VANISHED MATTER(S)

an investigation into authentically reconstructing absent structures

Research Paper

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Figure 2: The destructed Berliner Schloss

ABSTRACT

Architecture embodies cultural, social and historical values which shape the human experience and our identities. Nevertheless, the past and present destructions of historically significant buildings erase part of our collective memory, silencing stories of the past. One solution to the vanishing matter of the past is the reconstruction of those historic structures.

This research aims to explore the process of reconstructing vanished structures to remind of the history rooted within structures, particularly focusing on authenticity. Through tracing the historical background of heritage preservation, official rules and guidelines and the analysis of case studies, a holistic understanding of authenticity beyond tangible aspects is achieved.

A conclusion is drawn that authenticity in reconstructive projects involves preserving the full historical narrative, acknowledging each period – the 'golden days' as well as the destruction and absence – within the design.

While the paper advocates for a symbolic reconstruction that narrates the absence of vanished structures, it also acknowledges that there is an importance of evaluating each project on a case-by-case basis.

"Architecture is the very mirror of life. You only need to cast your eyes on buildings to feel the past, the spirit of a place; they are the reflection of society."

- Ieoh Ming Pei [1]

[1] Jodidio, P., & Strong, J. A. (2008). I.M. Pei: Complete Works. National Geographic Books.

CONTENT

INTRODUCTION

To the broader knowledge of our societies, architecture exists to create the physical environment in which humans live and work. However, architecture represents much more than that. Architectural designs and structures are embedded with the values, preferences and intentions of their designer. They become manifestations of our cultural, social and historical context while reflecting on our aesthetic sensibilities, technological advancements and social priorities at a given moment in time. Furthermore, these architectural creations do not exist in isolation but are interwoven with our human experience.[2] Therefore, buildings influence the way we interact with our surroundings, define our daily routines and shape our emotional responses. Walking through a city with modern buildings like Rotterdam will evoke a different response than what we might feel during a stroll through the historic centre of Delft.

Sadly, the destruction and loss of historically significant buildings disrupt this complex interplay between architecture and human experience. When sites are damaged or demolished, that part of our shared cultural memory vanishes, including the embedded history, traditions and collective identity. With that loss, the stories they tell about our history are being silenced. Such losses not only damage our connection to the past but also deprive a future generation of the opportunity to be shaped by lessons, values and memories embedded within these structures. It is therefore important to keep the losses to a minimum and possibly re-establish historically significant sites.

A perfect example of such a loss is the former Pot shipyard located close to the UNESCO World Heritage site of Kinderdijk. In 1997, Kinderdijk was announced to become a UNESCO World Heritage site as a functioning water management system. This included the nineteen mills, the Wisboom pumping station, locks, board houses and other structures.[3] However, a significant ensemble of the development towards

Figure 3: Historic photo of the Pot shipyard with the three original barns
Source: Kinderdijk overzicht langs Lek. January 1, 1931. Aviodrome.com. https://www.aviodrome.info/detail.php?id=927657&nav_id=0-1&index=61.

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[2] Richard Kurin, "Because It Can Help Preserve Cultural Heritage Important for Understanding and Social Benefit — Why Social Science?," Why Social Science?, May 20, 2022, https://www.whysocialscience.com/blog/2022/2/22/because-it-can-help-preserve-cultural-heritage-important-for-understanding-and-social-benefit.
[3] UNESCO World Heritage Centre. (n.d.). Mill Network at Kinderdijk-Elshout. https://whc.unesco.org/en/list/818/

a functioning water management system has been overlooked due to its absence.

Traditionally, the material used for windmill rods was wood. As a result of the heavy utilization of those rods, they wore out quickly. Adriaan Pot the owner of a functioning shipyard closest to Kinderdijk revolutionized the mill industry by patenting iron rods, which proved to be more durable. The Pot shipyard manufactured these iron rods and quickly became the leading supplier across the Netherlands. With the introduction of technological advancements, production ceased in 1944, leading to the subsequent demolition of most of the shipyard's buildings.[4] The shipyard had a significant influence on the development of Kinderdijks water management system. It could even be argued that had the site remained present in its full form until the recognition of Kinderdijk as UNESCO, it would have gained recognition as well. Nevertheless, the significant of the site and especially the loss of it raises the question of how to approach such an architectural loss.

One way of dealing with architectural loss and creating a bridge between the past, present and future is the process of reconstruction. Reconstruction allows architects to reimagine, restore and revitalize architectural structures, allowing us to preserve our cultural heritage. The term 're-construction' is defined as the process of building or creating something again that has been damaged or destroyed.[5] At first, this makes the process of reconstruction seem like a clear-cut issue in which it is legitimate to copy a lost structure in its original form. However, the process of reconstruction itself raises a multitude of philosophical questions.[6]
First and foremost, should we reconstruct? If so, how should we reconstruct? Is it justifiable to rebuild something exactly the way it was before?

Is it justifiable to not rebuild like before? Can a 'copy' represent and remind us of our history? Could an abstract version represent the same values?

Most of the philosophical questions that come up within the topic of reconstruction can be traced back to the historical background of the field, and they all seem to share one discussion point, authenticity. At first, heritage protection focused on the physical preservation of structures, without consideration of their historical accuracy, sometimes even 'perfectionising' the structure to what was believed to be the intention of the previous architect was. However, in the 20th century, a growing emphasis on the protection of the historic structure emerged.[7] Eventually, authenticity, defined as the quality of being real or true – the original – was introduced to protect the credibility of our cultural values.[8,9]

The majority of reconstructive projects focus on partially destroyed or damaged projects in which traces of the original can still be found. What is less covered in architectural practice and the academic field is the reconstruction of completely vanished structures. This might be due to the fact, that the act of recreating or re-establishing a piece of history is a complex undertaking and has in various publications earned the title of 'copy' or 'falsification'.

While the process of destruction poses a significant threat to the commemorative memory and social identity, the lack of authenticity in reconstruction is threatening to falsify history itself.
This leads me to question: How we can ensure authenticity in reconstructive projects when the structure has been absent for multiple decades?

[4] Bakker. "Het kruis van mole 5 komt weer thuis." Verleden Tijdschrift, March 2018.
[5] reconstruction. (2023). in[6] OpenLearn, "To Restore or Not to Restore? - OpenLearn - Medium," Medium, February 2, 2018, https://openlearn.medium.com/to-restore-or-not-to-restore-70b27a0a3f49.
[7] Achim Hubel, Denkmalpflege: Geschichte - Themen - Aufgaben. Eine Einführung, 2019.
[8] authenticity. (2023). https://dictionary.cambridge.org/de/worterbuch/englisch/authenticity
[9] Encyclopedia of Global Archaeology. (2013). Springer.

RESEARCH QUESTION

How can we ensure authenticity in reconstructive projects, of structures that have been lost, to remind us of the real history that once was?

What are the regulations and guidelines for reconstruction? (theoretical/historical framework)

How can authenticity be defined in the reconstructive field?

What are the commonly applied methods and perspectives on the reconstruction of lost architecture?

METHODOLOGY

This research aims to understand the importance that design choices can have on the authenticity of a reconstruction, the theoretical framework in which it acts and analyses different approaches used in current projects. Because of the limited time in which the research has to be conducted two exemplary projects were chosen.

In order to establish a proper structure and foundation for this research, academic literature will be the predominant source of information. To understand the current positions and opinions on the subject it is important to have basic knowledge about the historic roots of the reconstruction process. This will seamlessly transfer to the current regulations and guidelines that are applied within the reconstructive field. After the historical and academic

foundation is identified, the second part of the research will map out two projects that act as different examples of approaches used in practice and analyse them in terms of authenticity. The main source for this research is secondary literature, mainly academic papers as well as official papers and guidlines published by UNESCO or ICOMOS. Emerging from this is the discussion about authenticity and its value to the field of heritage which will be based on newspaper articles. The subject of authenticity is without a doubt a highly complex matter with varying opinions and definitions available. Within this research, the goal is to define a common ground on which it is possible to act in regards to vanished structures. With the gained knowledge a conclusion is drawn stating how authenticity can be ensured in reconstructive projects.
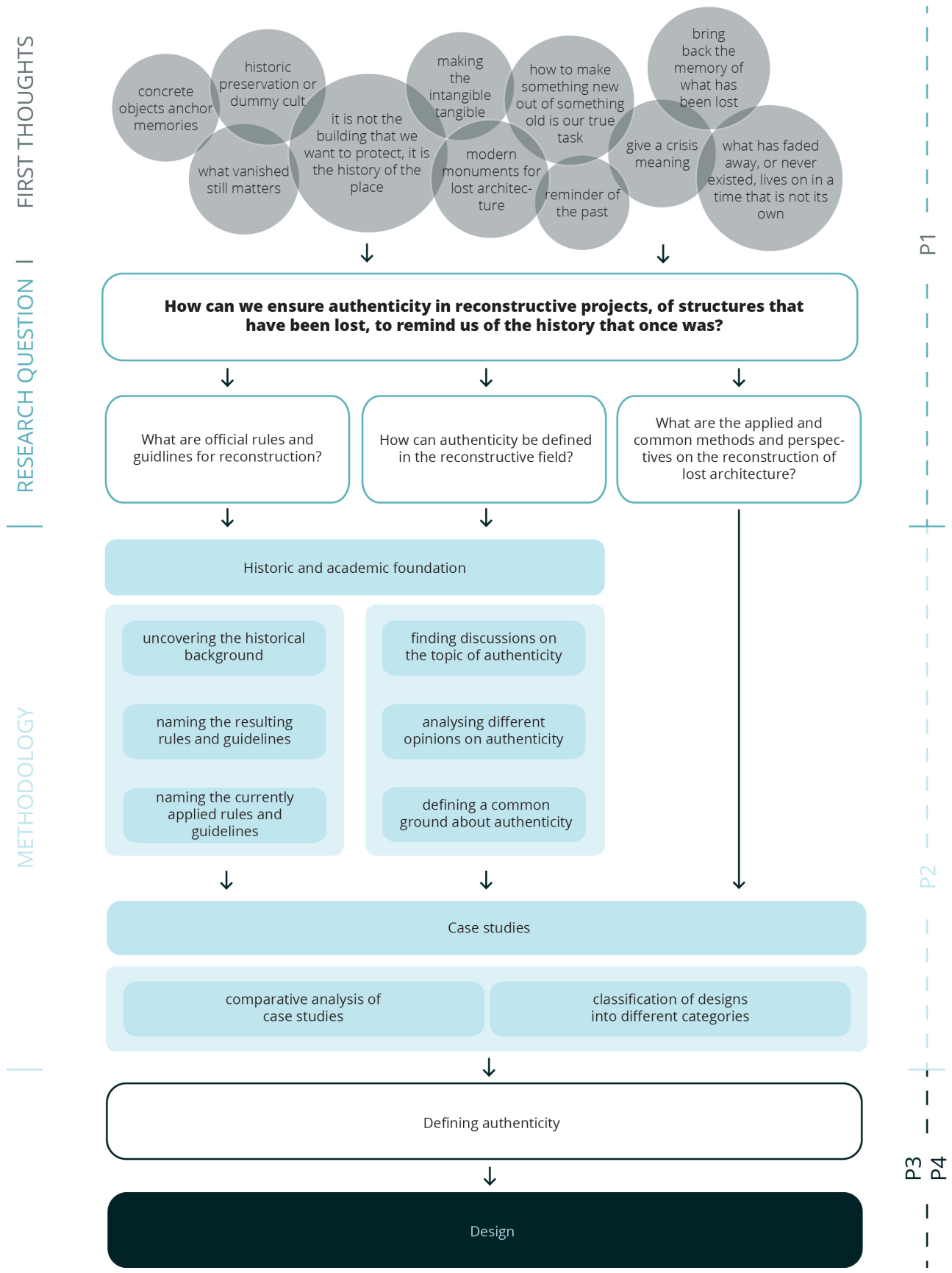
concrete objects anchor memories

historic preservation or dummy cult

what vanished still matters

it is not the building that we want to protect, it is the history of the place

making the intangible tangible

modern monuments for lost architec-ture

how to make something new out of something old is our true task

reminder of the past

bring back the memory of what has been lost

give a crisis meaning

what has faded away, or never existed, lives on in a time that is not its own

How can we ensure authenticity in reconstructive projects, of structures that have been lost, to remind us of the history that once was?

What are official rules and guidlines for reconstruction?

How can authenticity be defined in the reconstructive field?

What are the applied and common methods and perspec-tives on the reconstruction of lost architecture?

Historic and academic foundation

uncovering the historical background

finding discussions on the topic of authenticity

naming the resulting rules and guidelines

analysing different opinions on authenticity

naming the currently applied rules and guidelines

defining a common ground about authenticity

Case studies

comparative analysis of case studies

classification of designs into different categories

Defining authenticity

Design

P1

P2

P3
P4

Figure 4: Research diagram, explaining the steps taken with time indications, illustration by author

HISTORICAL BACKGROUND

Reconstructions in the architectural field are commonly frowned upon. They are tossed aside as fakes, copies, inauthentic and dangerous to some degree to the architectural heritage that we have.[10] To understand the aversion to reconstruction, one must look at the general history of architectural heritage preservation. A fascinating journey, that reflects the evolving attitudes towards the built environment. Within that journey, there can be an understanding found concerning the attitude towards reconstruction.

While preservation has to some extent existed throughout history, the roots of heritage protection can be found in the late 18th and 19th centuries during the Age of Enlightenment. During this period, a growing fascination of cultural and historical values embedded within structures emerged, caused by unfamiliar inventions, cultural decline and a desire to reconnect with earlier, 'better' times. This led to extensive renovations, and adaptations of medieval buildings, which often got altered based on the architect's aesthetic and preference of the historical style. While this movement to some degree preserved historic buildings, it often also distorted the original design.[11]

Representatives of the architectural movement became aware of the escalating destruction that was happening and initiated a heritage protection movement. This movement sought to redefine architectural heritage, through recognizing the authentic essence amidst the unfamiliar. The unfamiliarity led to thorough archival research and evidence gathering, which led architects and researchers to believe, that they were experts in past architectural styles. Consequently, this once-more resulted in building designs which mimicked old styles and the restoration of old structures to what was 'presumed' to be the original appearance.[11] What might have started on the right path to actual heritage protection triggered another phase of sacrificing original materials and designs. Notable figures like Violet le Duc were engaging and promoting such 'heritage care' through bringing back, what the presumed intention of the original builder was.[13] Around the turn of the 20th century, the practice of heritage preservation significantly changed, challenging the prevailing practice that essentially transformed heritage buildings into new constructions. Alois Riegl's introduction of fundamental values of buildings, as well as Dehio's reasoning of: 'preserve, and only preserve!' played a significant role in this paradigm shift. Architects were now opposed to the era of historism and often demanded the removal of traces from the 'purity of style'. Whether this might have caused a new form of historism goes beyond this paper's scope.[14]

Seeing the multifaceted history of changing perceptions and varying approaches within the field of cultural heritage protection, one can understand the scepticism regarding any form of reconstruction. Such scepticism is largely based on the knowledge that history is not reversible. It is based on the genuine danger to our stock of historic buildings.

[10] Bülow, William, and Joshua Lewis Thomas. "On the Ethics of Reconstructing Destroyed Cultural Heritage Monuments." Journal of the American Philosophical Association 6, no. 4 (January 1, 2020): 483–501. https://doi.org/10.1017/apa.2020.11
[11,12] Hubel, Denkmalpflege: Geschichte - Themen - Aufgaben. Eine Einführung.
[13] Christoph Brunmann, "How to Be Authentic in the UNESCO World Heritage System: Copies, Replicas, Reconstructions, and Renovations in a Global Conservation Arena," in The Transformative Power of the Copy - A Transcultural andInterdisciplinary Approach (Heidelberg University Publishing, 2017), https://doi.org/10.17885/heiup.195.260.
[14] Hubel, Denkmalpflege: Geschichte - Themen - Aufgaben. Eine Einführung.

RESULTING RULES AND GUIDLINES

Even though this paper is not written to exclusively address the reconstruction of structures that could potentially gain world heritage status, the rules and guidelines named and applied by official organisations like UNESCO and ICOMOS provide a solid foundation into how matters of reconstruction have been and can be handled when the renowned status of World Heritage Site is desired.

Throughout history, many regulations, rules, guidelines and conventions have been drawn up. However, because of the time limitation for this paper, it is not possible to investigate each of them which is why the focus will be on the two doctrines that drastically changed the outlook and attitude towards reconstruction.

The first doctrine that must be mentioned is the *Charter of Venice*. Even though the Charter of Venice was not the first doctrine that was produced, it stands out as a leading document that still has a significant impact on today's procedures. It was drafted during the Second International Congress of Architects and Technicians in the year 1964 and sets forth principles for the restoration and conservation of historic monuments and sites.[15] It advocates clearly against reconstruction stating that 'all reconstruction works should be ruled out "a priori" only anastylosis, in which the original material is reassembled can be accepted'.[16] It is the first doctrine that explicitly names the concept of 'authenticity' and emphasizes the preservation of the original material. With that, the Venice Charter lays the groundwork for the understanding of authenticity as the original structure without resorting towards reconstruction or imitation.

With the introduction of the *Operational Gui–delines for the World Heritage Committee* in 1977, the question of how World Heritage sites are defined was cleared up. Cultural heritage sites needed to possess an outstanding universal value, a value that is so exceptional that it transcends national interest and serves the interest of all humanity.[17] The sentiment of the Venice Charter, the appreciation of the original structure, the 'authentic version' was adopted into the Operational Guidelines as well, with the clarification that all added modifications and additions over time are included in the original state. In the operational guide-

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[15] The Venice Charter: International Charter for the Conservation and Restoration of Monuments and Sites, 1964.
[16] The Venice Charter: International Charter for the Conservation and Restoration of Monuments and Sites, 1964. Article 15
[17] M.T Van Thoor, "Authenticity, a Credible Concept?," Bulletin KNOB 119, no. 4 (January 1, 2020).

lines, it is stated that 'cultural properties that aim to be listed as world heritage should meet the test of authenticity in design, materials, workmanship and setting.[18] All those aspects are associated with the physical fabric. With this definition, it becomes clear, that during this point in time, the most important aspect of world heritage was authenticity, defined as the original material state of the object.

In 1980, only three years after the first version of the Operational Guidelines was drafted, the reconstruction of the historic City Centre of Warsaw was included in the list of World Heritage Sites, almost immediately betraying the purist principals that were laid out in the Operational Guidelines.[19] So, authenticity was not only linked to the original material? And reconstruction was allowed after all?

In the same year, a new version of the Operational Guidelines was implemented in which next to the outstanding universal value, the site now rather than should, must fulfil the test of authenticity.[20] However, the Committee now included that: 'Reconstruction is only acceptable if it is carried out on the basis of com-plete and detailed documentation of the original and to no extent on conjecture.' It seems that authenticity at this point was no longer based on the actual original matter, but it was still based on the tangible, physical aspects of the structures.[21]

It wasn't until the Nara Document on Authenticity that the opinions shifted. The Nara Document on Authenticity was like the name suggests drafted in Nara, Japan where intangible aspects find a deeper importance in the conservation process of cultural heritage. (Example: Ise shrines)[22] The document reflects this approach and emphasizes the cultural, social and spiritual attributes of authenticity. It shifted the outlook on authenticity from tangible aspects only, to a multifaceted concept that goes beyond the physical attributes of cultural heritage sites.[23] The judgment of authenticity was now broadened to sources like form and design, materials and substance, use and function, traditions and techniques, location and setting, spirit and feeling and other internal and external factors.[24]

[18] Unesco and World Heritage Committee, Operational Guidelines for the Implementation of the World Heritage Convention, 1977.
[19] Christoph Brumann, How to be authentic in the unesco world heritage system (274)
[20] Unesco and World Heritage Committee, Operational Guidelines for the Implementation of the World Heritage Convention, 1980.
[21] Unesco and Committee, Operational Guidelines for the Implementation of the World Heritage Convention, 1980
[22] Roha W. Khalaf, "A Viewpoint on the Reconstruction of Destroyed UNESCO Cultural World Heritage Sites," International Journal of Heritage Studies 23, no. 3 (December 26, 2016): 261–74, https://doi.org/10.1080/13527258.2016.1269239.
[23] Gabri Van Tussenbroek, "Authenticity, a Credible Concept?," Bulletin KNOB 119, no. 4 (January 1, 2020).
[24] International Council on Monuments and Sites. General Assembly, The NARA Document on Authenticity. International Charter for the Conservation and Restoration of Monuments and Sites - the Venice Charter: 1-6 November 1994 - 20th Anniversary : 25 May 1964 - 50th Anniversary, 2014.

The currently applied operational guidelines continue to maintain the spirit of the Nara Document stating:

'Cultural heritage, and its cultural context, properties may be understood to meet the conditions of authenticity if their cultural values (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;
- language, and other forms of intangible heritage;
- spirit and feeling; and
- other internal and external factors.'[25]

A simple observation perhaps, but judging from this it could be concluded that the more aspects that are being fulfilled in a reconstructive process, the more authentic the reconstruction is considered to be by UNESCO.

Out of this hypothesis, a matrix was created that works in equally simple ways to define how authentic a reconstruction is.

[25] Unesco and World Heritage Committee, Operational Guidelines for the Implementation of the World Heritage Convention, 2023.

Project **Aspect of authenticity**			
Form & Design			
Material & Substance			
Use & Function			
Traditions & Techniques			
Location & Setting			
Language & Other forms of intangible heritage			
Spirit & Feeling			
Others			

Figure 5: Matrix to identify the degree of authenticity in a reconstruction, illustrated by author

Note: Aspects of authenticity have been adopted from the Operational Guidlines for the World Heritage Comittee

Figure 6: Frauenkirche in ruins
Source: Frauenkirche in ruins, n.d., Frauenkirche-Dresden.De, n.d., https://www.frauenkirche-dresden.de/wiederaufbau.

Figure 7: Inspection of leftover sandstone
Source: Inspection of leftover sandstone, n.d., Frauenkirche-Dresden.De, n.d., https://www.frauenkirche-dresden.de/wiederaufbau.

Figure 8: Decluttered ruins of the Frauenkirche
Source: Decluttered ruins of the Frauenkirche, n.d., Frauenkirche-Dresden.De, n.d., https://www.frauenkirche-dresden.de/wiederaufbau.

Figure 9: The growing church
Source: The growing church, n.d., Frauenkirche-Dresden.De, n.d., https://www.frauenkirche-dresden.de/wiederaufbau.

Frauenkirche
Dresden, Germany

To explain this hypothesis further and exemplify the matrix, it is tested on the Frauenkirche in Dresden, Germany. With the enlisting of the Elbe Valley as a World Heritage site in 2004, which included the Frauenkirche, it is confirmed that according to UNESCO, the reconstruction is considered to be authentic.[26]

The Frauenkirche in Dresden, also known as the Church of Our Lady, was originally built in the 18th century. Designed by George Bähr, the impressive Lutheran church characterized the skyline of Dresden for 200 years. Unfortunately, the building suffered extensive damage during the bombing of Dresden in 1945 and eventually collapsed due to the intense heat generated by the fires. Many years after the bombing, the ruins of the Frauenkirche served as a reminder of the devastation and loss caused by the war.[27]

In the 1990s, after nearly five decades of the Church of Our Lady lying in ruins, the decision was made to reconstruct the church true to its original form on the initial site. Based on historical plans and documentation of the restora-

tion works from the 19th and 20th centuries, the original form and design were established with some minor adjustments to the load-bearing structure. While some surviving fragments could be salvaged from the ruins, the rest of the material for the reconstruction originated from the same quarry, guaranteeing an appearance that would be as identical as it could get.[28]

Filling in the matrix with this information, one can see that the structure would comply with six out of eight of the aspects (see figure 11) proposed by the Operational Guidelines and therefore rank high in terms of authenticity according to UNESCO.

26 UNESCO World Heritage Centre. "Dresden Elbe Valley," n.d. https://whc.unesco.org/en/list/1156.
27 "Geschichte," n.d., https://www.frauenkirche-dresden.de/geschichte.
28 "Herausforderungen beim Wiederaufbau - Frauenkirche Dresden," n.d. https://www.frauenkirche-dresden.de/herausforderungen.

Figure 10: Reconstructed Frauenkirche

Source: Frauenkirche. n.d. Dresden.De. https://www.dresden.de/de/tourismus/sehen/sehenswuerdigkeiten/altstadt/frauenkirche.php.

PROJECT ASPECT OF AUTHENTICITY				
FORM & DESIGN	X			
MATERIAL & SUBSTANCE	X			
USE & FUNCTION	X			
TRADITIONS & TECHNIQUES	X			
LOCATION & SETTING	X			
LANGUAGE & OTHER FORMS OF INTANGIBLE HERITAGE				
SPIRIT & FEELING	X			
OTHERS				

Figure 11: Matrix to identify the degree of authenticity in a reconstruction, illustrated by author
Note: Aspects of authenticity have been adopted from the Operational Guidlines for the World Heritage Comittee

AUTHENTICITY IN PRACTICE

Having established UNESCOS definition of aut-henticity in the reconstructive field, it is now interesting to look at the definition of authen-ticity in practice. For heritage buildings that do not necessarily aim to reach the desired status of world heritage, there is no need to limit the design choices to the ones compulsory in the Operational Guidelines. There is a variety of approaches and methods that can be applied and equally many interpretations are possible. The two extremes of currently used approa-ches in the wider field of heritage protection are a reconstruction true to the original struc-ture or a symbolic reconstruction.

By analysing two case studies of each ap-proach the previously created matrix will be filled out. Through careful comparison and analysing of opinions of the general public a conclusion will be drawn as to what seems to be the most authentic way of reconstructing in practice.

Figure 12: Ruins of the Berliner City Palace

Source: 1950: Die ausgebrannte, schwerbeschädigte Ruine des Berliner Schlosses mit Schlossbrunnen. December 15, 2022. Berlin Extrablatt 98, p.8. https://issuu.com/berliner-schloss/docs/berliner_extrablatt-98_web.

Figure 13: The square after the demolishin of the Berlin City Palace

Source: 1950: Der abgeräumte Schlossplatz nach der Sprengung des Schlosses mit Trümmerräumung. December 15, 2022. Berlin Extrablatt 98, p.8. https://issuu.com/berliner-schloss/docs/berliner_extrablatt-98_web.

Figure 14: Palast der Republik

Source: Der Palast Der Republik in Berlin-Mitte 1997, links daneben der Dom. April 19, 2021. Monopol-Magazin.De. https://www.monopol-magazin.de/palast-der-republik-45-jahre?slide=0.

Figure 15: Demolising the Palast der Republik

Source: Abriss des Palast der Republik. January 17, 2009. Berliner Morgenpost. https://www.morgenpost.de/berlin/article103796447/So-teuer-war-der-Palast-der-Republik-wirklich.html.

Figure 16: Reconstructed Berlin City Palace

Source: 2022: Das neue Berliner Schloss vom Schlossplatz gesehen, noch ohne den Schlossbrunnen. December 15, 2022. Berlin Extrablatt 98, p.8. https://issuu.com/berliner-schloss/docs/berliner_extrablatt-98_web.

Berlin City Palace / Humboldt Forum
Berlin, Germany

With the Berlin City Palace, a reconstruction true to the original structure is represented. Berlins City Palace, now better known as the Humboldt Forum, is a reconstruction project in which the original construction dates back to the late 17th century, a design by Andreas Schlüter and Johann Friedrich von Eosander. In the Second World War, the building was heavily damaged.[29] As a result, the East German government decided to demolish the remains. A few years later, they constructed a new representational building on the same grounds which housed the parliament of the DDR, the 'peoples chamber', sophisticated leisure activities, culture and gastronomy.

Shortly after the decision to reunify Germany was made, the building was closed after a hygienic inspection revealed a high asbestos exposure. This led to the decision to demolish the building giving it the same fate as its predecessor.[30]
From the beginning, rumours have been circling that the decision to demolish the building was less a decision fuelled by health concerns than by the decision of deliberate erasure of the socialist legacy of the former East German government. For years, the debate on why the building had been demolished but more im-

portantly, what should happen with the site continued, until a decision was made in the early 21st century, that the Berlin City palace should be reconstructed at its initial location.[31] The reconstruction features three baroque façades of the original palace, including the dome. Based on preserved fragments, historical photos and plans, figures and sandstone elements resembling the original design were created. The function would house modern amenities, a cultural institution that should combine, museum, exhibition spaces and educational facilities.[32]

Overall, the project is a full scale reconstruction that should resemble the historic Berlin City Palace in the most exact way possible. Filling out the matrix this leads to a fullfilment of four out of the eight categories.

[29] "Geschichte des Ortes | Thema im Humboldt Forum," Humboldt Forum, n.d., https://www.humboldtforum.org/de/programm/feature/geschichte-des-ortes-31309/.
[30] DDR Museum. "Der Palast Der Republik: Zwischen Pracht Und Kontroversen | Blog," October 17, 2023. https://www.ddr-museum.de/de/blog/2023/der-palast-der-republik-zwischen-pracht-und-kontroversen
[31] Monopol. "Die Hüllen Der Vergangenheit | Monopol," April 19, 2021. https://www.monopol-magazin.de/palast-der-republik-45-jahre?slide=0.
[32] "Architektur | Humboldt Forum," Humboldt Forum, n.d., https://www.humboldtforum.org/de/architektur/.

Figure 17: Reconstructed Berlin City Palace

Source: Vergangenheit minus Preußen. January 4, 2023. Zeit.De. https://www.zeit.de/2023/02/stiftung-preussischer-kulturbesitz-claudia-roth.
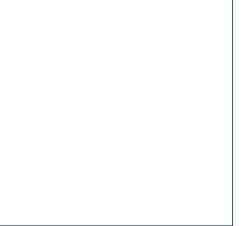
PROJECT / ASPECT OF AUTHENTICITY				
FORM & DESIGN	X	X		
MATERIAL & SUBSTANCE	X			
USE & FUNCTION	X			
TRADITIONS & TECHNIQUES	X	X		
LOCATION & SETTING	X	X		
LANGUAGE & OTHER FORMS OF INTANGIBLE HERITAGE				
SPIRIT & FEELING	X	X		
OTHERS				

Figure 18: Matrix to identify the degree of authenticity in a reconstruction, illustrated by author
Note: Aspects of authenticity have been adopted from the Operational Guidlines for the World Heritage Comittee

Franklin Court
Philadelphia, USA

Figure 19: Digging at Franklin Court
Source: Digging at Franklin Court, n.d., National Park Service, n.d.,
https://www.nps.gov/articles/000/uncovering-franklin-court.htm.

Figure 20: Archelogical remains of Franklin Court
Source: Digging at Franklin Court, n.d., National Park Service, n.d.,
https://www.nps.gov/articles/000/uncovering-franklin-court.htm.

Figure 21: Franklin Court
Source: Franklin Court, n.d., Mass Context, n.d., https://mascontext.
com/observations/threatened-altered-and-demolished-venturi-scott-
brown-and-associates-built-work-at-risk.

Figure 22: Franklin Court
Source: Franklin Court, n.d., Mass Context, n.d., https://mascontext.
com/observations/threatened-altered-and-demolished-venturi-scott-
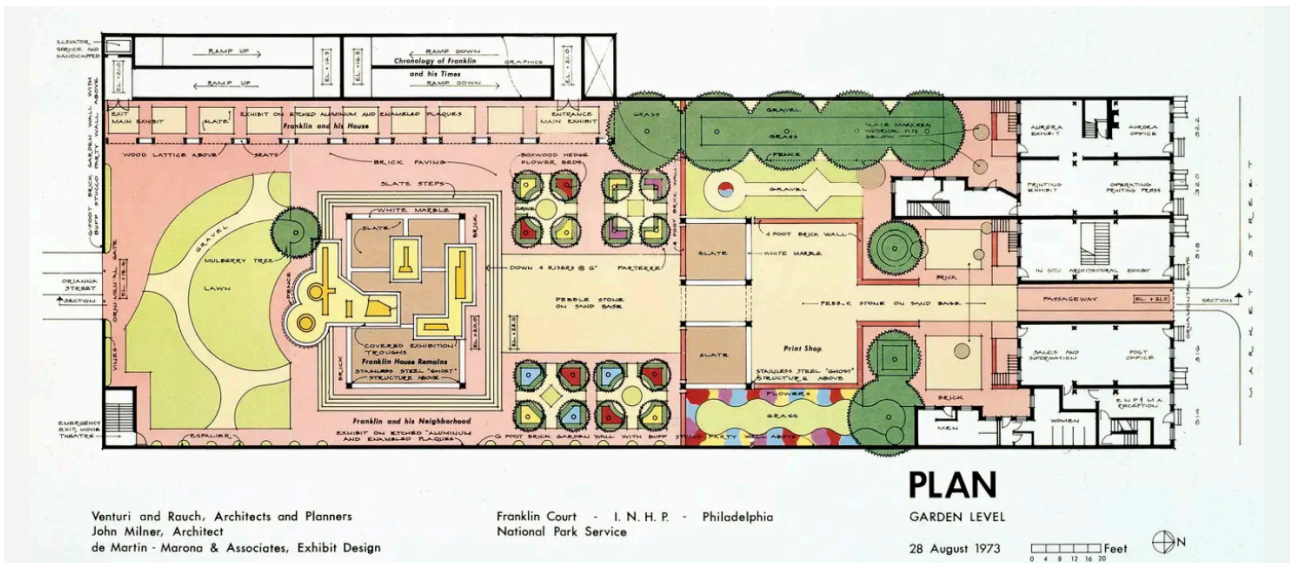brown-and-associates-built-work-at-risk.

Figure 23: Groundfloor Franklin Court
Source: Gardenlevel Franklin Court, n.d., Mass Context, n.d., https://mascontext.com/observations/threatened-altered-and-demolished-venturi-scott-brown-and-associates-built-work-at-risk.

A vastly different approach to reconstruction has been applied in the reconstruction of Benjamin Franklin's former home. The original structure was constructed in the heart of Philadelphia's Old City and housed parts of the Franklin family until 1794. Afterwards the house was rented out until the house was torn down and the land sold due to increased value in 1812. Nevertheless, the site is associated with the life and achievements of one of America's Founding Fathers and therefore holds historic value. While creating the Independence National Historical Park, which was located on and around the former Franklin property, archaeologists found the outline and basement feature of the original Franklin house.[33] In preparation and celebration of the bicentennial of American independence, the decision was made to recreate a representational design of Franklins former home. In 1976 Robert Venturi and John Rauch designed a structure in remambrance to the former home. As the building vanished decades ago, and little to no architectural details could be found, the design consisted of a steel structure which followed the archaeological outlines and dimensions found in Benjamin Franklin's property insurance. Additionally, as a symbolic representation, descriptive quotations were inscribed on the paving.[34]

Filling out the matrix with the components of the design of the Franklin court leads to a fullfilment of three of the eight categories.

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[33] "Uncovering Franklin Court (U.S. National Park Service)," n.d., https://www.nps.gov/articles/000/uncovering-franklin-court.htm.
[34] "Ghost Structures - Association for Public Art," Association for Public Art, January 15, 2024, https://www.associationforpublicart.org/artwork/ghost-structures/.

Figure 24: Overview Franklin Court
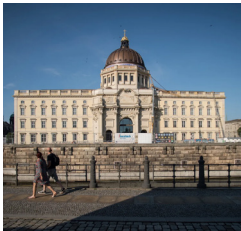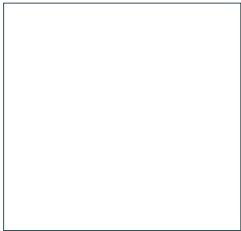
PROJECT ASPECT OF AUTHENTICITY				
FORM & DESIGN	X	X	X	
MATERIAL & SUBSTANCE	X			
USE & FUNCTION	X			
TRADITIONS & TECHNIQUES	X	X		
LOCATION & SETTING	X	X	X	
LANGUAGE & OTHER FORMS OF INTANGIBLE HERITAGE				
SPIRIT & FEELING	X	X	X	
OTHERS				

Figure 25: Matrix to identify the degree of authenticity in a reconstruction, illustrated by author
Note: Aspects of authenticity have been adopted from the Operational Guidlines for the World Heritage Comittee

DISCUSSION ON AUTHENTICITY

The examples of Berlin City Palace and Venturi and Rauchs Franklin Court are two different approaches within the reconstructive field, each with a unique philosophy and methodology. Berlins City Palace is characterised by the comprehensive full-scale reconstruction that ambitiously strives to resemble the historic palace in its original architectural form. While the Franklin Court opts for a more symbolic reconstruction of the structure, based on documented facts, it offers the visitor a clear sense of historical presence without a meticulous replication of the original structure.

Following the sentiment of UNESCO Operational Guidelines and based on the hypothesis that UNESCO would consider a building that has more attributes from the list of authenticity aspects, the Berlin City Palace would be rated higher in terms of authenticity than the Franklin Court, simply because more attributes represent the original reconstruction. However, when looking into public discussion about the two structures it becomes clear, that what seems like an authentic reconstruction of the Berlin City Palace is less appreciated. Zeit Online commented on the reconstruction: 'as if nothing else had stood there in the meantime' hinting at the tampering of history by representing a selective narrative of historic architecture and its associated political system and dismissing the years of absence that the reconstructed Berlin City palace endured.[35] Timo Mager elaborates on this sentiment indicating a reconstruction that dismisses said absence is creating a hyperreality that an unknowing passerby might even believe to be the original structure. It therefore risks overshado-

wing real historic events.[36] In a publication by the Archeaological Institut of America, Frank G. Matero a professor of architecture in Historic Preservation mentioned that with the reconstructive choices of the Franklin Court, there is never any confusion between the present and the past.[37]

At this point, it is interesting to circle back to the beginning of the World Heritage System and its first Operational Guidelines of 1977 in which it is stated:

'authenticity does not limit consideration to original form and structure but includes all subsequent modifications and additions, over the course of time, which in themselves possess artistic or historical values.'[38]

Even though this statement refers to the various physical layers added in earlier preservation attempts, this sentiment should not be disregarded within the vanished matters of architectural heritage. The destruction and absence of an architectural structure is the true history. In fact, with the absence of the physical substance of the lost architecture, the only original thing left is the original storyline. In fact 'many voices now maintain it is the stories and cultural processes associated with the historic places that are of greater importance than the physical fabric'.[39]

Authenticity within reconstruction should therefore first and foremost be defined as sticking to the true history of the vanished matter while including all facets of the structures past.

[35] Dirk Peitz, "Humboldt Forum: Rummelbude," ZEIT ONLINE, July 24, 2021, https://www.zeit.de/kultur/2021-07/humboldt-forum-berliner-schloss-eroeffnung-museum-architektur-kolonialismus.
[36] Tino Mager, Architecture RePerformed: The Politics of Reconstruction, 2016, https://doi.org/10.4324/9781315567761.
[37] Archaeological Institute of America, "Ben's House: Designing History at Franklin Court, Philadelphia," May 11, 2010, https://www.archaeological.org/bens-house-designing-history-at-franklin-court-philadelphia/.
[38] Unesco and Committee, Operational Guidelines for the Implementation of the World Heritage Convention, 1977.
[39] Harold Kalman, Heritage Planning: Principles and Process (Routledge, 2014).

CONCLUSION

Concluding from the research conducted and the previous statements, within a future-facing practice like architecture, in which we design in the present for the future, it is very important to recognize the significant social responsibility of an architect to shape the world we live in. In reconstructive processes of vanished structures, the responsibility becomes even greater as architects are then not only restricted to shaping the present and future, but they are also shaping the physical matter of the past as the project becomes one of new construction.[40] It is equally important to realise that, as previously mentioned in the introduction to this paper, heritage is about protecting the anchors of our common history. It is about reminding the world of how we got here in the first place.

Among heritage protection, the topic of authenticity takes a prominent place in the discussion. Based on the research that was conducted it can be argued that within the reconstructive field, the goal of authenticity should extend beyond the pure replication of tangible and intangible aspects and represent a nuanced understanding of the past through the architectural design of the reconstruction. Authenticity in this context means the commitment to preserving the entirety of a building's historical narrative. Embracing the periods of absence and destruction as parts of the architectural narrative. Acknowledging the complexities of a structures lifespan can enrich the appreciation of cultural understanding, as well as nurture a connection between the past, present and future.

In conclusion, one can say that in vanished matters, authenticity can be ensured when the architectural design represents the full historical narrative. This means a combination of the 'golden days' as well as the times of absence.

CRITICAL REFLECTION

Even though the results of this paper are very much arguing in favour of a 'symbolic reconstruction' that narrates the absence of the vanished matter(s), it is necessary to critically reflect on this statement and once-again point out the historic development of heritage protection. As it was illustrated in the rendition of historic events, the limitation to just one belief can cause significant damage to the heritage stock. This leads me to believe that there is not a 'right' approach to reconstruction. Nothing should be ruled out 'a priori' but rather be evaluated on a case-by-case approach.[41] We should consider each reconstructive project with an open mind to achieve the most authentic representation of history.

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[40] Van Tussenbroek, "Authenticity, a Credible Concept?"
[41] The Venice Charter: International Charter for the Conservation and Restoration of Monuments and Sites.

Figure 26: Historic photo of the Pot shipyard with three barns
Source: Kinderdijk overzicht langs Lek. January 1, 1931. Aviodrome.com. https://www.aviodrome.info/detail.php?id=927657&nav_id=0-1&index=61.

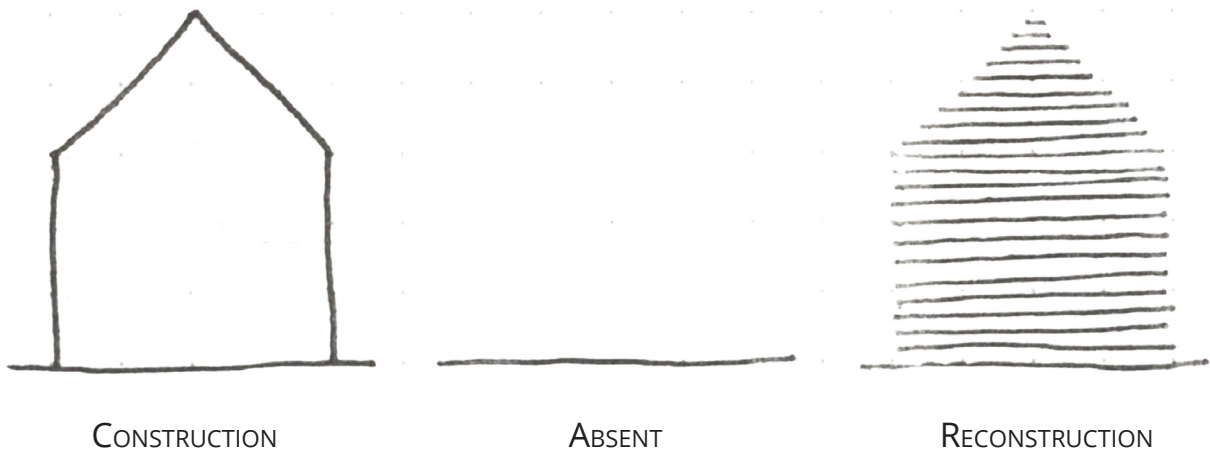CONSTRUCTION   ABSENT   RECONSTRUCTION

Figure 27: Concept idea for the reconstruction of the missing Pot Barns. Making the absence visible as a reconstructed ghost of the buildings that were once present on the site.
Source: illustration by author

FROM RESEARCH TO DESIGN

Concluding from the knowledge gained during the research phase of this project, the design phase is concerned with applying the findings to an actual project for the former Pot Shipyard.

There is no doubt, that the history embedded within the site represents an important development in Dutch water managment history and should be remembered rather than forgotten.

However right now, with two barns missing and the only remaining barn deterioating further and further, the memory of this history is fading at a fast pace. An intervention is needed to remind us of its importance.

As described in the conclusion the goal is to represent the full historical narrative of the site. Representing the past, the 'golden days' as well as the present state of absence and deterioation within an architectural design. (see figure 27)

"I am still confused, but on a higher level"

- Enrico Fermis [42]

[42] "Foreword to the 'authenticity' thematic issue," Bulletin KNOB 119, no. 4 (January 1, 2020).

Figure 28: The newly reconstructed Berliner Schloss/Humboldt Forum

GLOSSARY

Authenticity
the quality of being real or true

Heritage
features belonging to the culture of a particular society, such as traditions, languages, or buildings, that were created in the past and still have historical importance:

Historic
important or likely to be important in history

Historical
connected with studying or representing things from the past

Hyperreality
a wrong representation of reality

Perfectionising
creating something that is beyond what has been there before

Reconstruction
the process of building or creating something again that has been damaged or destroyed
Toolbox

Vanished
not present or existing anymore

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Figure /: Inspection of leftover sandstone, n.d., Frauenkirche-Dresden.De, n.d., https://www.frauenkirche-dresden.de/wiederaufbau.

Figure 8: Decluttered ruins of the Frauenkirche, n.d., Frauenkirche-Dresden.De, n.d., https://www.frauenkirche-dresden.de/wiederaufbau.

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Figure 13: 950: Der abgeräumte Schlossplatz nach der Sprengung des Schlosses mit Trümmerräumung. December 15, 2022. Berlin Extrablatt 98, p.8. https://issuu.com/berliner-schloss/docs/berliner_extrablatt-98_web.

Figure 14: Der Palast Der Republik in Berlin-Mitte 1997, links daneben der Dom. April 19, 2021. Monopol-Magazin.De. https://www.monopol-magazin.de/palast-der-republik-45-jahre?slide=0.

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Figure 16: 022: Das neue Berliner Schloss vom Schlossplatz gesehen, noch ohne den Schlossbrunnen. December 15, 2022. Berlin Extrablatt 98, p.8. https://issuu.com/berliner-schloss/docs/berliner_extrablatt-98_web.

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