memory.

