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Edited by

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The Living Heritage: Authenticity and Sustainable Conservation in Asia

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ABSTRACT: For decades, the conservation of cultural heritage has been dominated by the Western approach that mainly focuses on physical authenticity. This approach has been practiced and recognised through various Charters. However, recently in Asia this tangible authenticity approach has been challenged to be complicated, for example, in Japan and China, the method of dismantling and assembling is used for wooden buildings that introducing new elements yet gradually loss of its original materials. This challenge has been applied in the Nara Document that acknowledges the cultural context, and the intangible cultural heritage, and followed by the Hoi An Protocols and the INTACH Charter. It is argued that the intangible cultural heritage is the living authenticity and an important element in conservation as tangible and intangible cultural heritage are interdependent. This paper aims to demonstrate that conserving the living heritage is important for reasons, such as authenticity and sustainable conservation.

1 INTRODUCTION

The concept of authenticity has been an ongoing discourse in conservation especially in Europe that reached its climax with the declaration of the *Society for the Protection of Ancient Buildings* (SPAB) Manifesto of 1877. This declaration reacted uncompromisingly to the mid-nineteenth-century stylistic remodeling of Gothic monuments that without respect for historical layers and authenticity (Rodwell 2007). Following the first 1931 International Congress in Athens (the Athens Charter), in 1964, the notion of authenticity became an international attention in the second International Congress of Architects and Technicians of Historic Monuments held in Venice that delivered the International Charter for the Conservation and Restoration of Monuments and Sites, commonly known as the Venice Charter. This remarkable attention on the notion of authenticity is caused by the moral responsibility of the present generation to pass the cultural heritage in its authentic state for the future generations to learn about and to identify themselves with, as stated in the Preamble of the Venice Charter 1964, such as "It is our duty to hand them on in the full richness of their authenticity."

Afterwards in 1970s, the concept of authenticity has become the universal concern of the conservation profession since the adoption of the UNESCO World Heritage Conventions 1972. This universal concern also spurs the ongoing debate of the concept of authenticity not only in the field of conservation, but also in tourism study. In tourism literature, the notion of authenticity is a recent issue and extensively discussed as the emergence of cultural heritage for tourism commodity. The first use of the notion in tourism study is found in the work of MacCannel (1973, 1976), and he states that tourists seek authenticity represented by the genuine, worthwhile and spontaneous experience of travel, however the authentic experience gained by the tourists can be judged inauthentic, if the toured object is in fact false or contrived and called as *staged authenticity* (Wang 1999; Li 2003). Since then, the subject has become a discourse and various terms were developed, such as *emergence authenticity* (Cohen 1988a), *cool authenticity*,

and *hot authenticity* (Selwyn 1996) that relate to the experience gain by the tourists. In conservation, however authenticity is related to the revealing of the toured objects, and defined as a measured of truthfulness to the original design of the architecture (Jokiletho 1999).

Continuing the discourse of authenticity, thus, so far the question remains as what is the latest debate on the concept of authenticity. This article highlights the challenge and change of the concept of authenticity in conservation as described in some recognized international charters. The first concept discusses the importance of physical authenticity which origins from the European context. The second concept develops from the challenge of the tangible quality of authenticity and consequently the intangible dimension is added into the authenticity concept. The third and final concept is the authenticity of the intangible cultural heritage or the living authenticity embodied in the local community way of life. This living authenticity is an essential factor to maintain a sense of place and sustainable conservation.

2 CHALLENGING THE NOTION OF AUTHENTICITY

2.1 *The early notion of authenticity*

In the early emergence of the notion of authenticity, the concept as defined according to the Western perspective is associated only with physical or tangible qualities. This western perspective is not surprised as Prof. Tomaszewski, a former Director-General of ICCROM, acknowledges that the origin of western materialistic approach to the values of historical monuments lies in the Christian tradition, the tradition of the cult of holy relics as one of the bases for the doctrine of the Roman Church. He further states that despites the great intellectual achievements of western scholars, such as Plato and Alois Riegl, concerning the non-material values of cultural property, however, these achievements have not yet been fully recognised and applied in conservation because of the gap between European humanities and conservation, "which remains intellectually backward in its obsession with the material substance and unable to undertake the task of the balanced protection of both material and non-material cultural heritage" (Tomaszewski 2005).

For many decades, this tangible notion of authenticity has been widely influenced conservation practice throughout Europe and even the international sphere as chronologically stated in many international charters. For example, the Athens Charter 1931 was the first document to set out the scientific principles for the preservation and restoration of historic monuments at the international level, however states no words on authenticity, yet the closest meaning of authenticity is stated in article VII ", ... steps should be taken to reinstate any original fragments that may be recovered." Thus, it states the physical qualities as 'original fragments.' Second, the Venice Charter 1964 is the first stating the concept of authenticity in the preamble as "... to hand them on in the full richness of their authenticity." Again, the means of achieving this authenticity is realised solely through the retention of the original material as stated in article 9, "Its aim is to preserve and reveal the aesthetic and historic value of the monument and is based on respect for original material and authentic documents." Third, the UNESCO Recommendation Concerning the Safeguarding and Contemporary Role of Historic Areas 1976 refers only once to the word of authenticity that also associates with the physical fabric, with the exception of "unsuitable use, which is "Historic areas and their surroundings should be actively protected against damage of all kinds, particularly that resulting from unsuitable use, unnecessary additions and misguided or insensitive changes such as will impair their authenticity." Fourth, the first UNESCO World Heritage Operational Guidelines1977 in article 9 states that in addition to the six (6) criteria to be included in the World Heritage List ". . . the property should meet the test of authenticity in design, materials, workmanship and setting; . . . ." Thus, design together with other aspects, such as materials, and setting are certainly the physical qualities. Fifth, the word of authenticity appears also once that associates with physical qualities in the ICOMOS Charter for the Conservation of Historic Towns and Urban Areas, commonly known as the Washington Charter 1987. In article 2, the Charter states that "Any threat to these qualities would compromise the authenticity of the historic town or urban area." These qualities refer to historic character and all the elements of the expression, such as urban patterns, the formal appearance of the buildings (scale, size, style, materials, colour and decoration), the surrounding setting, and the

functions of the area. Finally, the Burra Charter 1999 has no mentioned on authenticity, throughout the Charter the emphasis is strongly towards retaining fabric "in its existing state." Hence, authenticity is perceived to be residing in the original fabric that means "all the physical material of the place including components, fixtures, contents, and object.

For decades, this notion of tangible authenticity was reflected in the inclusion of cultural properties on the World Heritage list as before the end of 1980s the majority belong to the monuments and sites of the Western countries (Fu 2005). This imbalances was acknowledged and highlighted in the report of expert meeting on the Global Strategy and Thematic Studies for a Representative World Heritage List held in 1994 noted that a number of 'gaps and imbalances' as "Europe was over-represented in relation to the rest of the world" (ICOMOS 2005).

2.2 *The challenge of tangible authenticity*

In the early inclusion of the European cultural properties, the implementation of concept of tangible authenticity has been challenge for its difficulty and inconsistency. For instances, the authenticity for the historic centre of Warsaw that inscribed on the World Heritage List in 1980, was attributed to the reconstruction of the Old Market Place and adjacent groups of buildings as bearing witness to the will of people rooted in their past and to the scientific excellence of restoration, not to what had existed previously as a medieval town. Similarly, the Rila Monastery in Bulgaria that destroyed by fire and rebuilt between 1834 and 1862 was inscribed on the World Heritage List in 1983 for its grandiose reconstruction as a representation of a significant nineteenth century Bulgarian Renaissance and the claims of identity imbued with national history and orthodoxy, despite the refusal of the ICOMOS advisory report describing the very little remained of the earlier fourteenth century (Pressouyre 1993; Rodwell 2007).

Another example was the evaluation of the town of Carcassonne in which the nomination of the city was rejected in 1985 because of the Viollet-le-Duc's interventions, but not in the case of the Medieval City of Rhodes that included in 1988 despite of the embellishments of the fascist era (Pressouyre 1993). The city however, was later inscribed as the World Heritage Site in 1997, in the light of the Nara Document article 11 states that "It is thus not possible to base judgments of values and authenticity within fixed criteria". In the new advisory report, the ICOMOS describes that the restoration is exceptional as 'a real element in the history of the town'. The report admits that the stylistic restoration of Viollet-le-Duc challenges the philosophy and principles of authenticity in the Venice Charter, but describes it as his master work, and recognizes that our cultural heritage today owes much to restoration work of the architect in the nineteenth century (Rodwell 2007).

Outside Europe such as in Asia, the concept of authenticity as defined according to the European concept cannot be applied. In Japan, China and Korea, the method of dismantling and assembling for wooden buildings is periodically used, introducing new elements for preserving its original form yet gradually loss of its original materials as in the case of the Golden Pavilion in Kyoto (Sekino 1972) and the *Dabei* Temple in Beijing (D'Ayala & Wang 2006). These buildings and many others have been continuously restored, reconstructed and enlarged throughout its history, and thus have lost its authenticity (Chung 2005), or even renewable for every twenty years such as the wooden sacred shrine at *Ise Jingu* in Japan (Kirshenblatt-Gimblett 2004). However, this replacement of materials is acceptable because the significance of the place resides mainly in its continued spiritual meaning and symbolic value related to daily use rather than pre-eminence of the material itself (Pressouyre 1993; Chung 2005). This is common practice for all types of structure in some Asia regions where the main materials of buildings are perishable, as in India, the concept of *jeernodharanam* or regeneration of what decays is the traditional ways of building and maintaining architectural heritage and still exists today. For the most part of the world, the conservation of perishable structures, such as wood requires restoration which ignores the original material concept of authenticity. For examples, the massive replacement of wooden structures of Bryggen, the old wharf of Bergen in Norway, was included on the World Heritage List in 1979, the Old Rauma included in 1991, the Ashanti traditional buildings in Ghana that inscribed in 1980, and the Old Town of Galle, was inscribed in 1988. These replacements of wooden structures have not been considered as determinant of loss of authenticity. Similarly, with regards to buildings predominantly in earth such as mud or unfired

brick, for example, Bahla Fort was included in 1987. The Committee admits these fragile constructions require periodic maintenance, however, this earth structure building is considered authentic for its know-how (Pressouyre 1993).

The concept of tangible authenticity is also a complicated issue in relation to the conservation of twenty-century buildings. Some empirical works of many modern movement heritages have run into a number of problems that related to the fundamental characteristics of modern architecture, such as new technology and construction, new materials and prefabrication, and rational aesthetics that clashed with the authenticity requirements. as indicated in some cases of the conservation works, such as the Lever House in New York, the school in Leuven, Belgium, and La Concha Hotel in Puerto Rico (Macdonald 1996; Heynen 2006). Over the last decades, it seems that applying and interpreting the concept of authenticity has been a complicated issue, and even at the present day for the World Heritage List as described by Stovel (2007) that "There are a number of sources of continuing confusion found in the interpretation and application of the authenticity concept by States Parties". He further states that this complicated issue of tangible authenticity has lasted for decades "Having failed to find ways to bring States Parties to understand authenticity in completely consistent fashion among themselves over 30 years of nominations". In addition, the notion of tangible authenticity has also a limitation due to the natural decay that needs alteration of original materials, therefore "no work of art ever remains as it was created (Lowenthal 1998). In other words, the original contexts and aims of work of art cannot be fully claimed to be authentic. Consequently, this complicated notion of tangible authenticity has lead to the new notion of authenticity as discussed in the next section.

3 THE CHANGING NOTION OF AUTHENTICITY

3.1 *The impact of the Nara Document on authenticity*

Recently, however, the emphasis on tangible of heritage is changed after the 1994 preparatory workshop held in Bergen, Norway and the 1994 conference held in Nara, Japan which organized by the World Heritage Convention, ICCROM and ICOMOS. The conference discussed many complex issues associated with defining and assessing authenticity, as described in the report of the Experts Meeting "It was noted that is some languages of the world, there is no word to express precisely the concept of authenticity." The complex issues of authenticity are related to the diversity of cultures and heritage in the world, therefore the experts compromised that the concept and application of authenticity of cultural heritage must consider and judge within the cultural contexts. In the Article 13, the *Document* proposes that assessments of authenticity should relate to "form and design, materials and substance, use and functions, traditions and techniques, location and setting, and spirit and feeling, and other internal and external factors". This represents a pace of change from the European-oriented definition of tangible original to embrace non-European cultural traditions or intangible cultural heritage into the World Heritage Committee. Consequently, the four elements of test of authenticity in the earlier version of the UNESCO World Heritage Operational Guidelines have been expanded into the elements that almost similar in the Nara Document. The latest revised World Heritage Operational Guidelines 2005, in paragraph 82 has assigned a new definition replacing the 'test of authenticity' with the 'conditioned of authenticity' (Jokilehto 2006 and the Operational Guidelines):

> *Depending on the type of cultural heritage, and its cultural context, properties may be understood to the conditions of authenticity if their cultural value (as recognized in the nomination criteria proposed) are truthfully and credibly expressed through a variety of attributes including: form and design; materials and substance; use and function; traditions, techniques and management systems; location and setting; languages, and other forms of intangible heritage, spirit and feeling; and other internal and external factors.*

To response the Nara Document, in 1996 the ICOMOS National Committees of the Americas held an Inter-American Symposium on Authenticity in San Antonio, Texas that resulted in the Declaration of San Antonio. The declaration's summary and recommendations refers to authenticity as it relates to: the national identity is the cultural diversity in the Americas; the history and significance over time which are crucial elements to identify authenticity; the material fab-

ric as a principal component of authenticity; social values, such as settlement patterns, land use practices, and religious beliefs as interpreted for the tangible elements of authenticity; the different intervention for dynamic and static sites; stewardship concerns with assessment, conservation and maintenance of heritage sites; economics is concerned with the impact and control of tourism. In this manner, there are only two recommendations concerning authenticity, in which tangible authenticity is strongly emphasized through materials and historic value.

In another response was the 2001 conservation experts meeting held in Hoi An, Viet Nam with participants from various Asian countries and UNESCO, as the result was the adoption of the Hoi An Protocols for Best Conservation Practice in Asia that endorsed the Nara Document, as relevant to the conservation of Asian heritage. Concerning authenticity, the Protocols states that "Authenticity is usually understood in terms of a matrix of dimensions of authenticity: of location and setting; form, materials and design, use and function and "immaterial" or essential qualities." The notion of authenticity is similar to the Nara Document but different in the term "matrix of dimensions of authenticity" that emphasizes the interdependent relationship between tangible and intangible cultural heritage. Three years afterwards, in November 2004, the Indian National Trust for Art and Cultural Heritage (INTACH) adopted the Charter for Conservation of Unprotected Architectural Heritage and Sites in India. In this Charter, the concept of authenticity as affirmed in article 3 adopts the Nara Document, however within India's cultural contexts this Charter emphasizes the living heritage as "The traditional knowledge systems and the cultural landscape, in which it exists, particularly if these are 'living', should define the authenticity of the heritage value to be conserved". Subsequently, the INTACH Charter reinforces the Nara Document that the judgments of authenticity may be linked to a great variety of sources such as "the living heritage of master builders, namely *Sthapatis, Sompuras, Raj Mistris* who continue to build and care for buildings following traditions of their ancestors."

3.2 *The intangible cultural heritage*

Briefly reviewing through all the international charters, in the early development the notion of authenticity is associated only with tangible values as stated in some Charters before the Nara Document. The changing notion of authenticity is indicated both in the Hoi An Protocols and the INTACH Charter that reaffirmed the Nara Document with strongly emphasizing the cultural diversity and the intangible heritage. This trend of respecting intangible heritage has further developed in the 1998 UNESCO's Proclamation of Masterpieces of the Oral and Intangible Heritage of Humanity and the 2001 UNESCO Universal Declaration on Cultural Diversity, and reached its climax in the adoption of the 2003 UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage.

In this respect, the 2005 ICOMOS report, *The World Heritage List: Filling the Gaps-An Action Plan for the Future*, states ". . . , the need to acknowledge intangible aspects is one of the current challenges of the listing process. This is strengthened by UNESCO's adoption of the International Convention for the Safeguarding of the Intangible Cultural Heritage." Since then, the intangible cultural heritage has become one of the main concerns among the cultural heritage realm, and in article 2 of the Convention, intangible cultural heritage means:

> . . . *the practices, representations, expressions, knowledge, skills – as well as the instruments, objects, artefacts and cultural spaces associated therewith – that communities, groups and, in some cases, individuals recognize as part of their cultural heritage. This intangible cultural heritage, transmitted from generation to generation, is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history, and provides them with a sense of identity and continuity, thus promoting respect for cultural diversity and human creativity.*

The rise of interest on the intangible heritage has fostered the emergence of a different value system that challenged the Western concept of authenticity, one of that is the Nara Document. This Document has stimulated the search for the Asian approach in conservation in general and the concept of authenticity in particular as noticed in the Hoi An Protocols and the INTACH Charter. Both documents emphasize the importance of intangible cultural heritage in conservation practice in Asia, and also reflect the current concern of intangible cultural heritage as an in-

tegral aspect of heritage significance (Ahmad 2006).   Certainly, the intangible cultural heritage is essential aspects of our live as ". . . the mother of all cultures. As etymology shows, culture is the human product moulded and matured in an inspired or cultivated brain. In this sense, all kind of culture is, in the earliest stage, intangible . . ." (Ito 2005).

4. THE LIVING HERITAGE: AUTHENTICITY AND SUSTAINABALITY

4.1 *The living authenticity*

From the previous discussion, the concept of authenticity previously emphasizes on the physical or tangible value of the cultural heritage, in the latest development however, the concept of authenticity is a mixture of tangible and intangible culture heritage. The tangible authenticity can be identified and tested scientifically (in laboratories) through the tangible attributes such as materials, form and design, use and function; however, the intangible authenticity can only be identified but impossible to be tested.   To identify the intangible authenticity is by experiencing the creation or the physical object through observation and understanding, as comprehended some philosophers and experts that: "For Brendi, as well as for Heidegger – and for Alois Riegl for that matter, the art aspect of a work of art is in the present, i.e. in the mind of the person recognizing it. This art aspect of the work of art is fundamentally intangible, and it can be experienced through critical observation and understanding of the spatial-material reality that it puts forth" (Jokiletho 2006).
   In other words, intangible cultural heritage that is "traditional and living at the same time" (the 2003 UNESCO Convention) can be observed and understood critically and verified to look for the truth through the creator or be verified between the creator and the creation or the object. Looking for the truth can be confirmed with the people as "it is human bodies and souls which are the medium for transmitting intangible heritage" (the Asia Pacific Cultural Centre for UNESCO 2005).   The truth in a dictionary means honesty, integrity, and genuineness or simply authentic, as "we can call that etymologically the concept of 'being authentic' refers to being truthful" (Jokiletho 2006).   In specific, the truth or the authenticity of the living heritage can be found in the mind of a person "the depository of this heritage [intangible heritage] is the human mind" (the UNESCO Convention 2003) or in the brain who creates or designs and builds the tangible heritage, as an example "no religious architecture has been constructed without the existence of religion," and the "the real correspondence [between religion and architecture] was hidden inside the brain of those involved in designing that architecture" (Ito 2005). Thus, the authenticity of the living heritage or the living authenticity refers to the truth of the creator (in the mind or brain) who embodied knowledge and practice, not in the manifestation or the creation, as some experts against the term authentic in relation to intangible cultural heritage because it is "constantly recreated".
   In short, the authenticity of intangible heritage is the living authenticity that exists in the local knowledge (mind or brain) of the people who has connections and powerful feeling of belonging of a place creating a strong sense of place, and also a "sense of identity and continuity". For the sense of continuity, the living authenticity of intangible heritage is associated with "communities, groups and, in some cases, individuals recognize as part of their cultural heritage" (the UNESCO Convention 2003). For individuals, communities have their own leaders or prominent person as the authorized person as the living authenticity to share and hand down the authentic knowledge to the communities or the next generation. For example, in Japan protecting the value of intangible cultural heritage, the Japanese government designates the most prominent persons as the holders who are requested as the authority to keep their ability and transmit it to their successors (Ito 2005). This living authenticity is found in the intangible cultural heritage with five categories, such as: oral traditions and expressions including language as a vehicle of the intangible cultural heritage; performing arts, such as traditional music, dance and theatre; social practices, rituals and festive events; knowledge and practices concerning nature and the universe; and tradition craftsmanship (the UNESCO Convention 2003).
   The living authenticity exists in the local knowledge of the people who has connections and powerful feeling of belonging of a place creating a strong sense of place. For the sense of place, this paper refers to Norberg-Schulz (1980) in his book *Genius Loci*, he states that each being or

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place has its *genius* or its guardian spirit that accompanies them from birth to death, and determines their character, and that place is a defined built or natural space that has meaning which stem from personal and collective memories as well as from identity. In line with this thought, Garnham (1985) claims that each place has a unique character or *genius loci* that is fundamental to the bond between people and a place, and elements contribute to a sense of place are: architectural style, climate, natural setting, memory, metaphor, or image, use of local building materials, craftsmanship, spatial relationships, cultural diversity and history, societal values, public environments, and daily and seasonal activities. Hence, these elements of the sense of place are created by the mixture of tangible cultural heritage such as architecture style, local building materials; and the intangible cultural heritage, such as memory, craftsmanship, social values, daily activities, and other form of intangible heritage as in the UNESCO Convention 2003. This interdependent relationship confirms with the Yamato Declaration 2004, the Hoi An Protocols and the INTACH Charter, consequently, the conservation of cultural heritage of a place has to be approached into the integrated approach integrating the tangible and intangible cultural heritage. If only one way is taken to conserve a place, especially conserving only the tangible cultural heritage, then the results will be seen such as the case of Chinatown in Singapore.

The Chinatown in Singapore grew as immigrants from south China came to the land, and became the centre of the Chinese coolie trade, crowded with hawkers selling a variety of goods. Noise and congestion made up the daily life of Chinatown in the old days. This is the typical scene continued until the 1980s when 'conservation' was enforced to revitalize the area for national economic development including tourism. Under this development, hawkers in the area were relocated and many old shop-houses were adapted for new uses such as office, boutiques or demolished for new flats. As a result, the place is criticized for the lack of spontaneity and authenticity in representing the real Chinatown spirit (Henderson 2000). Moreover, as Chan (2005) also describes that "The new uses . . . are not generating the desired street activities. As the former vibrancy was due to the shopping and street activities, many feel that the original spirit of the place is now so diluted". In short, the authentic living heritage, the hawkers, the coolie, the daily life of the place was disappeared and it is a placeless or inauthentic.

This case shows that the living authenticity is primarily an aspect to be preserved. According to Orbasli (2000), among the three interrelated objectives in conservation, such as physical, spatial, and social, then the social dimension of a place is the most important, as continuity in conservation can be achieved only through the continuation of the community life. This does not mean that intangible cultural heritage is independent, in fact, "the elements of the tangible and intangible heritage of communities and groups are often interdependent (Yamato Declaration 2004). The relationship between intangible and tangible culture is so close that it is impossible to separate, as "Intangible culture produces tangible cultural objects which require intangible culture. This relationship may be compared with the twisted rope, but is not so simple" (Ito 2005). Therefore, the integrated approach is preferred as it is ". . . mutually beneficial and reinforcing" (Yamato Declaration 2004).

4.2 *Sustainability in conservation*

To Bernard Feilden, sustainability is prolonging the useful life of a building in order to continue to a saving of energy, money, and materials (Rodwell 2007). In this sense, sustainable conservation is perceived as the integrated approach securing the continuity use of the tangible heritage by embracing the concept of *proximity* or using locally sourced of building materials, and the intangible cultural heritage such as crafts skills, knowledge and practice in which they were employed historically and suited today for conservation. Employing this intangible heritage to conserve diverse tangible heritages in Asia is also a sustainable conservation in term of keeping the diversity of cultural heritage. These intangible cultural heritages are employed in the following various empirical UNESCO Award-winning conservation works in Asia (Engelhardt & Unakul ed. 2007).

4.3 *Local sources, skills and knowledge*
The selection of local materials, skills and knowledge has been shown in various conservation works in Asia, for example:

- the *Guangyu* Ancestral Hall in Guangdong province, China, established by descendants of the famous prime minister of the Southern Song dynasty (960-1279). Traditional craftsmanship, materials and construction methods were used in the restoration process. Blue bricks from the same historical period were salvaged from nearby sites to restore the walls of the structure, using the original type of mortar. The roof in the main hall was in dilapidated condition and rather than undertake *in situ* repairs to the damaged wooden members, it was decided to adopt the method of top-down repair technique which involved disassembling the structure, recording each component, repairing damaged components, and reassembling the parts in their original positions. The final step was restoring the red sandstone soil floor using traditional techniques. Experiments were performed in getting the right ratio of red sandstone soil and lime in order to match the colour and intensity of the original red sandstone floor. The water content was controlled, while churning cycles and sequence of ramming were precisely timed.
- the *Hung Shing* Old Temple in Hong Kong China. Before restoration work started, the advice of a Chinese geomancy master was sought and auspicious dates chosen. Throughout the project, community input was encouraged, with villagers inspecting the temple and attending site meetings. The project reinforced community pride, revived the traditional skills of craftspeople and generated public appreciation of the fishing village's heritage.
- the *Krishan* (1830s) in Punjab, India is a Hindu shrine housing fine wall paintings depicting both Hindu and Sikh. All restoration works were carried out by local residents, with the exception of repair work to the wall paintings that undertaken by experts, and materials were locally sourced in order to ensure the community would be able to access the materials in the future. A work yard was established using traditional materials and machinery, river sand, lime kilns, a slaking pit and a lime mortar machine to make slaked lime.
- in Indonesia, the restoration of the National Archives Building (1760), a residence of Reiner de Klerk who was the governor general of the Dutch East India Company in 1777 employed local material, and craftsmen, traditional building techniques that combined with modern ones. A special paint and varnish specialist based in Bali was invited to retouch the original doorframe and decorative vent light.
- in Malaysia, belief, knowledge and practices such as *fengshui*, traditional materials and skills with artisans imported from China were applied in conservation work of the *Cheong Fatt Tze* Mansion in Penang. The analysis of the rain gutter drainage system of the Mansion showed that water, an element of harmony in *fengshui* principles, ran through floors and ceilings to cool the structure and facilitate harmonious social relations for its residents. Further analysis revealed that an historic finish made from tree sap used to coat the beams provided termite protection for the exposed structural elements, and that the roof tiles were set in a bed of lime mortar with animal hair binder.
- the conservation of the seventeenth century *Cheng Hoon Teng* Main Temple in Melaka, as the oldest site of worship of Malaysia's Chinese community. It was restored using traditional materials and techniques as many of the temple's frescoes which had succumbed to the tropical climate were repainted by specialist Chinese artisans with the traditional tempera paints and organic dyes.
- the conservation of Astana of Syed Mir Muhammad, a 300-year-old Islamic tomb in Baltistan, Pakistan, where traditional techniques such as protecting the wood using linseed oil and tamping the mud roof by foot were processes repeated in the repair of the building.
- the four 300 years old wooden mosques, *Yarikutz, Rupikutz, Kuyokutz and Mamorukutz,* that considered some of the finest in northern Pakistan. The mosques were leaning and structurally unsound and in realigning the mosques, the heavy earth-covered roofs were removed to lighten the load and replaced using new soil, compacted by foot in the traditional manner. All timber surfaces in the buildings were treated using the traditional wood preservation technique of applying walnut rind followed by linseed oil.
- the conservation of the *Baltit* Fort in Pakistan demonstrates the applicability of traditional materials and artisanship in the context of a 700 year old historic settlement. For this work, the building materials: stone, mud and timber, were sourced locally as they were cheap, earthquake resistant, durable and good for thermal comfort. The artisans were drawn from

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the nearby community, and the newly revived skills have been applied in other structures in the immediate neighbourhood facing similar concerns.

The above examples show that a careful balance between traditional building crafts and modern conservation techniques has been achieved in various conservation works in Asia. Sophisticated modern technologies were introduced, such as the application of geo-mesh in the stabilization of the foundation, and the use of gentle chemical solvents and techniques in the cleaning of decorative works. Essentially, the projects have also demonstrated the reviving indigenous knowledge and using it in combination with contemporary construction and conservation techniques. This knowledge includes building techniques, practices and rituals associated with maintenance or periodic renewal of the building. Bringing this traditional knowledge in conservation allows for continuity in the use of materials and techniques that are best suited for the buildings and their context.

4.4 Sustaining local skills

Materials were obtained locally in conservation works, however sometimes techniques are no longer available due to loss of construction skills. In this case, the conservation works addressed the training of craftspeople so that the buildings could be maintained and repaired with the new technical expertise in the future, for example:

- the restoration of the six Vietnamese Traditional Folk-houses in Hoi An was a training ground for the wood craftsmanship that using regional building crafts, developed artisans throughout the country in the necessary skills for additional conservation work.
- the restoration of *Wat Sratong* in Thailand was entirely and voluntarily undertaken by the villagers after on-site technical training by the local university. In the process, they learned traditional construction and finishing techniques that will be use for future repairs.
- the restoration of *Chanwar Palkhiwalon-ki-Haveli* in India, in which local artisans were trained in the making and application of decorative lime plaster, a traditional skill that had been lost. The training enabled several master craftspeople to subsequently set up their own businesses specializing in historic conservation.
- in the restoration of the *Ahhichatragarh* Fort in India, a new generation of craftspeople were trained in traditional construction methods, such as the forgotten art of carving.
- in the conservation of *Astana of Syed Mir Muhammad* in Pakistan, a woodcraft workshop was set up to train apprentices, helping to revive handicraft traditions while generating income. This workshop nurtured in the community a sense of ownership and pride in its heritage, triggering a locally-driven process to upgrade buildings in nearby settlements.
- the use of lime plaster had become rare and the skills had been lost, and to revive these skills, various workshops taught lime making and lime plaster application to the local community who were involved as builders for the *Krishan* Hindu shrine restoration.
- in the case where the knowledge of dying crafts is no longer locally available, local or outside craft masters have been brought to train, ensuring a transfer of knowledge to a younger generation as an integral part of the project outcomes. For instance, the restoration of the University of Mumbai Library Building, the lost art of stained-glass window making was revived by inviting two master from England to train Indian glaziers, and now undertakes the restoration of the Victorian stained-glass windows, turning a craft which had disappeared into a viable modern profession.

5. CONCLUSIONS

The search for tangible authenticity in conservation is still an important issue, yet it is complicated and disputable. On the other hand, the emphasis on intangible cultural heritage in conservation is important for maintaining the sense of place. Hence, the living authenticity of intangible heritage or the *Genius* of the place is an opportunity to present the place not as the past activity and "freeze" architectural heritage, but the continuous nourishing living of the local residents in the place, such as the religious practices, craft traditions, art and language. Visitors could be given a sense of participation in a living place where people continue their way of life

that has links with the people who created the place hundred or thousand years ago. In other words, the effective way of presenting the authentic of cultural significance of the place such as aesthetic, historic, social or spiritual value is the community of the place, in their continuous daily life. In conservation, this living intangible cultural heritage has been an essential part in the process of conservation, especially the skills and knowledge of the craftsman, as shown in various conservation works in Asia.

In the future, this living heritage must be preserved and utilized not only to deepen the significance of cultural heritage, but also to offer the basis for authentic and sustainable conservation work to be accomplished. Conserving built heritage is important, but conserving the knowledge, the crafts and the skills of the community that made the buildings of being deemed heritage is even more important. Emphasizing and ensuring community involvement in heritage conservation through their local knowledge, local materials and craft skills is an effective way to unite conservation and people, generating civic pride, making a community stronger and more sustainable. The future of cultural heritage does not just depend on conserving historic buildings, or implementing heritage protection policies, but also on the people's passion and pride in their communities, their history and traditions.

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