

**An extended viewpoint on reconstruction in the World Heritage context:  
towards new guidance**

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**Abstract**

‘If a World Heritage property is destroyed and later reconstructed, could it still be recognized as World Heritage?’ was the topic of my abstract, selected for the workshop of the ICOMOS University Forum on Authenticity and Reconstructions. I had already published a paper to propose a potential solution to this question involving the creation of a new category of contemporary cultural heritage in concert with the qualifying conditions of continuity, compatibility and distinction. The current paper gradually develops the underlying ideas. I argue that a reconstructed property is a *contemporary re-creation* and should be *assessed as such* to determine if it could ‘still be recognized’ – i.e. if it *qualifies* – ‘as World Heritage’. For this reason, I examine in depth the qualifying conditions that I had briefly suggested. I explain that continuity could underpin authenticity while compatibility and distinction could underpin integrity. Indicators are identified for each qualifying condition to support ‘thoughtful decision-making’ and to preserve ‘the credibility of the brand’, which are key points raised at the workshop. Moreover, paragraphs 86 and 88 of the Operational Guidelines for the Implementation of the World Heritage Convention are rephrased to highlight the *implications* of the central argument. As a consequence, an answer is provided not only to the question assigned to my discussion group, ‘where is authenticity now?’, but also to ‘where is integrity now?’ Finally, I address two issues discussed in my group, namely forgery and validity, to conclude my reflections. The ideas expressed here may encourage an international exchange of viewpoints towards developing new guidance.

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## Introduction

The World Heritage (WH) Convention is a property-based Convention (UNESCO, 1972). Its ultimate goal is the post-inscription obligation to sustain the Outstanding Universal Value (OUV) of properties – i.e. immovable tangible heritage – inscribed on the World Heritage List (WHL). The destruction of a WH property is a serious threat to its OUV. Its reconstruction is also a threat ‘in relation to authenticity’ and is discouraged in the Operational Guidelines (OG) (UNESCO-WHC, 2017: Paragraph 86). The WH Committee, however, recently expressed its ‘support for reconstruction’ (Decision: 39 COM 7, 2015: point 7) noting ‘that guidance within the *Operational Guidelines* is currently inadequate’; therefore, ‘consideration should be given to developing new guidance’ (Decision: 40 COM 7, 2016: points 11 and 12) and to continuing ‘the reflection’ on this matter (Decision: 41 COM 7, 2017: point 15). Indeed, the destruction of cultural heritage ‘compels us to take action’ (Lavenir, 2016: 26) and to develop ‘a joint vision, based on theoretical guidance, methodologies and operational frameworks’ with a view to managing its potential reconstruction (Rössler, 2016: 133). The workshop of the ICOMOS University Forum, held in Paris in March 2017, was a good opportunity to share some thoughts.

The topic of my abstract, selected for the workshop, was literally a question raised at the ICOMOS Colloquium on Post-Trauma Reconstruction in the previous year: ‘If a World Heritage property is destroyed and later reconstructed, could it still be recognized as World Heritage?’ (ICOMOS, 2016a: 23; 2016b: 35). I had already published a paper to propose a potential solution involving the creation of a new category of contemporary cultural heritage in concert with the qualifying conditions of continuity, compatibility and distinction (Khalaf, 2017). The current paper gradually develops the underlying ideas. In the first section, I argue that a reconstructed property is a *contemporary re-creation* and should be *assessed as such* to determine if it could ‘still be recognized’ – i.e. if it *qualifies* – ‘as World Heritage’. For this reason, in the second section, I examine in depth the qualifying conditions that I had briefly suggested (Khalaf, 2017: 270). I explain that continuity could underpin authenticity while compatibility and distinction could underpin integrity. Indicators are identified for each qualifying condition to support ‘thoughtful decision-making’ and to preserve ‘the credibility of the brand’, which are key points raised at the workshop. Moreover, paragraphs 86 and 88 of the OG are rephrased to highlight the *implications* of the central argument. As a consequence, an answer is provided not only to the question assigned to my discussion group, ‘where is authenticity now?’, but also to ‘where is

integrity now?’ In the third section, I address two issues discussed in my group, namely forgery and validity, to conclude my reflections.

### **1. Reconstruction: contemporary re-creation**

A review of the literature shows that heritage is dynamic and ‘should be considered a very fluid phenomenon, a process as opposed to a static set of objects with fixed meaning’ because it ‘can no longer be thought of as fixed, as the traditional notions of intrinsic value and authenticity suggest’ (Avrami, Mason and de la Torre, 2000: 6). Each generation makes heritage its own (Lowenthal, 2000: 23), which is why ‘established values and meanings’ are not only passed on, but can also be ‘rewritten and redefined for the needs of the present’ (Smith, 2006: 44 and 273). In other words, ‘heritage undergoes a continuous process of evolution’ (Japan ICOMOS, 2014: 2) and reflects ‘changing values over time’ (Bandarin and Van Oers, 2012: 178) because it can be created and re-created ‘to meet the needs of a changing world’ (Lowenthal, 1985: 289).

The present is therefore the vantage point for heritage-related decisions moving forward. The decision to keep destroyed tangible heritage in a state of ruin (no intervention) or to stabilize the damage but leave it unrepaired (preservation) or to remove the physical evidence of destruction (restoration or [re]construction) should be made in response to the needs of the present rather than those of the past or the future. Thus, heritage reconstruction is not only a policy, program, plan, project or property; it is primarily a response to current human needs.

Nonetheless, reconstruction is, technically speaking, new work or ‘extra work’ – to use the wording of the Venice Charter (ICOMOS, 1964: Article 9) – that re-creates ‘a missing built feature’ or man-made creation (Parks Canada, 2010: 37). More specifically, it is ‘a *contemporary re-creation* [my emphasis]’ (Grimmer, 2017: 226). A reconstructed property should therefore be assessed as such to determine if it possesses OUV.

In this regard, it must be observed that the WH Convention provides ‘a breadth in definition of heritage [...] to accommodate new and changing ways of thinking’ about it, but does not define OUV (Titchen, 1996: 240). This ‘lack of definition’ in the Convention ‘allows for a flexible and nuanced approach to its implementation’ (Cameron and Rössler, 2013: 101) and, consequently, for ‘the inclusion of ancient and *recent heritage* [my emphasis]’ in the WHL (Cameron and Rössler, 2011: 49), such as the Sydney Opera House (Australia) and Brasilia

(Brazil). Moreover, the WH Committee can add new categories of heritage and adopt ‘specific guidelines to facilitate the evaluation of such properties’ and ‘it is likely that *others* [my emphasis] may be added in due course’ (UNESCO-WHC, 2017: Annex 3). Thus, the addition of a new category suitable for contemporary re-creations is technically feasible as long as specific guidelines or qualifying conditions are established to assess them accordingly.

Authenticity and integrity were actually called qualifying conditions in the OG. Although this expression disappeared in the 2005 version, it is noteworthy because it brings into focus the qualification (eligibility) of cultural properties nominated for inscription on the WHL rather than the circumstances surrounding their creation (or re-creation).

Guidance on reconstruction in the OG, on the other hand, brings into focus ‘exceptional circumstances’ (UNESCO-WHC, 2017: Paragraph 86). The ambiguity of this expression was discussed during the workshop (by Loughlin Kealy, myself and others). For clarification, it was added to the 1980 version of the OG (criterion (vi)) to tighten them up after the inscription of the Historic Centre of Warsaw (Cameron, 2008: 21; Stovel, 2001: 242). At the time, there was “‘no question of inscribing in the future other cultural properties that have been reconstructed’” (Cameron, 2008: 21), but exceptions were later made in view of armed conflicts and natural disasters such as earthquake and fire. Examples include Rila Monastery (Bulgaria), the Old Bridge Area of the Old City of Mostar (Bosnia and Herzegovina), Bam and its Cultural Landscape (Iran), and the Tombs of Buganda Kings at Kasubi (Uganda).

The reliance on ‘exceptional circumstances’ to justify the OUV of a reconstructed property is problematical. Heritage is not only destroyed as a result of deliberate or collateral acts of violence or natural disasters. ‘Destruction is integral to heritage’ because ‘heritage is never merely conserved or protected, it is modified – both enhanced and degraded – by each new generation’ that adds to it, and removes from it, to meet its needs (Lowenthal, 2000: 21 and 23). More so, ‘destruction is part of every construction’ including reconstruction (Johnson, 2001: 76). Additionally, the idea of making exceptions due to unfortunate circumstances takes ‘credibility away from an otherwise neutral and incontestable model’ (Rico, 2008: 349) that demands ‘objective, rigorous and scientific’ evaluations (ICOMOS, 2017a: 2). The ‘credibility of the brand’ – in this case, the WHL – must not be undermined. This key point was made in my discussion group (by Marie-Laure Lavenir). For this reason, the focus ought to shift from ‘exceptional circumstances’ to qualification.

## **2. Reconstruction: qualifying conditions**

### *2.1 Continuity*

This concept has already been suggested for inclusion in the OG as a qualifying condition, albeit not for reconstruction (Stovel, 2007). It was argued that ‘authenticity and integrity [...] may not be enough to give a fully clear picture of the key indicators for maintaining the essential “character” or “sense of place” of a cultural property, which is why continuity was deemed important (Stovel, 2004: 114).

Because ‘continuity implies a living past bound up with the present’ (Lowenthal, 1985: 62), I would add that it can be traced back to the first sentence of the Venice Charter: ‘Imbued with a message from *the past* [my emphasis], the historic monuments of generations of people remain to *the present day as living witnesses of their age-old traditions* [my emphasis]’ (ICOMOS, 1964: Preamble). It is also noteworthy that the proceedings of the International Conference on the Safeguarding of the Tangible and Intangible Cultural Heritage: Towards an Integrated Approach, held in Nara, raise the fact that ‘continuity supports and guarantees authenticity’; more so, ‘authenticity does not necessarily imply identical or frozen manifestation, but loyalty to the original, being rooted in history and continuity’ (UNESCO, 2006: 168 and 222). I would therefore argue that continuity is a qualifying condition that underpins authenticity.

Key indicators in the literature are culture and function (patterns of use). Layton, Stone and Thomas, for instance, explain, ‘what makes an artifact or monument authentic is the way in which people use it in order to establish a form of life’ (2001: 18). Smith adds, ‘nothing is really heritage unless it is being used – the value for any object or site comes from its use’ (2006: 304). This may explain why ‘today we increasingly focus on functional authenticity’ (Araoz, 2016: 3; see also Araoz, 2013: 152) in accordance with the increasing ‘shift in emphasis from the physical aspects to the cultural significance of properties’ (Kono, 2014: 440).

In light of this analysis, if a reconstructed property continues to be culturally significant and to have a ‘function in the life of the community’ – which is the wording of the WH Convention (UNESCO, 1972: Article 5) – its authenticity would be supported.

### **Where is authenticity now?**

In response, I would first point out that the assessment of authenticity can be challenged over time because ‘heritage undergoes a continuous process of evolution’ (Japan ICOMOS,

2014: 2). The sign of the passage of time on the monument – ‘that golden stain of time’ (Ruskin, 1890: 340) or ‘stamp of truth’ (Prince, 1981: 45) or patina (to put it simply) – is not necessarily the guarantee of authenticity. Perhaps the most straightforward definition that coincides with the growing understanding of heritage as ‘a process’ (Avrami, Mason and de la Torre, 2000: 6) is: ‘authenticity is not a natural ancient quality of things but is always negotiated and defined in the present’ (Bortolotto, 2007: 42), which is why it is a changing ‘human construct’ (Holtorf, 2001: 287).

Furthermore, although the WH Convention is shy in recognizing the role and needs of contemporary civil society, it does commit States Parties ‘to adopt a general policy which aims to give [...] heritage a function in the life of the community’ (UNESCO, 1972: Article 5). The 2005 version of the OG is notable in this regard because it highlights the importance of participatory planning throughout the management process: ‘Partners in the protection and conservation of [WH] can be [...] especially local communities [...] who have an interest and involvement in the conservation and management of a [WH] property’ (UNESCO-WHC, 2005a: Paragraph 40). This inclusive and participatory approach is preserved in subsequent versions of the OG. Also, a 5<sup>th</sup> ‘C’ for Communities was added to the strategic objectives of the WH Convention in 2007.

These changes to the WH system suggest that authenticity can be ‘negotiated and defined in the present’ by different decision-makers (see the above-mentioned definition by Bortolotto). Yet, guidance on reconstruction in the OG is rigid and links authenticity to unspecified ‘exceptional circumstances’ rather than constructive negotiation and qualification:

In relation to authenticity, the reconstruction of archaeological remains or historic buildings or districts is justifiable only in exceptional circumstances. Reconstruction is acceptable only on the basis of complete and detailed documentation and to no extent on conjecture (UNESCO-WHC, 2017: Paragraph 86).

This may explain why ‘guidance within the *Operational Guidelines* is currently inadequate’ as stated at the outset (Decision: 40 COM 7, 2016: point 11). It can be argued that changes are warranted to promote consistency in decision-making whilst allowing for constructive negotiation. The following reformulation draws the attention to the **central argument** (see section 1) and the qualifying condition of **continuity**:

Reconstructed archaeological remains, historic buildings and districts are **contemporary re-creations**. Their authenticity is supported if they **continue** to be culturally significant and to have a function in the life of communities whose needs must be assessed and met. Reconstruction is acceptable if adequate documentation is available and conjecture is minimal.

Clarifications with regard to documentation and conjecture are included in the next subsection.

## **2.2 Compatibility and distinction**

These two concepts appear in conservation policy documents that are national adaptations of the Venice Charter. For example, the Secretary of the Interior's Standards for the Treatment of Historic Properties with Guidelines for Preserving, Rehabilitating, Restoring and Reconstructing Historic Properties (revised in 2017) state, 'The *new work* [my emphasis] shall be differentiated from the old and will be compatible [...] to protect the *integrity* [my emphasis] of the property and its environment' (Grimmer, 2017: 76). The Standards and Guidelines for the Conservation of Historic Places in Canada constitute another example. Although this policy does not address reconstruction, it briefly states, 'the recreation of a missing built feature in a landscape or heritage district is best regarded as an addition to an historic place, and would be subject to Standards 11 and 12', which insist on making 'the *new work* [my emphasis] physically and visually compatible with, subordinate to and distinguishable from the historic place' without impairing its 'essential form and *integrity* [my emphasis]' (Parks Canada, 2010: 37 and 23).

Both compatibility and distinction are important concepts to modern conservation philosophy and practice; however, it can be argued that 'these two sides of the same coin are not of equal importance' (Khalaf, 2016a: 330). It is fundamentally compatibility that can protect the attributes that convey heritage values or OUV from adverse impacts.

Indicators of compatibility are identified in Table 1. Their objective is to support 'thoughtful decision-making', which is a critical issue, discussed during the workshop (and stressed by Cornelius Holtorf). I initially identified these indicators for architectural interventions (new work) in response to the request made in the Vienna Memorandum on 'the contextualization of contemporary architecture' (UNESCO-WHC, 2005b: Paragraph 29 and

Recommendation C). These indicators are relevant nonetheless because reconstruction is technically new work as argued at the outset. However, Table 1 ‘is neither conclusive nor comprehensive because definitive solutions or formulas do not exist’ for achieving the goal of compatible new work (Khalaf, 2015: 85). Compatibility is determined on a case-by-case basis to ensure that change is *sympathetic*, not only aesthetically or visually, but also environmentally and humanly (Khalaf, 2016b).

<b>Phases for establishing a compatible relationship between old and new work</b>	<b>Indicators [tangible and intangible]</b>
<b>A. Pre-design phase: Understanding the place</b>	heritage values/heritage significance, traditions, customs, cultural frameworks, rituals, character-defining elements/features/attributes, climate, topography, morphology, landscape, views, historic character, patterns of development, archaeological remains, urban fabric, overall composition, individual parts/elements/components, condition and historical evolution of the place, events, people associated with the place or with existing buildings, local knowledge, building practices, skills, craftsmanship
<b>B. Design-phase: Responding to the place while designing [new work]</b>	scale, height, form/shape, size, mass, bulk, volume, materials, colors, line, space, ornament/detailing, tonality, texture, architectural style, silhouette, façade, circulation, rhythm, proportions, dimensions, use/functions/activities, openings/holes (e.g. doors, windows), lots, street alignment and street plans, surface covered, land use, setbacks, density, floor area, subdivisions, landscape elements (e.g. vegetation, ecological features), relationships (e.g. between buildings and green spaces, between solid and void), building type/typology, footprint, layout, roof shape, accessibility, human experience, cultural or social or economic relevance
<b>C. Post-design phase: Responding to the place while constructing [new work]</b>	method of construction/building method, foundation, structure, techniques, skin, envelope, environmental impacts (e.g. biophysical such as air, soil and water, or human such as economic, demographic, social and cultural, or visual), safety codes (e.g. public health)

Table 1: The search for compatibility, reproduced from (Khalaf, 2015: 85).



The purpose of distinction, on the other hand, is to ensure that change is *identifiable*. It prevents the layperson from believing that what s/he is observing is old as opposed to new work (Khalaf, 2016a). More explicitly, it prevents the layperson from believing that a reconstructed property is an original creation as opposed to a contemporary re-creation. Indicators of distinction may or may not involve design and construction. For instance, one author explains that it ‘can be met either by employing subtle differences in the technique or texture of materials or more strikingly by using quite modern materials, perhaps reproducing only the volume of the vanished buildings and not their solid form’ (Stanley-Price, 2009: 42). Another finds that distinction can be met by ‘simply’ carving ‘the date of construction’ ‘into one of the stones’ or noting it ‘on a bronze plaque’ (Semmes, 2009: 185). This suggestion brings to mind Camillo Boito who judged that the date of restoration should appear on the restored monument (Khalaf, 2016a: 330). In fact, ‘date stamping in inconspicuous locations’ is recommended in some conservation policy documents (e.g., Parks Canada, 2010: 32). An effective indicator is also ‘pure information, drawing from the ICOMOS Charter for the Interpretation and Presentation of Cultural Heritage Sites or the Ename Charter for short’ such as ‘print and electronic publications [...] informational panels, guided tours, multimedia applications and websites’ (Khalaf, 2016a: 330; see also ICOMOS, 2008: 4). Pure information literally paves the way for the legibility of the intervention – i.e. the ability to read change – to prevent deception.

In light of this analysis, I would argue that compatibility and distinction are qualifying conditions that underpin integrity. Taken together, they can determine if new work, including reconstruction, is *acceptable change* – i.e. sympathetic yet identifiable change – especially since *documentation* is not always complete and detailed, and since *conjecture* is inevitable. The condition ‘to no extent on conjecture’ in the OG was discussed during the workshop (by Loughlin Kealy, myself and others) and was deemed unrealistic. In fact, ‘from a professional perspective, this condition is technically impossible to meet’ (Cameron, 2008: 21), which is why ‘minimal conjecture’ is more realistic (Grimmer, 2017: 226).

Accordingly, if a reconstructed property is compatible yet distinguishable as a contemporary re-creation, its integrity would be supported.

## Where is integrity now?

In response, I would first point out that the definition of integrity as ‘a measure of the wholeness and intactness of the [...] cultural heritage and its attributes’ does not pertain to destroyed properties (UNESCO-WHC, 2017: Paragraph 88). Integrity actually engages ‘the principle of honesty’, which can be traced back to John Ruskin’s treatise, *The Seven Lamps of Architecture* (1890: 42). In Chapter 2 The Lamp of Truth, he remarked, ‘Nobody wants ornaments in this world, but everybody wants integrity’ (1890: 97). The need to distinguish new architecture from old was made explicit by Camillo Boito in light of this principle and was later embedded in the Venice Charter. This explains why Article 9 states, ‘any extra work which is indispensable must be *distinct* [my emphasis] from the architectural composition and must bear a contemporary stamp’ (ICOMOS, 1964). Article 9 is ‘in a sense also valid for reconstruction’ (Petzet, 2004: 20). The Standards and Guidelines for the Conservation of Historic Places in Canada, for example, are explicit in this regard: ‘honesty requires that new work be clearly distinguishable from the old’ (Parks Canada, 2010: 32).

However, not only must new work be ‘distinct’ or ‘distinguishable’ or ‘recognizable’ ‘from the original’, but it also ‘must integrate harmoniously with the whole’ (ICOMOS, 1964: Articles 9, 12 and 15). Harmony echoes compatibility. A reconstructed property must be compatible because it is, more often than not, a permanent change. It permanently changes the state of destruction; it is not done to be undone or reversed.

Although ‘it can empirically be shown’ moreover that people ‘experience authenticity and aura in front of ancient originals to exactly the same extent as they do in front of fakes or copies – as long as they do not *believe them to be* fakes or copies’ (Holtorf, 2001: 287), these recreations should be identifiable as such. They should be distinguishable from ancient originals because ‘everybody wants integrity’ – i.e. honesty (Ruskin, 1890: 97). As professionals, we certainly have ‘an ethical obligation not to mislead or misinform the public’ (Stanley-Price, 2009: 41).

Hence, it can be argued that changes to paragraph 88 of the OG are warranted to address reconstruction in relation to integrity. The following definition draws the attention to the **two** qualifying conditions and the **central argument** (see section 1):

Integrity is a measure of the **compatibility** and **distinction** of the **re-created** cultural heritage and its attributes.

### 3. Reconstruction: from contemporary re-creation to World Heritage

Because criterion (vi) speaks more of the contemporaneity of heritage than other criteria for the assessment of OUV (UNESCO-WHC, 2017: Paragraph 77 (vi)), it could justify the OUV of a destroyed and later reconstructed WH property. Yet, if the property was not inscribed on the WHL on the basis of criterion (vi), ‘modifications might be made to its initial justification for inscription’ and if its reconstruction is partial, ‘modifications might be made to its initial delineated boundaries’ (Khalaf, 2017: 271). Admittedly, this proposal can be unsettling. The current section addresses two issues of concern, namely forgery and validity.

There is certainly a widespread belief, at least since the 19<sup>th</sup> century, that reconstructions are fakes and falsifications of history. The word ‘fake’ was repeated a few times in my discussion group, but I maintain that there is nothing fake about the forms, methods of construction, materials, dimensions...that constitute the physical fabric of reconstructed properties. Buildings and sites (including re-created ones) are either well-designed and executed or poorly-designed and executed, good or bad, *compatible* or *incompatible*, ‘appropriate or inappropriate – they either conform with our ideas [...] or they do not’ (Semes, 2008: 704). One can also argue that ‘logically, it is simply not possible to be falsely historical. Anything that occurs will become a historical event. This cannot be false and, even if the attempt is to falsify, that is a relevant piece of history’ (Adam, 2010: 82). Accordingly, a reconstructed property ‘will become a historical event’ once it is built, thus ‘a relevant piece of history’, which ‘cannot be false’. It is the interpretation of ‘historical accounts’ (i.e. narratives/stories of what happened such as destruction due to armed conflict followed by reconstruction) and the interpretation of ‘construction history’ (i.e. what was built before or after what) that can be false or true (Khalaf, 2015: 87; 2016a: 333). That is why *distinction* is deemed necessary for legibility and honesty purposes: it prevents misinterpretation, thus deception.

Another concern that was raised in my group is validity. ‘When is reconstruction valid?’ is certainly an important question (Araoz, 2016: 3). In response, I would argue that reconstruction is valid when it *meets the needs of the present* (see section 1). More specifically, when reconstructed properties allow for the *continuity* of uses and practices and for the re-establishment of a sense of place and identity, they would be ‘valid contributions of [their] periods’ – to use the wording of the Venice Charter (ICOMOS, 1964: Article 11). They would be

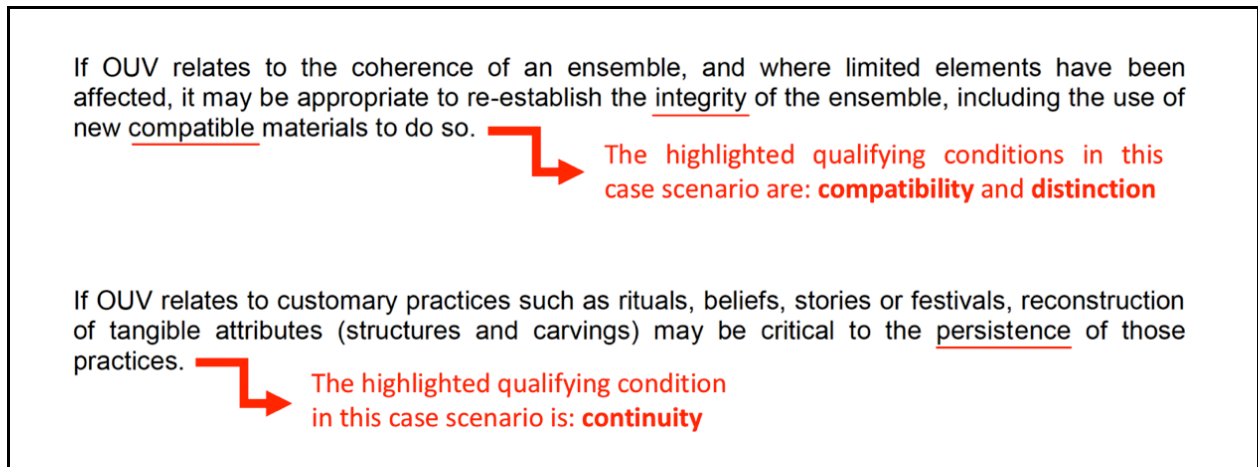
layers of significance that are authentic of their periods of introduction (Khalaf, 2017: 263). Their heritage values or OUV, moreover, would be ‘attributed by people and through human appreciation’ (Labadi, 2013: 54) despite being contemporary re-creations.

## **Conclusion**

The notion of authenticity, mentioned briefly in the Venice Charter, became the normative framework for discussions about reconstruction in the WH context. Nonetheless, continuity, compatibility and distinction are also embedded in that Charter and embraced in national adaptations. They are fundamental concepts to modern conservation philosophy and practice. Continuity could underpin authenticity while compatibility and distinction could underpin integrity to determine if destroyed and later reconstructed properties, which are contemporary re-creations, qualify as WH.

The underlying ideas developed in this paper imply that the qualification of properties, rather than the circumstances surrounding their reconstruction, should be in focus to support thoughtful decision-making and to preserve the credibility of the WHL. Armed conflicts and natural disasters are indeed devastating circumstances, but they are not so exceptional given that ‘destruction is integral to heritage’ (Lowenthal, 2000: 21).

The contribution of this paper to ‘ICOMOS thinking in the process of developing new policy regarding reconstructions’ – which was an objective of the workshop as indicated in the call for abstracts – is illustrated in **Figure 1**. It includes two case scenarios reproduced from the ICOMOS Guidance on Post Trauma Recovery and Reconstruction for World Heritage Cultural Properties Working Document (ICOMOS, 2017b) that was distributed at the end of the workshop to maintain dialogue. It may encourage an international exchange of viewpoints – ‘in professional rather than political terms’ (ICOMOS, 2016b: 35) – towards developing new guidance.



**Figure 1:** Case scenarios provided by ICOMOS, reproduced from (ICOMOS, 2017b: point 1.4), with my clarifications in red.

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