

## A WAY TO CONSERVE CULTURAL HERITAGE IN ARCHITECTURE CREATION

RAHMANI KELKOUL LEILA<sup>1</sup>

### ABSTRACT

Using definitions of the type and model and through some architectural works this presentation proposes an approach and a way to preserve the architectural heritage through the architectural creation not by reproducing and copying but considering it as a referential reservoir of ideas and architectural principles.

**Key words:** architectural heritage - architectural creation- model- type- reference.

### INTRODUCTION

The architectural heritage question is often inquired in terms of physical and technical conservation then all the reflections are oriented towards this direction. We can also approach this issue from a different point of view; wich is the role of this heritage in the architectural creation. What is that role? And how architectural design can tap into that legacy without being in a movement such as mimicry, kitsch, culturalism or post modernism? Are there any examples of architectural creation that can support this speech? This topic will try to answer these questions by taking the architectural legacy as a reference model to the architectural design which transforms it into a new type. Using definitions of the architectural type and model as presented by Quatremaire de Quincy and having for example a few architectural works as the Pyramid's Louvre of Pei, the Defence Arch of Johann Otto Von Spreckelsen, and the Arabic World Institute of Jean Nouvel.

The architecture constitutes the living witness of what every society has built, it thus reflects its way of living and being throughout the different periods of history. It is therefore a considerable legacy and has a value that ranges it in what we can call 'heritage'. To ensure the transmission and continuity of this heritage, disciplines are appeared to recognize, preserve and safeguard it. Recognition is done by the archeology, the history of architecture and the history of the arts. The backup is done mainly by the restoration which experienced a boom and considerable development since the need was felt. So to evoke patrimony and cultural heritage guide implicitly and explicitly to the evocation of its backup and thus the use of conservation and restoration. However the recognition of the architectural value of

---

<sup>1</sup> Master Assistant. El Bez University Institute of Architecture SETIF

any object and the transmission of its legacy can also be done in a different way. A dynamic way where it is highlighted through the present and the future and where it plays a key role through the architectural creation and where the creation by referring to this architectural heritage, demonstrates creativity and innovation while remaining within the contemporary. How to get to take this challenge? Are there examples of authors who held it? Refer to architectural heritage, requires first and foremost a good knowledge of this heritage and its history. Thanks to architectural archaeology, history of architecture could be built and was able to offer us a concrete body of reference models. However knowledge of these models and their use as reference does not mean copy them and imitate them as what. But and this is the entire role innovative creative architectural, is using these models to invent and build new types that are part of the present and the future. And this is all the distinction between the model and the type in architecture, established for centuries since the writings of Quatremaire de Quincy until our days. Indeed Quatremaire d. Q defines the model and type as follows: "The model, heard in the practical execution of the art, is an object that must be repeated as it is; the type is on the contrary, an object from what everyone can design structures that look not like them. Everything is accurate and given in the model; everything is more or less vague in the type." («Le modèle, entendu dans l'exécution pratique de l'art, est un objet qu'on doit répéter tel qu'il est ; le type est au contraire, un objet d'après le quel chacun peut concevoir des ouvrages qui ne se ressembleraient pas entre eux. Tout est précis et donné dans le modèle ; tout est plus ou moins vague dans le type»). He also said "the Word type presents less the image of a thing to copy or imitate completely, that the idea of an element that must it self be used as a rule to the model" (« le mot type présente moins l'image d'une chose à copier ou à imiter complètement, que l'idée d'un élément qui doit lui-même servir de règle au modèle ») (Quatremaire D. Q 1832). Later, references to these definitions have been included and well developed with C Aimonino and the typo-morphological approach, Wittkower, Brinkmann, Schmarsow and much later by Portoghesi, C.Norberg Shulz...with the idea of establishing the elements of scientific analysis of architecture different from the aesthetic approach (Panerai P., et Al 1980). The dictionary definitions are not far from these definitions they are given as follows «model: which serves as the object of imitation...» and for " type: model abstract in a high degree the essential traits of all objects of the same nature" («Modèle : ce qui sert d'objet d'imitation... », « type: modèle abstrait réunissant à un haut degré les traits essentiels de tous les êtres ou de tous les objets de même nature » ) (Larousse 2000). This distinction is fundamental and it is allows the architectural creation to be always in contemporary by creating new types from existing models, without however lapsing into culturalism (largely explained by Françoise Choay and others as watershed in the tradition) or trends such as postmodernism (established by Robert Venturi and other authors as picking up items from the past), mimicry or even kitsch. The creation of the type requires scientific knowledge of the model and its adaptation to the context environmental, social, technique, economic, and cultural of its application. This is what attributes to the architectural creation innovation and contemporary. Ignore the distinction between the model and the type and the scientific ignorance of what is the template leads to such reproduction without adapting it to its context; It is which accuses the

architectural creation by mimicry. The resumption of some formal elements without being actually the fundamental characteristics of the model this is what taxes the architectural creation of the production of the image of kitsch.

Since antiquity the architectural creation has steadily innovate drawing references from models that preceded it. Therefore, we cite the example of the evolution of the pyramid of Egypt which referring to the Mesopotamian Ziggurat and the Mastaba of Egypt, it was able to combine between them and evolved through time to constitute later a reference to the pyramid of the Louvre. The pyramid of Egypt as the Mastaba is a funerary temple sheltering inside intimate the mortal remains of the deceased gods, however it is not sufficient for Pyramid to have the parallelepipedic block appearance of the Mastaba but as the image of the Ziggurat, it superimposes floors until reach the Summit. This is what gave the pyramid of degree that has evolved in the bent pyramid then the pyramid in its perfect form, which the concept was revived later by the pyramid of the Louvre. Although the idea of creating a pyramid at the Louvre Museum dates from the 18<sup>th</sup> century it has seen its design and its realization in the current form in 1989. The architect Ieoh Ming Pei proposed a modern and innovative glass and metal pyramid using references in the pyramid of Cheops. Several studies have tried to find the similarity and the references of the pyramid of the Louvre in the pyramid of Egypt. They cited the reference to the measures; the resumption of the idea of small pyramid next to the largest and especially the idea of the basement of the Louvre which houses the treasures of the past of the civilization to the idea of the treasures of the Pharaohs gods sheltered by the pyramid of Egypt. (refer to the figure1 and 2).

The idea of the Arch to celebrate the victory of the Romans was also taken in many regions of the world; the most innovative is with the architect Johann Otto Von Spreckelsen appropriates at the Big Defense Arch of Paris. He took the idea of the Arch of triumph in the wanting rather than a victory but a modern opening and a window on the world, as says the author "the Arch is first the Arch of the brotherhood, which is the motto of the Republic as that of masonry." (« L'Arche est d'abord l'Arche de la Fraternité, qui est la devise de la République comme celle de la maçonnerie.») (On line 2014<http://archives>). (Refer to the figure 3)

Even modern architecture which is known for having revolutionized the architectural language by providing a new vision of the world, a new relationship, new forms and new composition... this architecture doesn't cease to refer in its creations to the architectural heritage. The Work of the Pyramid of the Louvre, and the Big Defense Arch are examples that illustrate their references to architectural heritage while being in modernity. We also quote at this effect two great names of modern architecture, Le Corbusier and Jean Nouvel. The most eloquent of Le Corbusier references to the ancient legacy was his conception of the Modulor with the idea of proportionality and scaling architecture had been borrowed from the Or Division (Section d'Or) of Greek architecture. The Modulor was the leitmotif of the

measurement of the architecture projects of Le Corbusier and of many modernist architects.

The most prominent references of modern architecture to the architectural heritage are that of Jean Nouvel and architecture-Studio Team in the Institute of the Arabic world. "The Institute of the Arab world (IMA) is a Parisian Cultural Institute dedicated to the Arab world...". How these architects took references from the architectural heritage in this Institute? Many studies have addressed the references to the Arab world in the Architecture of this Institute, among them the study of Miquel A. et Goulet P. (on line 2014) where the authors cite the reference to the Arabic patio in the Chamber hypostyle, the reference to the colonnades of Cordoba and the spirals that they reported to the minaret of the Mosque of Ibn Tulun... but the most eloquent and most spectacular reference is that of the Moucharabieh.

The Moucharabieh is the main element of composition of the facade of this Institute. It is an essential traditional element in the former Eastern architecture. The definition of the Moucharabeh by a dictionary via the internet gives us this" The Moucharabieh is a forced ventilation device frequently used in the traditional architecture of the Arab countries. The reduction of the surface produced by the mesh of the moucharabieh accelerates the passage of wind. It is brought into contact with basins, dishes filled with water or wet surfaces which broadcast their freshness inside the House" (on line 2014). Jean Nouvel has not copied the Moucharabieh as a model element reproducible as what, but he modernized it and made it as a key and structural composition of the facade of this Institute. "Designed by Jean Nouvel, South facade incorporates the historical themes of Arabic geometry since it is composed of 240 Moucharabieh. They are equipped with diaphragms that can open and close; This was originally to be based on sunlight, in order to fulfill the role of thermal regulator, but the photocells responsible for driving this device have shown failures, so that the opening and closing change now at each time."'. (On line 2014). (Refer to figure 4)

## CONCLUSION

Through this work and using a few definitions of the type and the model and by a few architectural examples, we have seen how the question of architectural heritage can be taken from the angle of architectural creation and how this creation can revive this heritage not by imitating and copying it but by pulling in it the meaning, ideas and principles; with adapting it to the context social, cultural, economic, climate... instead of its application; as such the question of heritage goes beyond the boundaries of space and time. This can be done by a real scientific knowledge of this heritage and its history. And if as said Quatremaire d. Q. (1832) : " In any country, the art of building regular was born of pre-existent germs. It Must be an antecedent to all; nothing, no kind comes from nothing and this can't point apply to all inventions of men" (« En tout pays, l'art de bâtir régulier est né d'un germe préexistant. Il faut un antécédent à tout ; rien, en aucun genre ne vient de rien ; et

cela ne peut pas ne point s'appliquer à toutes les inventions des hommes »). It is only through a considerable intellectual work of creativity that the architectural design remains in contemporary with using in the past.

### A few Figures

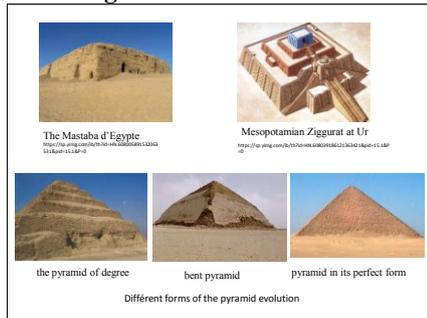


Figure 1: The evolution of the pyramid pyramid

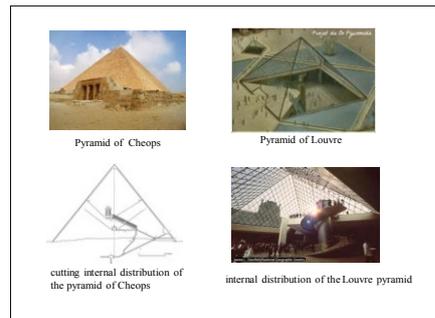
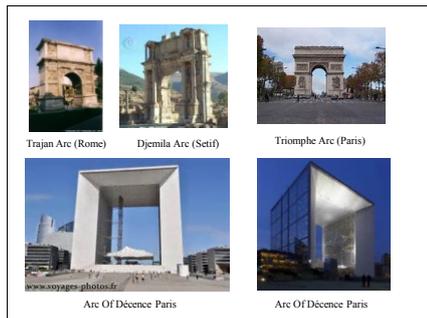


Figure 2: references of the Louvre



(Figure 3: References of the Defense Arch (Paris))

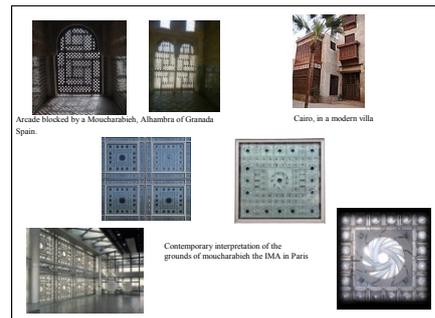


Figure 4: showing the old model of the Moucharabieh in Alhambra and Cairo and its modernization in the IMA

### REFERENCES

- Panerai P, Depaule J. C., Demorgon M, Veyrench M. 1980. *Eléments d'Analyse Urbaine* PP74, 75 Editions Archives d'Architecture Moderne.
- Quatremaire de Q. 1832 *Dictionnaire Historique de l'Architecture* Tome II. PP 629. Paris librairie d'Adrian Le Clere et C<sup>o</sup>E quai des Augustins, N°35
- Dictionnaire illustré Larousse 2000
- References fom Internet :  
[http://archives-lepost.huffingtonpost.fr/article/2011/08/13/2568019\\_1-arche-de-la-defense-architecture-et-symbolisme.html](http://archives-lepost.huffingtonpost.fr/article/2011/08/13/2568019_1-arche-de-la-defense-architecture-et-symbolisme.html) (Studied in 2014)

-(Miquel A, P. Goulet) in  
<http://www.imarabe.org/sites/default/files/architecture.pdf> . (Studied in 2014)

-[http://archives-epost.huffingtonpost.fr/article/2011/08/13/2568019\\_1-arche-de-la-defense-architecture-et-symbolisme.html](http://archives-epost.huffingtonpost.fr/article/2011/08/13/2568019_1-arche-de-la-defense-architecture-et-symbolisme.html) (2014)

-<http://v-a-m.forumactif.com/t36-l-institut-du-monde-arabe>. (2014)

-<http://fr.wikipedia.org/wiki/Moucharabieh> (2014)