

Una-Her-Doc – Una Europa PhD Workshop Restoring the Cultural Heritage. Critical Approaches



Paris 1 Panthéon-Sorbonne University, June 23-29, 2024

Deadline for applications: January 18th, 2024

Website link: <https://restoringheritage.sciencesconf.org/>

1. A WORKSHOP ORGANIZED WITHIN THE FRAMEWORK OF UNA-HER-DOCTORAL PROGRAMME OF EUROPA ALLIANCE

Cultural Heritage is one of the main focus research and teaching areas of Una Europa University Alliance. Since 2019, the universities of Una Europa have implemented and launched an important number of research and training activities in relation with Cultural Heritage, among which Una-Her-Doc, a joint interdisciplinary PhD programme on Cultural Heritage and several PhD workshops on different topics related to heritage. After Paris (2020), Bologna and Krakow (2021), Helsinki & Edinburgh (2022) and Madrid (2022), the next Phd Workshop will take place in Paris in June 2024.

The call is open to all PhD Students of the 11 universities forming Una Europa University Alliance: Freie Universität Berlin; Alma Mater Studiorum – Università di Bologna; University College of Dublin; University of Edinburgh; Helsingin Yliopisto; Uniwersytet Jagielloński w Krakowie; Universiteit Leiden; KU Leuven; Universidad Complutense de Madrid; Université Paris 1 Panthéon-Sorbonne; Universität Zürich. Its aim is to bring together PhD students and scholars from across UNA Europa universities. It intends to offer participants insights from different backgrounds, to contribute to their education through a transdisciplinary approach and to create synergies with industry and the private sector in the field of Cultural Heritage.

2. THEME AND RATIONALE

Approaches in conservation of cultural heritage reflect the concepts, power relations and positions of societies not only in relation to their past, but also their present and future. They are dynamic and evolve over time and space, each time reflecting the way in which societies conceive the contours of cultural heritage and its role in society.

As early as the 1930s, the Athens Charter for the Restoration of Historic Monuments (1931) sought to provide a framework for heritage restoration practices, codifying the approaches that were acceptable and banning those that, in the name of restoration, harmed the heritage. The International Charter for the Conservation and Restoration of Historic Monuments (known as the Venice Charter, 1964) clarified these issues by defining how architects in Europe and around the world should practice heritage conservation and restoration. These charters and the experts who work for UNESCO's advisory bodies, such as ICOMOS and ECCO, have gradually created a common framework for major international restoration projects.



Figure: Under the roof of the nave and transept of the Saint-Sernin basilica in Toulouse, the mirandes restored during the "de-restoration" of Viollet-le-Duc's work © Mike Peel.

Yet, this arsenal of charters and documents is far from creating an unambiguous framework for approaches to conservation and restoration. Just as in the 19th century, today *"doing restoration is doing architecture"*, to quote Viollet-le-Duc. Restoration and conservation projects around the world demonstrate a wide variety of approaches, even within the context of the same monumental complex: The restoration of the vast Angkor complex (Cambodia), for example, which currently involves work by more than 23 countries on 4 continents, is a striking example of a wide range of practices and approaches. The restoration projects carried out by France, China and India ultimately reflect the different approaches of each country and its restorers. To put it schematically, between the cult of ruin on the one hand and systematic anastylosis on the other, European romanticism clashes with the desire to ensure the integrity of monuments as a sign of respect for the monument and its religious role.



Figure: The Ta Prohm Temple before and after restoration. Picture of the panel in front of the building. © M. Gravari-Barbas, 2015

Beyond this, different approaches to restoration may also reflect policies, whether asserted or not, to assert certain powers, whether local, national or international, in colonial or postcolonial contexts.

On the one hand, economic realities sometimes dictate that conservation must be carried out quickly, cutting short the requirements imposed by the Charters. Elsewhere, the imperatives of tourism and the need to welcome and mediate with the public tend to encourage projects that favour the restitution of elements that have disappeared, not always based on a reasoned restoration approach.

On the other hand, conservation and restoration of natural spaces, alone or in association with historical buildings, are more and more taken into consideration. The restoration program of the Fontainebleau forest (France) these last ten years is one demonstration. But the recent nature of these issues should not blind us to the action taken since the end of the 19th century to restore mountain landscapes. In France, the Landscape Act preceded the Historic Monuments Act, when in Europe both areas have moved forward together under a common methodology and actors. Viollet le Duc himself tried to conceive the restoration of Mont Blanc.

The workshop welcomes conceptual proposals or case studies. It adopts an inclusive approach to heritage (buildings, sites, objects, parks and gardens, landscapes, etc.). It focuses as much on restoration approaches as on how they are received by experts, local society and visitors. It seeks to analyse the controversies and conflicts that lie behind conservation projects.



Every restoration project takes place, and must be assessed, in a political, social and economic context from which it cannot be separated. It is these different approaches that this workshop wishes to explore, in all their historical and geographical diversity. It invites papers addressing the question of conservation and restoration as an act with political, geopolitical, economic, social, legal, cultural or tourist repercussions. In addition, the scientific contribution of restoration can also be questioned. The restoration process produces information about practices of creation and previous restorations. That allows us to evaluate states of knowledge at a given time. The restorations of Notre Dame de Paris, from the years 1980-1990 and 2020 have allowed to refine the knowledge of the construction phase.

Figure: Painted amphora, Sicilian Archaeological Museum (c) C. Betelu. Interesting state of conservation and presentation of a lacunar condition on an ancient object when another support or another period would have led to the reintegration of such obvious lacunae.

In this sense, it invites contributions from all disciplines, with the aim of encouraging a cross-fertilisation of views on conservation and restoration and its many implications for monuments and societies. Case studies with comparisons between conservation and restoration practices between distinct geographical areas are welcome. We think here of the choice in terms of conservation of art objects between the West and Asia that express a different relationship to the values of seniority and commemoration in particular. This difference now leads some Western museums to modify their choices of conservation of their oriental collections.

Topics that could be addressed:

- Comparative approaches of conservation (and restoration) in time and space
- Conservation as a political project
- Doctrines, narratives and discourses of conservation and restoration
- Conservation practices in colonial and post-colonial contexts
- “Southern turn” in conservation
- “Restoring the nature” yesterday and today
- From restoration to reconstruction
- Digital approaches of conservation
- Conservation and restoration of modern monuments
- Conserving for/with tourism
- Organizations and networks of conservation expertise
- Conservation and International Institutions

- From restoration and conservation to social, economic, cultural and political uses/functions
- Conservation in the context of human and natural disaster crises

3. WORKSHOP

The call is open to PhD students from 11 Una Europa universities, interested in studying the complex process of adjustments, collaborations and (or) conflicts in relation to the cross and complex issues of and conservation and restoration of heritage in all its forms and acceptations.

The call is open to all fields or specialties of heritage.

3.1 ORGANISATION

The workshop will be organized in Paris, in different venues of Paris 1 Panthéon-Sorbonne and its partner institutions.

The duration of the workshop is 5 full days (with a welcome event on June 23rd and a post-conference event on June 29th), during which the organizers will propose lectures, seminars, fieldwork, and meetings with museums, archives, heritage societies, NGOs, stakeholders in public history, intangible heritage, and heritage businesses.

The workshop will have an interactive format in order to facilitate communication and debates between PhD students. The selected PhD students will have to engage in active participation *before, during and after* the workshop.

The main language will be English.

Pre-workshop phase

The pre-workshop phase will take the form of online lectures/seminars providing all participants with a general introduction to the concepts as well as the possibility to get acquainted with the works of the PhD Students.

Workshop

23rd June 2024 (Arrival and reception with the participants at 19:00).

Monday June 24th - Friday June 28th: Keynotes, PhD interactive sessions, PhD presentations, field visits, meetings with restoration professionals.

June 29th: Post-WS excursion in the Paris region.

Post-workshop phase

A half-day online seminar will be offered to PhD students.

3.2. PRACTICAL ORGANISATION

The local organizational costs (meals and workshop's rooms) will be covered by the organizing university. Una Europa PhD students can ask for ERASMUS scholarships in their university to cover part of the travel and accommodation. Additional financial help may eventually be offered by some universities. More information will be communicated to selected participants.

3.3. ECTS

Una Europa universities may give 4 ECTS according to the regulations of their doctoral schools.

3.4. REQUIREMENTS

The applicants should be enrolled in Una Europa Doctoral Program in Cultural Heritage (Una-Her-Doc), or in another PhD Programme in one of the 11 Una Europa partner universities.

3.5. REQUESTED DOCUMENTS

- Abstract of the doctoral thesis (max. 500 words),
- Curriculum vitae (max. 2 pages),
- Letter of introduction from the thesis supervisor or other academic referee (max.300 words),
- Abstract of the proposal for an oral presentation, a session, a methodological workshop, a poster, a round table, a film, a photo exhibition (a limited number of abstracts will be selected for oral presentation, for the poster session and for the round tables). For the sessions, methodological workshops, photo exhibitions and films, the number of selected proposals will be decided in accordance with the general program.

All the documents should be combined **in one PDF** document.

4. EVALUATION CRITERIA

The applications will be assessed by the Scientific Committee according to the following criteria:

1. Abstract of the doctoral thesis: max. 5 points,
2. Curriculum vitae: max. 10 points,
3. Proposal. 25 points.

The assessment of the proposal will be based on the originality of the argument, analytical approach, and references to academic literature on the topic.

The workshop coordination will communicate the Scientific Committee's decision to each PhD candidate.

3.7. CALENDAR

Applications should be sent to: cultural.heritage.workshop@univ-paris1.fr

Deadline for applications: January 18th 2024

Selection of the proposals: February 3rd 2024

Preparation of the online support to share abstracts, programs, discussions and other material to prepare the PhD WS.

Publication of the final program: March 2024

Organization of the workshop: June 23rd – 29th

4. SCIENTIFIC AND ORGANIZATION COMMITTEES

SCIENTIFIC COMMITTEE

Annette Jael Lehmann, Freie Universität Berlin

Annalisa Trentin, Alma Mater Studiorum – Università di Bologna

Marco Pretelli, Alma Mater Studiorum – Università di Bologna

Edward Hollis, University of Edinburgh

Ruxandra Stoica, University of Edinburgh

Kirsi Saarikangas, Helsingin Yliopisto

Katarzyna Maniak, Jagiellonian University.

Ms. Joanna Ślaga, Museum of the Jagiellonian University.

Koenrad Von Balen, KU Leuven

Alberto Campagnolo, KU Leuven

Diana Angoso de Guzmán, Universidad Complutense Madrid

Ana Galán Pérez, Universidad Complutense Madrid

Claire Betelu, Université Paris 1 Panthéon-Sorbonne
Julien Boucly, Université Paris 1 Panthéon-Sorbonne
Delphine Burlot, Université Paris 1 Panthéon-Sorbonne
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Maria Gravari-Barbas, Université Paris 1 Panthéon-Sorbonne
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Clotilde Proust, Université Paris 1 Panthéon-Sorbonne
Isidora Stankovic, Université Paris 1 Panthéon-Sorbonne
Rebecca Sauer, Universität Zürich

ORGANIZATION COMMITTEE

Maria Gravari-Barbas
Isidora Stankovic
Julien Boucly

5. SOME REFERENCES

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