

Recreating the Past
or
Confirming the Present?

The Process of Reconstruction

Master's Dissertation
International Museum Studies
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Abstract

This dissertation explores the practical and theoretical aspects of reconstruction. Focus has been placed on full-scale reconstructions of buildings and gardens. Reconstructions are part of the heritage process, reflecting the needs and aspirations of today's society. They are also closely linked to the notion of authenticity. Moreover, some of the most important reasons for making reconstructions are identified and discussed. Also, a number of possible definitions of the concept of reconstruction are presented. Reconstructions have become increasingly popular and several professions are involved in their making: archaeologists, museologists, conservators, craftsmen, architects, etc. However, reconstructions are met with scepticism by many professionals, who see it as their principal task to preserve the past. But, in museums and heritage sites we are not only preserving the past we are also producing heritage, and the implication of this needs debate.

Case studies, as well as empirical studies and interviews have been used to find out more about attitudes towards reconstructions and the motives behind making them. Two major case studies have been carried out, Nydala Monastery and Gunnebo House and Gardens, as well as three minor ones, The Ise Shrine, Shakespeare's Globe and Francis Bacon's Studio.

Hopefully, this dissertation will serve as an inspiration for professionals and others interested in reconstructions.

Key words

Reconstruction, Authenticity, Interpretation, Heritage sites, Museums, Conservation of the Built Environment

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Introduction

In our society, which is increasingly intrigued with the past, reconstructions have become popular, almost fashionable. Reconstructions have many different expressions; re-enactments, virtual reality models, full-scale houses and gardens, novels, period rooms, TV-series, plays, reality shows, etc. Despite their popularity it is not a matter of course that the heritage sector should be involved in their making. On the contrary, reconstructions are a constant source of debate, usually linked to views on the museum's role in society and theories about education and social inclusion. Moreover, the way we use and think about reconstructions reflect our interpretation of our own role in history. This is one of the reasons why reconstructions fascinate me - they tell us so much about our own time.

During my research for this dissertation I realised that I think about reconstructions differently when approaching them as a Conservator of Built Environment and as a Museologist. Traditionally conservators are more sceptical towards reconstructions. Their aim is to preserve the authentic, the original, not to create new structures. As a Museologist I focus more on interpretation, people, their knowledge, memories, hopes and ideas. My hope is that this dissertation will help me to reconcile these two different perspectives into one professional role.

Aims and Objectives

The main objective of this dissertation is to explore the concept of reconstruction from both a theoretical and practical point of view. Focus is placed on full-scale reconstructions of architectural structures and gardens. The dissertation is primarily aimed at professionals working within the museum and heritage sector. The questions I will try to answer are the following:

- How do reconstructions relate to the concept of authenticity?

- What defines a reconstruction?
- Why do we make reconstructions?
- How can reconstructions be effectively managed and interpreted?

Do we, within the heritage sector, believe that we are preserving the past while in reality we are constructing heritage to fulfil the needs of the present? I believe that this is the case and that it needs to be discussed. The aim of this dissertation is to bring new life and input into such a discussion, which at the present is played down.

Methodology and Theory

The research is based on a qualitative methodology. Apart from literature studies on the subject, which will be scrutinised in a later paragraph, data was collected through interviews and empirical research. When choosing case studies and literature I have tried to be as contemporary as possible since I wanted to focus on present conditions.

The ambition has been to make a descriptive and explanatory study, but I hope that the dissertation also explores some new territory by employing new angles and an interdisciplinary approach to the topic. The theoretical point of departure for this dissertation is my background in Art history, Conservation of Built Environment, Heritage studies, Ethnology, Museum studies and my experience from working with reconstructions in The Hunt Museum, Ireland and Gunnebo House and Gardens, Sweden. Theories from Archaeology will also be applied, archaeologists are familiar with the concept of reconstructions and use them, both for scientific research and educational purposes. Heritage studies is a fairly new field of study which deals with how the past might be conserved and interpreted for the benefit of the present and the future.¹ In the appendix of *The Nara Document on Authenticity* (1994) Herbert Stovel has made the following useful and inclusive definition of the field of conservation:

...all efforts designed to understand cultural heritage, know its history and meaning, ensure its material safeguard and, as required, its presentation, restoration and enhancement.²

Traditionally, museums are considered to be more serious and focused on didactics than heritage sites. On the other hand, people working with heritage sites might think that museums are boring places full of dust. In this dissertation I am not going to make a strong

¹ Howard P. (2003) p.21

² Ed. Lemaire R. and Stovel H. (1994) Appendix II

distinction between the two, since I do not think it is justified. Museums and heritage sites are part of the same process and purpose. I believe that the two, can co-operate successfully and stimulate one another.

Because of limited time I have chosen not to include a study of visitors' attitudes towards reconstructions. It would also have been interesting to study different kinds and scales of reconstructions and the impact of new technologies. Moreover, the history of reconstructions is a very interesting field but is left out primarily because of the restrictions of the scope of this dissertation. If you are interested in the topic I recommend the following titles about the Scandinavian countries: *Föreställningar om det förflutna* (2002) written by Bodil Pettersson and *Kulturarns förvaltningens samhällsuppdrag* (2000) by Jonas Grundberg. In the future I hope to be able to continue and develop the research.

Case Studies, Empirical Research and Interviews

I have used case studies, empirical research and interviews as methods of finding out more about the attitudes towards reconstructions and the motives behind making them. Moreover, I hope that it provides an insight into the practical aspects of the reconstruction process, which I find only sparsely described in the literature available. In accordance with the focus of the dissertation I have chosen case studies that are contemporary examples of full-scale reconstructions of architectural structures and gardens. They are based on original structures that date from medieval times up until today. I have chosen this time span because it is the period within which most Conservators of Built Environment are likely to be working. Also, not that much has been written about reconstructions of originals from this period if you compare to the more extensive literature discussing reconstructions based on earlier dated sites.

I have done eight semi-structured interviews with professionals directly involved in the reconstruction projects at Nydala and Gunnebo. Their professional roles vary, they are curators, landscape architects, archaeologists, gardeners, researchers, consultants, conservators and project managers. The eight interviews were done in person, whenever possible, or via email and over the phone. Most of the interviews were recorded. All of them were made in Swedish and I have asked the persons in question to check the translation of the pieces of the interview that ended up in the dissertation. The questions focused on the project, attitudes towards reconstruction, authenticity and interpretation. The interviews also helped me to structure the dissertation and my own thoughts about

reconstructions. The result of the interviews can not be generally applicable outside these two case studies, however, I believe that they mirror the attitudes among many professionals within the field.

Due to practical reasons, such as travelling costs and limited time, it has been impossible for me to get an equal amount of information about the different case studies. I have chosen to include all of them despite these discrepancies, since I believe that it is important to get an international outlook and see how attitudes and working methods differ in different parts of the world. As a result, I have decided to divide the case studies into two groups. The first group includes two Swedish heritage sites, Gunnebo House and Gardens and Nydala Monastery. I chose these sites since I found them interesting, they were also easily accessible and currently involved in a reconstruction process. I have made several visits to these sites and since they are both in the middle of a reconstruction process I have been able to follow closely their work and have interviews. When analysing the two main case studies I have used three themes: authenticity, aims and attitudes. The second group of case studies includes Francis Bacon's studio, Ireland, The Ise Shrine, Japan and The Globe Theatre, UK. This last group illustrate how reconstruction relate to different criteria of authenticity.

I have been working at Gunnebo for the last three summers as a waitress and as a guide. This has, of course, affected the way I look at Gunnebo and I believe that it allows me to be both more critical but also more understanding to what is happening there. It has given me the benefit of easy access to people and information. By being aware of this I hope that it has not affected the research in a negative way.

Literature and Previous Research

The literature consist of published and unpublished texts; books, international declarations, project plans, articles in journals, newspapers and on the Internet. Most of the literature is written by professionals within the museum and heritage sector. But, it is an interdisciplinary field and interesting texts can also be found within the field of History, Ethnology, Art history, Pedagogy etc. The literature I have used describe both the theoretical and the practical aspects of reconstruction.

The concept of reconstruction has been researched and discussed primarily within the field of Archaeology. The archaeologist Bodil Petersson wrote her doctoral thesis, *Föreställningar om det förflutna* (2002), on the subject of reconstructions focusing on Sweden, Norway and

Denmark. The book is an interesting introduction to the subject and is recommended to anyone who is interested in the history of reconstructions. Another very useful book with descriptions and analyses of constructed sites from four continents is *The Constructed Past – Experimental archaeology, education and the public* (1999) edited by the archaeologists Peter G. Stone and Philippe G. Planel.

From the field of Museum, Heritage and Conservation studies I have primarily used texts that discuss the development of new working methods in museums: Peter Vergo (1989) *The New Museology*, Gaynor Kavanagh (1990) *History Curatorship*, Kevin Walsh (1992) *The Representation of the Past* and Kevin Moore (1997) *Museums and Popular Culture*. I believe that many heritage sites would benefit from applying more of the research produced within the field of Museum studies. David Lowenthal's book *The Heritage Crusade* (1998) discusses the concepts history and heritage, and the subjectivity involved. There is a considerable interest for historical gardens among the public but scientifically it is still a burgeoning field. As an introduction to the field I have found some useful, short articles written by Maria Flinck, Sylvia Landsberg and Kjell Lundquist.

There are several international documents, doctrines and statements that try to lay down the guiding principles for how to preserve and promote cultural heritage. The main documents applicable to reconstructions and authenticity are *The Venice Charter* (1964), *The Nara Document on Authenticity* (1994) and *The Declaration of San Antonio* (1996). There are also a number of articles on the notion of authenticity; David Lowenthal (1995) *Changing Criteria of Authenticity* and Randolph Starn (2002) *Authenticity and Historic Preservation: towards an authentic history*.

Literature about the different case studies consist of articles in books and newspapers, projects plans, reports, memoranda and minutes. Inger Ernstsson and Bengt O.H. Johansson's article *Developing an Historic Monument: Reinventing the Villa Rustica of Gunnebo* in *The Construction of Built Heritage* (2002) was very useful for understanding the thoughts behind the first reconstruction project at Gunnebo. Not that much has been written about Nydala Monastery. However, in connection with the 850th anniversary a series of articles were compiled by Lars Aldén in the book *Nydala Kloster* (1998). My knowledge about the other case studies are primarily based on literature studies. The web sites of the different case studies have also been useful. For anyone interested in reconstructions I warmly

recommend *This Wooden 'O'* by Barry Day (1997), which is an inspiring recount of the process that led to the reconstruction of Shakespeare's Globe in London.

Magazines and journals that I have found particularly useful are; *CMR Online*, *International Journal of Heritage Studies*, *Kulturmiljövård*, *Museum Management and Curatorship* and *Open Museum Journal*.

I have used sources written in English and Swedish. All quotes are in English which means that some quotes have been translated by me to the best of my knowledge.

Disposition

The dissertation is divided into five parts; in the first part is the introduction, the following is where the theoretical framework is described, concepts are defined, and discussed. The third part consists of a description of the case studies. The fourth part of the dissertation includes the analysis, conclusion and a summary. The dissertation ends with a bibliography.

Reconstruction - Theory and Practice

One marked and almost universal preoccupation, manifesting itself in widely disparate circumstances, is with 'the past'. This is not so much an interest in history, which one might understand as an awareness of the proves of cause and effect in some sort of chronological sequence, but much more an urgent wish to achieve an immediate confrontation with a moment in time, a re-entry into a vanished circumstance when, for a brief moment, the in-the-round 'real', physical, audible and (especially popular) smellable realities of a distant 'then' become a present and convincing 'now'.³

Reconstructions are at the same time controversial and popular. They have many different shapes and forms, they are small, big, simple, complicated, cheap, and expensive. Reconstructions offer a directness and a sense of participation which makes the experience more tangible. Because of their power they are used and misused, they seduce us and satisfy our need for the past.

History and Heritage

To a very real degree, reconstructions appeal to a sense of heritage rather than to a sense of history.⁴

History and heritage are intimately linked, however, they must be separated so that we can understand what reconstructions are really about. From the same past, history and heritage reach different and often competing insights. Heritage is an applied science mainly

³ Sorensen C. (1989) in ed. by Vergo P., p.60-61

⁴ Bennet G. (1992), p.25

concerned with the present, while history is a pure science. Heritage borrows from and enlivens historical research but is not aiming at knowing what actually happened in the past.⁵ Professor David Lowenthal describes the heritage fashioner, however historically scrupulous, as someone who can design a past that is made more familiar and tailored to suit present day purposes. In that sense the past is continually reconstructed by people who work from their particular social position and traditions. Lowenthal further argues that heritage is closer linked to identity than history and that it more readily can be used for different purposes – if there are no historical evidence of a glorious past we soon invent one. This is not to say that we should not aim for truth but we need to be aware of the subjectivity involved in the heritage process. This also includes explaining and being open about the sources behind even ‘objective’ facts. To avoid misuse, honesty must be the key word in the reconstruction process.

...we are now crucially aware that to write or visualize the past is never simply to record but to produce, and to produce from motivations variously conservative or radical, reactionary or progressive.⁶

All history is coloured by the society in which it is written, which can make it even more difficult to separate it from heritage. Gaynor Kavanagh argues in her book *History Curatorship* (1990), that the themes and narratives, in the history of a specific society, is consistent with its current ways of believing in itself. Consequently, the past, history-making and heritage are constructions which fulfil our present day needs. Needs that might result in an exploitation of the past where people use history and heritage to manifest and establish their own power.

Treasuring heritage as authentic history, we blind ourselves to our own legacy's biased limits.⁷

Historic sites market themselves as places where it is possible to travel back in time, we are invited to visit the past as if we were visiting a foreign country.⁸ The past that we are presented with is most often an idealised view of history. In order to attract people, history is sanitized and thereby marketable. Kevin Walsh, a researcher at the Department of Archaeology, Leicester University and author of the book *The Representation of the Past*, describes our post-modern world as dominated by pastiches or copies of the past.⁹

⁵ Lowenthal D. (1998), p. X-XII

⁶ Myrone M. and Peltz L. (1999), s.7

⁷ Lowenthal D. (1998), p. XV

⁸ Walsh K. (1992), p.115

⁹ Walsh K. (1992), p. 56-57, 70

Everything, also history, can be commodified and transformed into consumable items. This leads to only a superficial interest in the past that empties it of content, knowledge and meaning. Walsh claims that the museums and heritage sites are partly responsible since they institutionalise a past which gets mediated as a single event, isolated from the present. The distancing from the past, he says, started with modernism and the dawn of Enlightenment. Today we are only given simulations and simulacra, perfect copies of objects which are placed in contexts where their original meaning and use are concealed. Walsh asks whether conservation is only maintenance of historical surfaces or if we really are interested in trying to understand the past.

...because history as heritage dulls our ability to appreciate the development of people and places through time.¹⁰

Authenticity

Authenticity became a key word in the preservation movement only in the late 1960's and has maintained its prominence until today.¹¹ What is authenticity and why is it so highly valued in western society? Has not the original lost its meaning in our simulacra filled post-modern world? One reason for its popularity could be that an authentic object is seen as the tangible evidence of history, a way of counteracting the invisibility of the past.¹² Authenticity denotes the true opposed to the false. It is perceived as an absolute value even though it is difficult to define and changes over time, with circumstance, place and culture.¹³ Authenticity is seen as an absolute good, but in reality its differing criteria often conflict with each other. Traditionally, the essence of museums is the authentic material, the real thing. The museum consultant Elaine Heuman Gurian describes how objects in museums used to be defined and probably still are:

They were the real stuff. Words were used like "unique", "authentic", "original", "genuine", "actual".¹⁴

But is it really possible for an object to speak the truth about history? Are we not constantly rewriting history and also the meaning of object? Elaine Heumann Gurian describes how what is 'real' has become more and more difficult to define. New

¹⁰ Walsh K(1992), p. 113

¹¹ Starn R. (2002), p.1

¹² Myrone M. and Peltz L. (1999), p. 2-3

¹³ Lowenthal D. (1995)

¹⁴ Heumann-Gurian E. (1999), p.166

technology, for example, has blurred the line between the original and the copy, reproductions can become the ‘real’ thing. Kevin Moore writes in his book *Museums and Popular Culture* (1997) how the museums and heritage sites that are most successful have ‘the power of the three’, the real thing, the real place and the real person.¹⁵ If any of the powers are missing, Kevin Moore suggests that you make a reconstruction. The real person, for example, can be reconstructed, in the form of an actor’s first person interpretation.

Power of the real place↑	In original place	Historic sites	Historic house collection
	No sense of place	Heritage experiences	Museums
		No real things	Excellent collection of real things
		Power of the real thing→	

Plot of ‘real things’ and ‘real places’ to give a fourfold division of heritage provision.

(In Moore K. (1997) *Museums and Popular Culture*, p.137)

You are most likely to find full scale reconstructions of buildings and gardens at heritage sites. In museums reconstructions are used as backdrops to put the authentic material into context; period rooms, dioramas, panoramas. In some museums the dioramas have become part of the collection and is counted as ‘real’.¹⁶ Reconstructions or copies have been used in museums for a long time, not least in the 19th century art museums in the US where copies of European masterpieces were abundant. It was even considered something for the museum to be proud of since it showed that the main goal of the museum was education!¹⁷

¹⁵ Moore K. (1997), p.135

¹⁶ Heumann-Gurian E. (1999), p. 166, 170

¹⁷ Kirshenblatt-Gimblett B. (1998), p.195

International Documents on Authenticity

*Imbued with a message from the past, the historic monuments of generations of people remain to the present day as living witnesses of their age-old traditions...It is our duty to hand them on in the full richness of their authenticity.*¹⁸

This ideal of authenticity was put forth by the highly influential *Venice Charter* of 1964. The charter has been criticized over the years because it fails to recognize the diversity of needs and cultural traditions. Instead it promotes the idea of an universal value of cultural properties. Despite the critique only a few countries have adopted their own charters even though *The Venice Charter* is open for that possibility. *The World Heritage Convention* of 1972, based on *The Venice Charter*, establishes that the world heritage sites must pass the ‘test of authenticity’.

For a long time authenticity has been seen as an essential qualifying factor concerning values. Lately, however, it has become more and more evident that these values differ from culture to culture and even within the same culture. Accordingly, respect for diversity and different social and cultural needs became important ingredients in *The Nara Document on Authenticity* (1994). This document builds on *The Venice Charter* but tries to push things forward by challenging conventional thinking about the concept of authenticity. The concept was deconstructed, and as a result a number of criteria for authenticity were identified.

*...authenticity judgements may be linked to the worth of a great variety of sources of information. Aspects of the sources may include form and design, materials and substance, use and functions, traditions and techniques, location and setting, and spirit and feeling, and other internal and external factors.*¹⁹

The number of criteria vary in different texts but the most commonly mentioned are: design, material, workmanship and setting. In this dissertation I have chosen to use the following criteria to analyse the interplay between authenticity and reconstruction.²⁰

¹⁸ *The Venice Charter* (1964), preamble

¹⁹ Ed. by Lemaire R. and Stovel H. (1994) §13

²⁰ Other criteria are also valid but have not been included due to the restricted scope of this dissertation.

- Material and Workmanship
- Use
- Site and Feeling

The Declaration of San Antonio (1996) was a response to *The Nara Document* and an example of regional participation in the international debate on authenticity. The declaration puts strong emphasis on community involvement and understanding of the site and its authenticity.

The understanding of the authenticity of a heritage site depends on a comprehensive assessment of the significance of the site by those who are associated with it or who claim it as part of their history. For this reason, it is important to understand the origins and evolution of the site as well as the values associated with it.

...

Therefore, authenticity is a concept much larger than material integrity and the two concepts must not be assumed to be equivalent or consubstantial.

...

Nevertheless, we emphasize that only the historic fabric is authentic, and interpretations achieved through restoration are not; they can only authentically represent the meaning of a site as understood in a given moment. Furthermore, we universally reject the reliance on conjecture or hypotheses for restoration.²¹

The Declaration of San Antonio emphasises that the original material is not the only aspect that constitute authenticity. While, at the same time it clearly states that additions never can be authentic, they will always be today's interpretation of the site. Furthermore, the declaration separates *dynamic* and *static* cultural sites.²² *Dynamic* sites are actively used by the society and the process of creation can be ongoing. The constant adaptations can be understood as a way of keeping the traditions and connections to the past alive. Physical changes connected to these traditions can be positive for the survival of the site. *Static* sites are primarily archaeological sites no longer in use and which should be preserved as intact as possible. The authenticity of these sites is not renewable. We can only try to interpret them through research, an interpretation which naturally would be influenced by the values and interests of today.

²¹ ICOMOS National Committees of the Americas(1996) 2. Authenticity and History and 3. Authenticity and Materials

²² *ibid*, 5. Authenticity in Dynamic and Static Sites

Material and Workmanship

Most heritage sites are maintained, repaired and rebuilt in accordance with traditions. Sometimes these skills have been forgotten and must be revived in order to preserve the site. In his text *Restaureringsideologierna och det hantverksbaserade underhållet* (1993), Ingemar Holmström points out the gap between theory and practice in the conservation field. Everything will be destroyed sooner or later, especially structures exposed to the sun, wind and rain. Gardens consists of two aspects, the plants and the structure. Since the plants are alive, a garden is constantly changing, gardening is sometimes defined as controlling that change. The only way of preserving an old garden is a continuing maintenance and rejuvenation of the plants according to their varying needs.²³ Also, wooden structures need constant maintenance that involves replacing damaged wood. According to Holmström, this is not sufficiently recognised in the international documents.²⁴ The traditional European standpoint favours authenticity in material, which is directly linked to the cultural and historical value. In China and especially Japan, on the other hand, it is the workmanship that enjoys the strongest protection.²⁵

The Ise Shrine, Japan

*...because most traditional architecture was built from wood, the structures went through regular, periodic cycles of renewal. The Ise Shrine, Japan's most sacred and well-known Shinto shrine, for example, was first rebuilt in AD 640 and has been rebuilt sixty-one times since then. Its authenticity is not an issue.*²⁶

The Jingu Shrine in Ise City consists of two major shrines; the inner shrine Naiku (dedicated to the Sun Goddess *Amaterasu Omikami*) and the outer shrine Geku (dedicated to the goddess of cereal crops *Toyouke Omikami*).²⁷ The shrines are situated 3,7 kilometres from each other in the Ise-Shima National Park. The Jingu Shrine is the most sacred of Shinto shrines in Japan. The shrines have been reconstructed every twentieth year since 692 AD. The shrines reproduce the first temple built by Empress Jito. The latest and sixty-first reconstruction was done in 1993. The reconstructions are to some extent a response to natural conditions such as climate, earthquakes and fires. By rebuilding the shrine it is

²³ Flinck M. and Thorberg Knutsson A. (2003), (1):60

²⁴ Holmström I (1993), p.21

²⁵ *ibid*, p. 7

²⁶ Peters H. (2003)

²⁷ Witcombe C. (1998)

possible to preserve the knowledge of how to construct the shrine throughout the generations. However, the re-creating of the shrine has also become, as the Japanese art historian Takashina Shûji describes it:

...part of the tradition embodied by the building itself: part of the 'monument' in the original meaning of the word as 'that which reminds'.²⁸

Shûji puts forward the Ise Shrine as an example that show how UNESCO's and other international organ's standard set of criteria for world heritage and authenticity is not always applicable outside the western world. Japan was not represented in *The Venice Charter* (1964) but hosted the conference leading up to *The Nara Document on Authenticity* (1994). Knut Einar Larsen describes how, it is considered important to maintain the buildings as manifestations of the permanence of religious ideas.²⁹ By reconstructing the shrine every twenty years the knowledge is preserved from generation to generation. The Ise Shrine is a *dynamic* site as identified in *The Declaration of San Antonio*(1996). It is actively used and the reconstruction is part of the tradition on the site. The rite associated with the tearing down and rebuilding of the shrines is called *shikinen sengû*.³⁰ The reconstruction takes about eight years and each stage of it is accompanied by a religious ceremony.³¹ There is an empty space adjoining each shrine that is reserved for the reconstruction (*kodenchi*) which is strewn with large white pebbles. On the *kodenchi* there is a small wooden structure that houses a post known as *shin-no-mibashira*. This post is regarded to be the holiest object at the Ise shrine and the reconstructed shrine will be erected over this post.

Use

Reconstructions are used in different ways depending on their aim. Sometimes it can be very difficult to reconstruct the original use because society has changed. Could you, for example, have bear baiting in a bear baiting arena? The site has to adapt to our time without destroying its integrity. Immaterial heritage can be kept alive in reconstructions of the material heritage. An example, where focus is placed on original use is Shakespeare's Globe in London.

²⁸ Milner T. and Morris-Suzuki T. (1998)

²⁹ Larsen K. E. (1994) p. 9-10

³⁰ Shikinen sengû is a religious practice and not architectural preservation. Even though many historic buildings in Japan are dismantled and then reassembled this is not considered as reconstruction but preservation. See Larsen K. E. (1994), p. 10

³¹ Japan Atlas

Shakespeare's Globe, UK

Only eight outdoor playhouses were built in England during the time of Shakespeare. For 200 years people have speculated what they might have looked like. Three playhouses were built on the south bank of the river Thames at Bankside; The Rose (1587), The Swan (1596) and The Globe (1599). The first Globe burned down in 1613 in the middle of a performance of Henry VIII. In 1614 it was rebuilt only to be torn down in 1644 by the puritans. The first documented attempt to reconstruct the Globe in England was presented in the 1890's by William Poel, a member of the Elizabethan Stage Society.³² Poel believed that the essential meaning of the plays lay in the way they had been originally performed on the physical stage of the Globe.³³ A replica of the Globe was built for the World's fair in Chicago, 1933-34. After that several replicas were built across the USA. The current reconstruction of Shakespeare's Globe in London was initiated by the American actor, director and producer Sam Wanamaker, who put 30 years of commitment into the reconstruction of the Globe.

The magic of the myth that surrounds the Globe then, is to recreate the experience of which we were cheated.³⁴

It is the first Globe, the one built in 1599, that is reconstructed, even though less is known about it than the second Globe. The first Globe was chosen because of its direct link to Shakespeare. Sam Wanamaker's goal was to make the new Globe as authentic as possible, the ambition was not to show what it *was* like but what it *might* have been like.³⁵ In 1989 a site very close to the original site was acquired for the reconstruction project. In the same year the archaeological remains of the Rose and the Globe were discovered, which renewed the interest in reconstructing the Globe.³⁶ A trial excavation was made, and the intention was to consolidate the remains of the Globe. However, only 5% of the foundation of the playhouse could be excavated and a consolidation proved to be difficult.³⁷ The excavation produced new information about the Globe which was used in the reconstruction. For example, it was concluded that the building had 20 sides and not 24 as was first believed. In addition to the archaeological material the reconstruction team had to rely on historic reference material and analysis of relevant contemporary buildings. Shakespeare's Globe

³²Blockley M. (1999) Archaeological reconstructions and the community in the UK, in ed. by Stone P. G. Stone and P. G. Planel, p. 20

³³ Day B. (1997), p.17-18

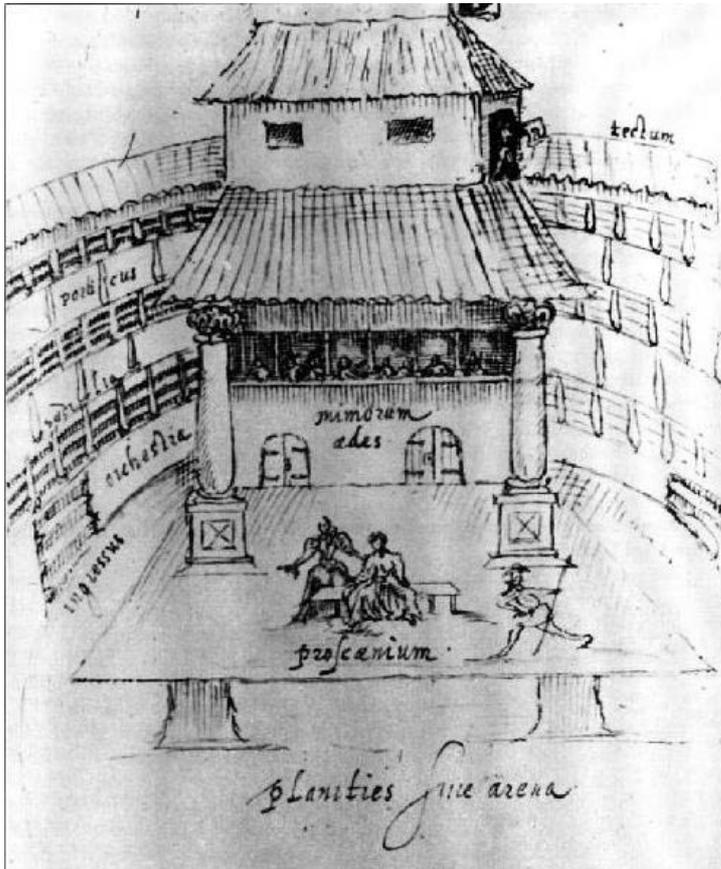
³⁴ *ibid*, p.23

³⁵ Schadla-Hall T. (1999) Shakespeare's Globe, in ed. by Stone P. G. Stone and P. G. Planel, p.122

³⁶ *ibid*, p.116

³⁷ Holman L. (08-04-00)

was opened for its first performance in 1997, and the intention is that the new Globe will continue to change if new information is discovered.



2. The stage is the most conjectural aspect of the new Globe. Almost no evidence survives that can tell us what it looked like. This drawing and others from the period have helped create hypotheses about its design.

Drawing of the Swan by Aernout van Buchell from a sketch by Johannes de Witt (1596).

The new Globe is used in a similar way as the old. It is a successful, purpose built performance space. It is also an instrument for discovering more about Shakespearian acting and what it might have been to experience a play under Shakespeare's direction.³⁸ The Globe theatre company does not claim to make authentic performances. However, every season there are 'original practices' where the production has adapted some of the original conditions, for example, all-male casting or traditional costume. The question is how authentic it can be considering that the audience is so different compared to then.

Like it or not, modern playgoers will almost certainly be literate, multinational, and inevitably, if the playwright is 'Shakespeare' steeled for an encounter with Great Art. An Elizabethan audience, on the other hand, was by and large non- (or pre) literate, mainly British and would have been surprised at our estimation of the playwright. Unaware that it

³⁸ Schadla-Hall T. (1999) 'Shakespeare's Globe', in ed. by Stone P. G. Stone and P. G. Planel, p.117

*was in the presence of Great Art, that audience was looking for what we would call mere entertainment.*³⁹

In order to be able to cater for modern needs some concessions, such as artificial lighting and a sprinkler system, have been added to the building. The theatre can take 1,600 people and the site has about 300,000 visitors each year. The activities are aimed both at locals and the international community. There is a close collaboration between Shakespeare's Globe and the academic world (The University of Reading). Those who are interested in the new Globe can easily access information on a number of web sites.⁴⁰ For school classes and others interested the Globe offers an educational programme, which includes workshops and courses. The Globe is also part of an international Globe-to-Globe collaboration, and there are Shakespeare Globe Centres in Canada, Germany, New Zealand and Japan. There are more than 20 replicas of the Globe across the world.⁴¹



3. Shakespeare's Globe is a popular tourist attraction. The adjacent museum tells the story of the Globe. This picture shows an exhibition of the reconstruction process.

³⁹ Hawkes T. (Autumn 1996) 'Harry Hunks, Super Star', in *Around the Globe Magazine*, in Oser Z. (17-05-04)

⁴⁰ Examples of web sites: <http://www.rdg.ac.uk/globe/>, <http://www.shakespeares-globe.org>, <http://www.wpi.edu/Academics/Depts/HUA/TT/Globe>

⁴¹ Oser Z. (17-05-04)

Site and Feeling

Heritage is seen by geographers as one of the defining differences between place and mere space, or placelessness.⁴² The site is intimately linked to feeling or spirit. Reconstructions can be made *in situ* or *off-site*. But, is it possible to fully recreate the character of a place? The Norwegian writer and phenomenologist Christian Norberg-Schulz describes in his book *Genius loci* (1980) the psychological implications of architecture. He wanted to develop a phenomenology of architecture based on the concrete, the existential.⁴³ He describes how place is something more than a location. A place has an identity, a spirit 'genius loci'. Norberg-Schultz further argues that a place is a qualitative, 'total' phenomenon, which cannot be reduced to its properties. Place consists of 'space' and 'character' which are interdependent. 'Space' is the three dimensional organisation of the elements and 'character' is the atmosphere. The 'character' change according to time, material and formal constitution.⁴⁴ Kevin Walsh, author of *The Representation of the Past* (1992) claims that heritage only offers an identity that is surface, that it creates spaces rather than places (character).⁴⁵ He says that 'heritagization' of space denies the idea of a historical process across time and space. In her book *Destintation Culture* (1998) Barbara Kirshenblatt-Gimblett writes about three different aspect of time in a reconstruction: the date at which the reconstruction is frozen, 'heritage time' which is the time during which the reconstruction has developed and found its form, and the time that the visitors bring with them to the site.⁴⁶

Cultural heritage can be divided into movable and immovable property. It is difficult to draw a strict line between the two, houses and gardens are often considered as immovable but are being moved. A relocation of a building or a garden require reconstruction. The connection between the building and its site is seen as a cornerstone in modern heritage management, manifested not least in *The Venice Charter* from 1964.⁴⁷

ARTICLE 7. A monument is inseparable from the history to which it bears witness and from the setting in which it occurs. The moving of all or part of a monument cannot be

⁴² Howard P. (2003), p.27

⁴³ Norberg-Schultz C. (1979), p.5

⁴⁴ *ibid*, p.11

⁴⁵ Walsh K. (1992), p.137

⁴⁶ Kirshenblatt-Gimblett B. (1998), p.198

⁴⁷ Ed. by Phelps A., Ashworth G. J. and Johansson B. O. H. (2002), p. 32

*allowed except where the safeguarding of that monument demands it or where it is justified by national or international interest of paramount importance.*⁴⁸

Today, priority is given to saving the building *in situ*, one of the reasons for this being that it is harder to understand how the building was used and how it appeared once it has been moved. The Conservator of Built Environment Sir Bernard M Fielden discourages relocation if it is not the only way of preserving the structure. He claims that they

*...lose their poetry and artistic value when taken away from their natural setting.*⁴⁹

Francis Bacon's Studio, Ireland

One, recent example of a very carefully planned relocation, where a lot of work has been put into preserving the integrity of the site is Francis Bacon's studio. Francis Bacon, celebrated as one of the most important artists of the 20th century, died in 1992. His sole heir John Edwards inherited most of his possessions and the studio at 7 Reece Mews in South Kensington, London. Francis Bacon had lived and worked at that address for the last thirty years of his life. John Edwards donated the studio to the Hugh Lane Gallery in Dublin, which is an art gallery that opened in 1933 and houses a collection of modern and contemporary art. Francis Bacon's studio was relocated from London to Dublin in 1998 and opened to the public in May 2001.⁵⁰ The relocation process was executed by ten archaeologists and conservators who over a period of three years dismantled and carefully documented the studio. Over 7,000 items together with the original door, walls, floors, ceiling, shelves and staircase were relocated and reconstructed at Hugh Lane Gallery.⁵¹

*This is exactly the mess that he left behind, project manager Dr Margarita Cappock said of the reconstructed studio.*⁵²

The relocation process has in itself become a vital part of the final exhibition. All of the items have been catalogued and have a database entry. The new exhibition space at the Hugh Lane Gallery was designed by the British architect David Chipperfield.⁵³ The studio will never have the same use again since it is so intimately linked to one person, Francis Bacon. Instead, the studio has become a part of a museum exhibition, and it is also used as

⁴⁸ *The Venice Charter* (1964), article 7

⁴⁹ Fielden B. M. (1982), p. 251

⁵⁰ The Ireland Funds (2003)

⁵¹ Hugh Lane Gallery

⁵² Williams L. (22-05-01)

⁵³ BBC News (30-08-01)

an information resource. The exhibition is aimed both at local residents and art lovers from all over the world. Focus is on Francis Bacon but a visit to the exhibition is also a journey into a creative process. The exhibition consist of the relocated studio, walls and everything, an introductory film, a small exhibition of objects from the studio, access to the data base and an exhibition of unfinished paintings. The integrity of the studio has been cleverly preserved. You are not allowed to enter into the studio and touch the objects but you can interact with them using the data base. When standing in the small glass cubicle at the entrance to the studio you get the feeling of looking inside only a moment after the artist has left. And, surprisingly, even though the studio has been relocated, deconstructed and reconstructed they have managed to keep some of its poetry.

Reconstruction

*Reconstruction is ideology, there is no doubt about it. We have a choice of ideology, but it should be a conscious choice, one that we can justify. ... To pretend not to follow an ideology is ideological as well, the more dangerous for not being openly expressed.*⁵⁴

To define words such as reconstruction, relocation, pastiche, restoration etc, can be hazardous since any definition involves an ideological positioning. The word reconstruction derives from the Latin word *restau'ro* which means recreate and renew. There are many terms that describe different aspects of reconstruction; realization, model, replica, reconstitution, simulation, simulacra, recreation, anastylosis and reinstatement. The archaeologist Bodil Petersson, lists different types of reconstructions; signs, markings in the ground, contours, buildings, buildings with museums, refurbished buildings, refurbished buildings and interpretations, lived-in buildings and historical theatres.⁵⁵ In addition there are reconstructions that are not full-scale or site specific; virtual reconstructions, films, models and texts. Moreover, the approach to reconstruction is different in different cultures. In dictionaries you find definitions similar to this, in *Longman*:

*Reconstruct = 1. to produce a complete description or copy of something that happened by collecting together pieces of information. ... 2. to build something again after it has been destroyed or damaged.*⁵⁶

⁵⁴ Schmidt M.(1999) 'The open air museum of Oerlinghausen', in Stone P.G. and Planel P.G., p.155

⁵⁵ Petersson B. (2003), p.353

⁵⁶ Longman – Dictionary of Contemporary English (1995), p.1183

Dr. Jukka Jokilehto, who is intimately involved in the debate concerning authenticity has made the following definition of reconstruction:

*Reconstruction means building anew. ...using modern and/or old material with the aim of rebuilding dismembered or destroyed elements, or parts of them. On heritage sites, reconstructions must be based on accurate archaeological and architectural documentation and evidence, never on conjecture...*⁵⁷

Restoration often involves reconstruction. Ove Hidemark, professor in architectural restoration, considers reconstruction to be one of three types of restoration, apart from rebuilding and preservation.⁵⁸ He describes reconstruction as a pedagogical, sometimes museological, practice. Moreover, Hidemark claims that the thought of an objective restoration as an absurd idea, claiming that, it will always reflect the person who is making it. Brandi explains the difference between an addition and a reconstruction as he sees it:

*Even reconstruction is evidence of human action and represents a historical moment, but it is not the same as an addition. An addition can complete a work or can function, particularly in architecture, differently than was originally intended. With an addition there is no imitation; there is, rather, a development or an insertion. A reconstruction on the other hand, seeks to reshape the work, intervening in the creative process in the manner that is similar to how the original creative process developed. It merges the old and the new so that they cannot be distinguished, abolishing or reducing to a minimum the time interval between the two creative moments. The difference is therefore striking.*⁵⁹

Peter G. Stone and Philippe G. Planel, archaeologists and authors of *The Constructed Past* (1999), do not like the term *reconstruction site* instead they prefer *created places*.⁶⁰ By using the latter term they want to make it clear that the places are constructions based on contemporary interpretations of the past. An *antiquarian* or *historical* reconstruction is based on research on the particular site. A *pictorial* restoration or reconstruction implies that you recreate something with a particular aesthetical period in mind. In a *pictorial* reconstruction you might end up creating something that is more real than reality to suit the popularised picture of the past. If possible you should try to recreate the original process as well as the appearance. *The Venice Charter* rules out reconstruction *a priori*, but accepts *anastylosis*, which

⁵⁷ Jokilehto J. (1998), p.5-6

⁵⁸ Hidemark O. (1991), p. 5

⁵⁹ Brandi C. (1996) *Theory of Restoration*, I, in ed. by Stanley N., p.235

⁶⁰ Ed. by Stone P. G. and Planel P. G. (1999), p.2

is the Greek term for restoration. The term describes the reassembling of original parts and is primarily used for stone buildings. It must be possible to identify any added support as being of an other time than the original structure. A reconstruction must always be based on the best of research and never on conjecture. If there is very little information about a site it is always questionable to make a reconstruction.

...(the Committee stressed that reconstruction is only acceptable if it is carried out on the basis of complete and detailed documentation on the original and to no extent on conjecture)⁶¹

Conservation or Reconstruction?

If you imagine history as a large archive, a reconstruction would be filed under the date it is done, but a reference to an earlier entry would be added. As archivists of our collective memory we have to be careful not to create disorder in the files by making the wrong decisions. Should we let that which is gone only be part of our memory or should we reconstruct it? *The Declaration of San Antonio* reflects the different attitudes to reconstruction in different cultures.

- 1. The degree to which documented missing elements are replaced as part of restoration treatments varies within the Americas in accordance to the cultural characteristics of each country. Some national policies indicate that what is lost can only be part of our memory and not of our heritage. Elsewhere, policies encourage the replacement of fully documented elements in facsimile form in order to re-establish the site's full significance.*

A balance must be struck between conservation and access, we must remember that sometimes the right decision is to leave a site as it is, every site needs its own expression and interpretation. The ruined state can also be of value and a reconstruction could destroy the site and the original remains still there. And, if we decide to change a site it involves a long term commitment and responsibility. Sir Bernard M Fielden believes that anastylosis or reconstructions are justified if:

...they enhance the message in the monument and make its spatial qualities more easily understood.⁶²

⁶¹ UNESCO (2002), §24(b) (i)

⁶² Fielden B. M.(1994), p. 253

In some cases a reconstruction can even act as a conservation method. An increase in visitor numbers means wear and tear of a tourist site. A reconstruction *off site* can be a solution to this problem. But the visitors need to accept the reconstruction for it to work. So should a reconstruction be created *in situ* or *off-site*? The danger in making a reconstruction *in situ* is that it can damage the surviving deposits. Naturally, it is highly questionable to destroy scientific data for the sake of a reconstruction. At the partial reconstruction of the Danish 16th century astronomer Tycho Brahe's renaissance garden on the island of Ven a thick layer of earth has been laid out on top of the original garden so that the reconstruction on top won't destroy the original remains.⁶³

Aims for Making a Reconstruction

In their book *The Constructed Past*, Peter G. Stoner and Philippe G. Planel have identified the three most common reasons or aims for making reconstructions.⁶⁴

① **Education**

② **Scientific research**

- ③ **Presentation**
- ⇒ Interpretation
 - ⇒ Tourism
 - ⇒ Local and cultural development

Depending on its aim the reconstruction might look very different. Stone and Planel claims that the reconstructions, or 'created sites' as they prefer to call it, that will reach the greatest success are those which find a balance between these aims.

Education and Scientific Research

Many reconstructions have a purely educational aim. Usually, they are targeting school children who take a day out from school to learn about what it was like to live a long time ago. Reconstructions can also help furthering the skills in different crafts. Moreover, a reconstruction process can also be aimed at scientific research – the site becomes an experimental laboratory. These sites usually develop into places where successful links are created between researchers and the public.

⁶³ Lundquist K. (03-05-04)

⁶⁴ Ed. by Stone P. G. and Planel P. G. (1999), p. 4-5

In her book, *Föreställningar om det förflutna*, the archaeologist Bodil Petterson describes how reconstructions are shaped by two different scientific ideals; the natural sciences, that wants to reach a deeper understanding of historical technology, and the humanistic sciences which is focused on investigating how people lived their lives.⁶⁵ The humanistic approach is aimed at understanding the circumstances under which people used to live and what made them act in certain ways. However, it is primarily the technological approach that has been accepted by the scientific community. Bodil Petterson questions the strict technological approach and says that:

*Reconstructions should not be only technology or only emotions. It must be a combination of both.*⁶⁶

Interpretation

When planning the interpretation of a site it is important to consider why you have chosen the site, what you know and what you want to tell, to whom and in what way. Interpretation is a pedagogical tool and every reconstruction needs interpretation. When planning for a reconstruction time and money must be dedicated to interpretation. It is easy to focus too much attention on the physical structure and forget about the other aspects of the process.

*...the visitor should not leave sites of national historic importance with the impression that he or she has just visited blacksmithing or candle-making or bread-baking national historic sites.*⁶⁷

A full scale reconstruction is one of the most powerful interpretive techniques we have. It can be experienced in a very active way, by using all senses, smell, sound, touch, and maybe even overcome 'the boundaries of language'.⁶⁸ The meaning of a site can be released by 'bodily use' rather than passive observation. Accordingly, it might be easier to engage the visitors in a full scale reconstruction than in a traditional museum display. Nevertheless, we must not think that a heritage site is easier to decode, it needs interpretation. Interpretation can be done in many different ways; guided tours, labels, actors, sounds, workshops, re-enactments, etc. The interpretation must be based on up-to-date information and data, and the education aimed at school children should be in line with the curriculum. The site

⁶⁵ Petterson B. (2003), p.234-235

⁶⁶ Petterson B. (2003), translated from Swedish, p.242

⁶⁷ Bennet G. (1992), p. 25

⁶⁸ Blockley M. (1999) 'Archaeological reconstructions and the community in the UK', in ed. by Stone P. G. Stone and P. G. Planel, p. 16

needs personnel who is qualified to make interpretations and who can help the visitor to contribute with their own interpretations. When working with reconstructions, the quality of the interpretation is everything.⁶⁹

*As teachers, we believe that the potential for such a 'multiplicity of pasts' provides us with a tremendous educational tool which, if used well, forces students to confront evidence (which may well be conflicting) in a systematic and rigorous way...We also accept that if carried out sloppily – or, worse still, with intentional bias – such data can be extremely dangerous as it can be used to support racist or other misinterpretations of the past...*⁷⁰

A reconstruction is an image of the past, which is inescapably subjective. In a full-scale reconstruction, the message will be received by the audience in a less guided way than if they were offered a text panel. If the interpretation is done in a professional way the reconstruction opens up for a discussion on the nature of evidence and how we interpret the past. If the subjectivity involved is discussed and analysed it can help empower people by making them question what they see.⁷¹ Learning is an active process and is facilitated if the visitors become active producers rather than spectators. This implies that the professionals invite the visitor to look behind the screens and are thereby making themselves vulnerable to criticism. Which, of course takes a lot of courage. What people think about reconstructions and what can be learned from them is still an unexplored field of study.

It is always a dilemma how and when to tell people that it is a reconstruction that they are looking at. It is tempting not to tell straight away and thereby keeping the illusion of authenticity, for a little while at least. Without exception you must tell though, but how? If the reconstruction looks durable and massive it is likely that it is considered as more 'real' by the visitor. Because of this many prefer more temporary reconstructions which easily can be changed and do not give such a definite impression. In their description of the exhibitions at the Archaeological museum in Stavanger, Norway, Inga Lundström and Gundula Adolfsson discuss their attitudes towards using reconstructions.⁷² They believe that you should work with suggestions or indications rather than a 'fixed' image so that the visitor remains open to new ideas and remains aware of that the reconstruction is an interpretation and not the 'truth'. It also makes the interpretation process more transparent.

⁶⁹ Walsh K. (1992), p.139

⁷⁰ Ed. by Stone P.G. and Planel P.G. (1999), p.1

⁷¹ Sommer U. (1999) 'Slavonic Archaeology' in ed. by Stone P.G. and Planel P.G., p166-7

⁷² Lundström I. and Adolfsson G. (1993), p.22

Living History - First Person Interpretation

First person interpretation has become increasingly familiar both to visitors and professionals. In first person interpretations people adopt the character of a person from another time. It requires both knowledge and performance skills. Andrew Robertshaw, Head of Education at the National Army Museum in London maintains that:

*A living history project is only as good as the evidence used to produce it.*⁷³

Reconstructions are used as backdrops to create virtual worlds where it is possible to walk among the living dead, i.e. actors. But can we ever understand the people of the past? In their text *The Parc Pyrénéen del'art préhistorique*, Clottes and Chippendale argue that reconstructions never can be authentic because the people who experience them are not authentic. The only way that we can relate to the past is through elements of our own experience.⁷⁴ They are sceptical about what can be achieved by letting visitors pretend that they are living in the past and suggests that it is better to admit that people always will understand the reconstruction from the time they are living in.

Reconstructions have become part of popular culture. The new reality drama produced by Swedish TV *Riket* or in English *The Realm* is based on reconstructions of historical events set in a mix of real and reconstructed environments. It will be filmed at a castle in Poland. 5500 people applied to be part of the series and 15 will be selected from these. The production of *The Realm* will take place during May-July and is to be broadcast Autumn 2004.

The realm – a strategic power game

*Have you ever dreamt of travelling backwards in time – to experience the past? What so far has been impossible can now be real. A dream can come true. In a magnificent project Swedish Television recreates the history of the Swedish people. We are now looking for you who dare to challenge yourself and have the courage to meet challenges from the past. Are you prepared to make the journey of your life? It could be you who this summer will get the opportunity to live under conditions far from your daily life.*⁷⁵

⁷³ Robertshaw A. (1997)

⁷⁴ Clottes J. and Chippendale C. (1999) 'The Parc Pyrénéen del'art préhistorique', in ed. by Stone P.G. and Planel P.G., p.204

⁷⁵ <http://svt.se/svt/jsp/Crosslink.jsp?d=3762&a=164156> (20-02-04) translated from Swedish

Tourism, Local and Cultural Development

Reconstructions are frequently used for political and economical purposes. Apart from helping to reinvigorate the local economy they can strengthen local identity and political prestige. Some reconstructions are blatantly used to legitimise the state view. Feelings of nationalism and romanticism are often important aspects of this process. You have to be aware of this or the interest of both the public and professionals might get exploited.⁷⁶ To counteract such a development the professionals have to be honest and open about how the past is recreated, that it is recreated ideologically as well as socio-politically.

Many areas that no longer can sustain themselves have discovered that heritage is an important resource in regional development. Industries are replaced by heritage. Museums and heritage sites have become part of a heritage industry, which privileges experiences, immediacy and adventure.⁷⁷ The experience that people are most likely to ask for is a concentrated and modified version of reality or history. Reconstructions are used as a means to create these experiences. So, is the heritage industry something that every true professional must fear or can it be of benefit to the sector? Whatever our reservations towards the heritage industry might be we must not fail to recognise that it plays a vital role in today's society and the survival of our museums and heritage sites. Instead of seeing it as a threat we have to ask how it can benefit the use and preservation of our cultural heritage.

It will surely be thought-provoking to people in the distant future to realise how, in our time, we have spent a lot of time creating places in which we could be together in large numbers in another time.⁷⁸

People can spend their spare time knitting, playing football, drinking coffee or looking at TV. Museums and heritage sites have to compete for people's attention, and most of them need more visitors to survive. Most people working with heritage want to avoid what has been labelled as 'Disneyfication', which has come to stand for a rationalized and sanitized culture focused on the fantastic spectacle instead of education. Heritage sites can easily become schizophrenic in the attempt to be both attractive to visitors and authentic.⁷⁹ It takes integrity, careful planning and clearly defined goals to balance the two.

⁷⁶ Okamura K. and Condon R. (1999) 'Reconstruction sites and education in Japan: a case study from the Kansai region' in Stone P. G. and Philippe P. G., p.73

⁷⁷ Kirchenblatt-Gimblett B. (1998), p.7

⁷⁸ Sorensen C. (1989) 'Theme Parks and 'Time Machines' in ed. Vergo P., p.73

⁷⁹ Blockley M. (1999) 'Archaeological reconstructions and the community in the UK', in ed. by Stone P. G. and Planel P. G., p.19

Empowerment and participation

*The authenticity of heritage sites lies intrinsically in their physical fabric, and extrinsically on the values assigned to them by those communities who have a stake in them.*⁸⁰

Heritage sites and museums work with both material and immaterial heritage. For a long time focus has been placed on the material heritage and the power of the object. This has slowly changed and Elaine Heumann-Gurian emphasizes that it is the stories told and people's participation that makes a museum important, not necessarily the objects. Objects give us some information through their fabric, however, they are more useful as springboards for questions.⁸¹

*The foundational definition of museum will, in the long run, I believe, arise not from objects, but from "place" and "storytelling in tangible sensory form", where citizenry can congregate in a spirit of cross-generational inclusivity and inquiry into the memory of our past, a forum for our present, and aspirations for our future.*⁸²

If we agree that museums and heritage sites should be more about people, their memories and aspirations than things, then it is necessary to develop new ways of working. Ecomuseums were introduced in France in the 1960's. It started as an attempt to interpret the whole landscape. Community involvement was considered as vital and one of the aims was to empower the community and give them a voice and help them feel pride. It is important that the reconstruction is supported by the local community. Everyone benefit if they are linked to the project from start. Volunteers can work under the umbrella of a permanent organisation, for example, a 'Friends of...' organisation. These organisations can work with the reconstruction process as well as the finished product.

*On a recent visit to the USA, to the World Archaeological Congress, the interest in local heritage and intangible heritage dominated many discussions. One of the popular words was 'stewardship'- encouraging local people (and developers) to operate sensitively towards the historical environment because they wished to, not merely because they had to.*⁸³

⁸⁰ ICOMOS National Committees of the Americas (1996) 7. Authenticity and Economy

⁸¹ Kavanagh G. (1990), p.63

⁸² Heumann-Gurian E. (1999), p. 181

⁸³ Shackley M. (2003), p.375

Case studies

The case studies, Nydala and Gunnebo, are analysed from three different angles: authenticity, aims and attitudes. The criteria of authenticity that I will look closer at are: material, workmanship, use, site, and feeling. I have done eight interviews with people working at Nydala and Gunnebo to find out more about the projects and their attitudes towards reconstruction.

Gunnebo House and Gardens

Gunnebo is an old estate that can be traced back to medieval times. In 1778 John Hall, a rich merchant from Göteborg, bought the estate on which he wanted to build a summer villa where he and his family could spend the summers. John Hall commissioned the city architect Carl Wilhelm Carlberg to design all of the new buildings, the park and the gardens. At Gunnebo Carlberg created one of the finest examples of neo-classical architecture in northern Europe. In the summer of 1796, the inauguration dinner was held in the main building. Unfortunately, the son John Hall Jr. lost the fortune inherited from his father and Gunnebo went through 25 years of decay. The estate was sold, and the new owner restored the estate. Every owner since have appreciated Carlberg's design and only a few changes have been done in the gardens and the main building. Sadly, both the orangery and the freestanding wings burned down in the beginning of the 19th century. Most of the original architectural drawings have survived until today which is quite unique. Since 1949 Gunnebo is owned by the municipality of Mölndal. In the 1950's large restoration works based on Carlberg's drawings were carried out in the main building and park.

The project – *Gunnebo: Reviving the 18th century*

Part I

Initiated in 1995, *Gunnebo: reviving the 18th century*, is a project aimed at revitalising the site. The project was financed by the EU, the Swedish state, the municipality of Mölndal and sponsors. During the years that followed the main building and the cow house were restored and the formal garden, the kitchen garden, the servants' building, and the hothouse were reconstructed. The main objectives for the project were:

*...to raise public awareness and interest while simultaneously offering recreation and amusement; to motivate the municipal owner to run the site in a fashion proper to its cultural values; and to raise funds for the continued maintenance and conservation of the site, without compromising too much with its perceived authenticity.*⁸⁴

Gunnebo: reviving the 18th century is a new chapter in the development of Gunnebo which definitely has resource to the past. To reconstruct the 18th century at Gunnebo was decided already in the 1950's and have always seemed to be the most obvious choice since the period is so well documented and characteristic for Gunnebo. The aim of the project is to develop Gunnebo without compromising to much of 'its perceived authenticity'. What the perceived authenticity consist of is, unfortunately not specified. To make up a list of the values that should be preserved may facilitate the process. It is difficult to develop a site without, at the same time damaging its integrity. In connection to the project the number of both local visitors and tourists increased dramatically. As a confirmation of the success of the project Gunnebo received the Europa Nostra Award 2002.

The Servant's Building

The servant's building was believed to have been situated east of the main building. Surprisingly, an archaeological dig revealed that the servant's building was never built. The archaeologists only found the remains of a foundation of an old farm house that most probably had been built before John Hall bought the estate. Naturally, this was a dilemma for the reconstruction team whether, or how, to proceed with the reconstruction. Was it possible to use Carlberg's drawings and reconstruct a house that had never existed? It was decided that an 'imaginary reconstruction' was to be made, and that it would be based on general knowledge about the period in combination with very site-specific knowledge, for example plans, drawings and using the manor house as a source of reference. Furthermore,

⁸⁴ Ernstsson I. and Johansson B. O. H. (2002) *Developing an Historic Monument: Reinventing the Villa Rustica of Gunnebo*, in Ashworth G. J., Johansson B. O. H. and Phelps A., p. 103-104

the building had to be modernised in an imagined restoration process so that they could house the coffee house and restaurant as planned. The solution was *certainly unorthodox*.⁸⁵ So far no sign telling the public that the servant's building is a reconstruction has been put up, even though everyone in the project agrees that people need to be informed in some way.



4. *The old kitchen garden, servant's building and hothouse were reconstructed in the first part of the project*

The Kitchen Garden and The Formal Park

The formal park was laid out 1786-96. An orangery, a hothouse and a hermitage were located in the park. The garden fell into decay soon after John Hall Jr. lost his fortune. A plan to reconstruct the garden was laid out already in the 1950's by the landscape architect Walter Bauer. This plan was further developed in 1994 by another landscape architect, Kolbjörn Waern. The plan emphasised the importance of reconstructing the structures that spatially divide the garden and also the movable features in the garden such as flower pots and benches. The old kitchen garden was also reconstructed. It had been used until the 1940's when the municipality took over Gunnebo. Site specific knowledge about the gardens comes from architectural drawings, maps, aquarelles, sketches, photographs, inventories and archaeological digs. A maintenance plan was laid out by the former head gardener Marika Irvine.⁸⁶ The project manager Inger Ernstsson prefers to call the hothouse a *free renewal*, she does not think it can be referred to as a reconstruction since so little was known about it.⁸⁷

⁸⁵ Ernstsson I. and Johansson B. O. H. (2002) 'Developing an Historic Monument: Reinventing the Villa Rustica of Gunnebo', in Phelps A., Ashworth G. J., Johansson B. O. H. and Phelps A., p. 113

⁸⁶ Ernstsson I. (2003), p.62-65

⁸⁷ Interview, Inger Ernstsson (01-04-04)



5. Gardeners at work in the old kitchen garden.

Part II

The second part of *Gunnebo: reviving the 18th century* started in September 2003. The plan is to reconstruct the two freestanding wings and the new kitchen garden. In addition to this, the kitchen in the servant's building will be extended and more parking space closer to the buildings will be created. The aim of the project is to develop the existing activities, focusing on the restaurant, conferences and the new kitchen garden. Today's facilities are not sufficient, considering the increasing popularity of the site.⁸⁸ The intention is that the reconstruction will help improve the economy of Gunnebo House and Gardens.

The Freestanding Wings

It can never be Carlberg's wings, it can never be the same place as where the horses of king Gustav III once stood. The reconstruction is like a twin, it might look the same but does not know all the secrets.⁸⁹

Carlberg created two freestanding wings to the east of the main building, they were erected by 1787. They contained stables, rooms for the gardener and the architect, kitchen, laundry room, outside lavatory and cellars. Both wings burned down in 1833, probably due to a faulty chimney pipe. Some remains of the foundations still exist and the reconstructed wings will stand directly on top of these. So the wings are definitely reconstructed *in situ*. The exterior will be more or less the same as in the original drawings, however the interior

⁸⁸ Nyvall L. (03-10-01) 'Vill bygga nya flyglar', *Mölnåls Posten*

⁸⁹ Interview, Gunilla Svensson (09-03-04)

will be adapted to the needs of today. The wings will be used for concerts, lectures, dinners and exhibitions. The curator Monica Perman says that the focus of the exhibitions probably will be traditional crafts and show what the past can give us today.⁹⁰ The construction work started during the spring of 2004. If everything goes according to plan the wings will be finished in May-June 2005.



6. A photomontage, which gives you an idea of what the reconstructed freestanding wings will look like.

The New Kitchen Garden

The main sources of information for the reconstruction of the new kitchen garden are: maps, Carlberg's plans, drawings made by John Hall (the son) and J A Beijer, and tradition. Head gardener Joakim Seiler describes how the structure of the kitchen garden is based on Carlberg's plans but it would have been the gardener who filled it with content. More is known about the formal park than the kitchen garden. Beijer's drawing shows the garden is useful when trying to find out which plant material to use. Joakim Seiler sees the reconstruction project as an interesting process where the finished garden is not a goal in itself.

*...a garden is never a product, it is a process. It is a living material that changes over time ... a process, which is very valuable... for it to be finished, is not a goal to us, because as soon as it is finished it is not as interesting...we have money for this year and the next to build this garden so we will do that, but it's content will be developed over a longer period of time.*⁹¹

⁹⁰ Interview, Monica Perman (25-03-04)

⁹¹ Interview, Joakim Seiler (25-03-04)

Authenticity

The reconstructions of houses and gardens at Gunnebo are based on academic research, drawings, written descriptions, inventories, garden manuals, archaeological evidence and the original architectural drawings. The manor house is still standing and have been used as a resource for patterns, techniques, colours, etc. The project manager, Stefan Karlberg says that he would be sceptical about reconstructing if they did not have access to the original architectural drawings.⁹² But he also believes that the new can be as good as the old if it is done with the same quality.

*The patina is an emotional difference. That is the difference between the reconstruction and the original - the feeling.*⁹³

Joakim Seiler, the head gardener, stresses that everything they do are interpretations.

*This is 18th century! No, it is not. It is an interpretation of the 18th century from the late 1990's. ...It is also important, when you confront the audience, that you are not deluding them, it only becomes some sort of backdrop if you keep saying that this is 18th century. You can make it more complicated than that. It might be quite refreshing!*⁹⁴

Material and Workmanship

One of the main aims with the project has been to use traditional tools and methods. Stefan Karlberg maintains that the work must be of high quality and thereby it becomes credible.⁹⁵ He describes both in his graduating thesis *To learn vocational doctrines* (1997) and in the interview how he finds it difficult to see a value solely in the authentic material.⁹⁶ He argues that there is not such a big difference between what is done today and two hundred years ago, it is the same pine tree, the same stone. He strongly believes that the workmanship must be given a higher status within the heritage sector. Its real importance is not reflected in the doctrines. The heritage sector needs qualified craftsmen to be able to preserve and develop the heritage. In his graduating thesis Stefan Karlberg refers to the American theorist Kimerly Dovey who describes authenticity as a process, built up by the interaction between man and his environment. Karlberg concludes that authenticity is not

⁹² Interview, Stefan Karlberg (09-03-04)

⁹³ ibid

⁹⁴ Interview, Joakim Seiler, 25-03-04

⁹⁵ Interview, Stefan Karlberg, 09-03-04

⁹⁶ Karlberg S. (1997), p. 15 and Interview, Stefan Karlberg, 09-03-04

found in the objects themselves but in our relationship to them.⁹⁷ Head gardener Joakim Seiler also emphasizes the importance of workmanship.

*I believe that the closest that you can get to history, within gardening, is in the workmanship, it is there, with our hands, where we can look for the past.*⁹⁸

Not much of the plant material has survived, one exception is the 200 year old lime trees in the southern part of the formal park. Probably it would also be possible to find relict plants in the area. It has proved to be more difficult to find the correct plant material for the reconstruction of the kitchen garden than the formal park.⁹⁹ Of the architectural structures it is only the main house that is still standing. In the house there is some original furniture that we know was used by the family Hall when they lived at Gunnebo.

Use

The hothouse and the gardens are used in a way closely related to that of the 18th century. Other parts have no relation to the original use at all, for example the hen house is a dining room and the stables will be used as a conference room. This summer the former site of the orangery will be used for a performance space for Molière's *Tartuffe*. Gunnebo is a popular tourist attraction and will probably never be used as a summer villa again. Gunnebo has more visitors than ever before which of course affect the site, its use and feeling. The reconstructions have been adapted to modern use, there is heating, toilets, electrical light and installations to prevent fire.

Site and Feeling

The surrounding landscape, cultivated since medieval times, was recently listed and is now protected by law. One intention with the project is to make it possible for visitors to experience the site as it might have been like 200 years ago, to create a complete environment. The reconstructions at Gunnebo will put the main house back into its spatial context. The Conservator of built environment Gunilla Svensson describes the special feeling at Gunnebo.

Gunnebo has something unique, silence, peace, no cars. It is a special experience to come to Gunnebo...you must take care of the potential of the site. Strict rules are good and can give a

⁹⁷ Karlberg S. (1997), p. 14

⁹⁸ Interview, Joakim Seiler, 25-03-04

⁹⁹ Ernstsson I. (2003), p.75

*pleasure in work...it is supposed to be the foremost 18th century environment and then you need to stick to the rules...many people come to Gunnebo for peace and quiet and here you can experience real 18th century darkness, which gives you an understanding of the beliefs of the 18th century, the mystical, the fairies...*¹⁰⁰

Aims

Education and Scientific Research



7. Students from Dacapo in Mariestad, Sweden are involved in the reconstruction project. The picture shows one of the freestanding wings under construction.

One of the aims with *Gunnebo: Reviving the 18th century* is to educate craftsmen in traditional skills and to create an interest in high quality workmanship. The reconstructions are mainly executed by unemployed craftsmen who are given vocational training. The craftsmen use traditional techniques and materials of the 18th century. Project manager Stefan Carlberg hopes that Gunnebo might become a national resource for reconstructions and traditional workmanship.¹⁰¹ School children visit Gunnebo on a regular basis.

*Preserving and enhancing the historical milieu was the prime consideration to be achieved, passing on knowledge of traditional crafts through education to a new generation of craftsmen and women.*¹⁰²

¹⁰⁰ Interview, Gunilla Svensson (09-03-04)

¹⁰¹ Interview, Stefan Karlberg (09-03-04)

¹⁰² *The Servants Quarters at Gunnebo*, Information leaflet

Interpretation

*Because of the complex and indissoluble relationship between architectonic structure, objects, decoration and inhabitation function, and because of its capacity to transform the personal dimension of the domestic space into an emblem of an entire epoch or an entire civilization the house museum requires special museological consideration.*¹⁰³

There is a myriad of narrative possibilities in a historic house: great persons, architectural style, contemporary lives etc. The visitor often believes that you can read an old house like a new house. Therefore, the interpreter must describe the differences between now and then. Today there are guided tours of the gardens and the manor house. The guides are sometimes dressed in clothes that were made in the 1990's as part of the project, *Gunnebo: reviving the 18th century*. The clothes are inspired by clothes from the 18th century. But the guides almost never act as historical characters. Curator Monica Perman describes how the visitors can have very different expectations when arriving at Gunnebo and it is the challenge for the guide to cater for all of these different needs. She also emphasises the importance of interpretation of the reconstructions.

*That you tell, that is what gives it value. That you show how you make it.*¹⁰⁴

Tourism, Local and Cultural Development

*Gunnebo has a strong political support. ...it is their gem. They probably want Gunnebo to be profitable, self-supporting, but then you need better premises, it is a prerequisite.*¹⁰⁵

Gunnebo is used and owned by the people living in the municipality of Mölndal. It also attracts tourists to the area and is a source of pride for the local politicians. Over the years there have been some objections to the development at Gunnebo, chiefly that it is too expensive. Gunnebo House and Gardens will probably have bear its own costs in the near future. The immediate implications of this is that there is a cut back on personnel. 'Gunnebo vänner' is an organisation for local people interested in Gunnebo and primarily focused on the time after the 18th century. Over the summer 2004 they have built their own reconstruction of a gate keepers lodge which was torn down in the 1950's.

¹⁰³ Pavoni R. (2002), p.3

¹⁰⁴ Interview, Monica Perman (25-03-04)

¹⁰⁵ Interview, Stefan Karlberg (09-03-04)

Nydala Monastery

The Cistercian order was the big revivalist movement of the 12th century and dominated the Swedish church of the time.¹⁰⁶ The first Cistercian monasteries in Sweden, Nydala and Alvastra, were founded in 1143. The Cistercian order was the first fully developed monastic system, a strict organisation that included a large number of monasteries. The main monastery Cîteaux in France and the order itself was established in 1098. The monks were responsible for the religious duties while laymen took care of the practical work along with hired farmers. The monastery at Nydala was very important for the region and it soon became very wealthy after numerous donations. It was involved in farming, stock raising, fishing, mining, building and trade. During the reformation in the 16th century the Nydala monastery was destroyed. The church, however, was restored in 1688 and is still in use.

The Project – *Nydala klosterträdgård*

The idea of reconstructing the medieval garden was raised in 2001-2002. The initiative came from the landscape architect Hanne Romanus working at Värnamo municipality and the Nydala Byalag which is a local village organisation. The decision was taken not to proceed without an archaeological excavation of the site. A preliminary report was finished in the summer of 2003. It was sent to the municipality and during the autumn the same year it was accepted by the board. The municipality is responsible for planning and financing first part of the project. Money has been set aside for a preliminary archaeological dig and a web site. The first dig will take place in June 2004, and hopefully some small projects will get started, which can create different activities in Nydala in 2005.¹⁰⁷ When the final archaeological dig has been evaluated in the beginning of 2006 a decision will be taken on whether or not to make a reconstruction. Alternatives to making a full-scale reconstruction have been suggested; modern interpretations, virtual models or an *off site* reconstruction. The long-term goal with the garden is to inspire interest in our cultural heritage and create discussions about how to save it for the future.¹⁰⁸ Hopefully, the garden will set a good example that can inspire other projects. The process itself is as important as a finished garden. Furthermore, it can become a resource of information about medieval gardens. Another important aspect of the project is the revitalisation of an area to make it more attractive both to tourist and to the people living there.

¹⁰⁶ Hellström J. A. (1998) '1100-talets stora väckelse', in ed. by Aldén L., p.9

¹⁰⁷ Romanus H. (2003:1), p. 2

¹⁰⁸ Romanus H. (2003:2)

The project is planned in close collaboration with local residents and is aimed at both locals, visitors from the region and tourists from far away. The project group consists of representatives from the regional authorities, the regional museum, Nydala hembygdsförening, Nydala byalag (local organisations) and the Swedish church. The Nydala project is linked to Agenda Kulturarv which is a national project initiated by the National Heritage Board.

Authenticity

At this point not much is known about the gardens at this specific site. Probably it will only be possible to make qualified guesses of what the gardens might have looked like and how they were used and maintained. Further information can be obtained through academic research, archaeological digs, written records, other monasteries, pollen and macro analysis. The project coordinator Hanne Romanus points out that you must be careful when widening your information sources, are they really applicable to this particular site? She also describes how there are several levels of authenticity.

Authenticity is very difficult, you have to decide on what level you want to work and realise that it is not possible to be completely authentic, there are certain aspects that are very, very difficult to recreate even if you try.¹⁰⁹

Tomas Areslätt, archaeologist and member of the project group says that he regards the original as a historical document. A reconstruction can tell about the time when it was made but it will never be as important as the original.

...a building or an archaeological object, they are there, exactly as a written document in an archive, which has a value in itself. Reconstruction is something else.¹¹⁰

Material and Workmanship

At the seminar “Från tro till vetande” at Nydala, Ann-Marie Hansson, an archaeobotanist from the Archaeological Research Laboratory in Stockholm explained how plant remains collected from archaeological sites can be analysed through macro analysis.¹¹¹ Other methods that can be considered when trying to establish what plants to use are: pollen analysis, written records and relict plants (still growing on or close to the site). If any plant

¹⁰⁹ Interview, Hanne Romanus (22-04-04)

¹¹⁰ Interview, Tomas Areslätt (22-04-04)

¹¹¹ Seminar at Nydala, *Från tro till vetande* (03-05-04)

material is found in the medieval layers and if it can be identified the same or similar plants can be used in the reconstruction. It is possible that some of the structure of the gardens also is discovered in the archaeological dig. In that case it might be possible to identify which material to use for the walkways, fences, etc in the garden. The techniques that will be used depend on the character of the reconstruction and the economical situation.

Use

Little is known about how the medieval monastery garden was used and maintained. It would, for example, be interesting to know how many people the gardens at Nydala were supposed to feed and cure. You must also consider how the produce could be used today. Since the site is so closely linked to the church there are some restrictions on what you can do. When visiting Nydala today it is possible to get a guided tour, a leaflet with information or read about the monastery on an information signs. At the site, or close by, there are a variety of concerts, musical performances and a Christmas fair. In late summer a play about the life of the monks is set up and most of the villagers take part. The different activities will probably be developed over the years to come.



8. The church, on the right was restored in the 17th century. The kitchen garden will probably be reconstructed in the open space in front of the church.

Site and Feeling

The archaeological excavation will hopefully reveal where the gardens were located and if a garden can be reconstructed on top of the original site or if it would damage the remains. In a medieval garden you were invited to use all of your senses, listening to the sounds of water and birds, touching the plants, scenting the herbs and flowers and also spiritually

absorbing the signs of an invisible world beyond a material one.¹¹² Gardens today do not normally invite visitors to use all of their senses, the approach that dominates a visit today is the visual. It will be a challenge to make the garden at Nydala accessible on all levels.

Aims

Education and Scientific Research

To me the pedagogical purpose is the most important. Reconstructions are the best way of showing how things worked.¹¹³

Garden archaeology is a new field in Sweden and one aim with the project is to play an active role in its development. The Nydala project is rather unique; since it is the first time an archaeological excavation of a medieval monastery garden is conducted in Sweden. Professionals and others interested will be able to meet for discussions at seminars and the public will be invited to guided tours of the archaeological excavations.



9. A reconstruction of the monastery showing what it might have looked like in medieval times. The model is exhibited inside the church.

Interpretation

The project aims at discussing new ways of presenting cultural heritage and archaeology to the public. One of the main tools for information will be the web page launched in May 2004.¹¹⁴ Guided tours of the site are already available and will develop over time. Hanne Romanus emphasises that you have to be honest about what you have created and that you

¹¹² Landsberg S. (1995), p.361

¹¹³ Interview, Ann-Marie Nordman, (14-05-04)

¹¹⁴ www.nydalaklostertradgard.se

should not be afraid of showing conflicting interpretations. She believes that the complex is more interesting.¹¹⁵

*You have to realise that you never can reconstruct all the way. But a reconstruction can help people to understand at least a little bit of what it is all about, by using more senses than you do when reading a book.*¹¹⁶

Tourism, Local and Cultural Development

*It is an area of depopulation...and it needs some support to stem the tide. To give people identity, a pride in living here, it really is a very nice place.*¹¹⁷

Nydala is a small community with a little more than 200 inhabitants.¹¹⁸ Many of them have lived there all their life. Lately, people have started to move away from Nydala and something has to be done in order to make people stay. An important aspect of the project is to create positive effects on social life in Nydala. If Nydala becomes a popular tourist site it might increase its attraction and create jobs for people living there. The Nydala project will serve as an umbrella organisation for smaller projects, give support and come up with new ideas. By having local people involved in the project from start the project group believes it will be easier to succeed with the project.

¹¹⁵ Interview, Hanne Romanus (22-04-04)

¹¹⁶ *ibid*

¹¹⁷ Interview, Tomas Areslätt (22-04-04)

¹¹⁸ Romanus H. (2003), p. 4

Analysis

A reconstruction is a process in which you construct something anew with close attention paid to recreating the original, creative process in workmanship and material. It must be based on research of high quality and a critical approach to the sources. A reconstruction needs interpretation. The visitors should be encouraged to take an active part in the interpretation of the site. The limitations of reconstructions can be used to discuss the nature of evidence and how we use the past to confirm the present.

To show that you are not absolutely sure about the past many reconstructions are described as a 'best guess' or a 'planted hypothesis'. The more you know about the history of the site, the easier it is to make a reconstruction more 'real' or 'true'. The most commonly used sources of information in a reconstruction process are:

- Interpretation of archaeological evidence
- Archive material
- Tradition

The sources of knowledge that you use can be site specific or general. In every process you must critically analyse which sources that can be applied in each case. Authenticity is created by the combination of certain criteria: material, workmanship, use, site, feeling, etc. In the reconstruction process you can aim for these criteria, however, a reconstruction can never be the same as the original. Depending on the aim of the reconstruction certain criteria become more important. The original material is often put forward as the most important criteria for authenticity. In order to preserve the structure, however, it might be prove impossible to keep the original material. Time, weather and wind destroy the material and repairs become inevitable. To make these repairs the workmanship needs to be kept alive.

...*heritage is a process rather than a product.*¹¹⁹

Can a reconstruction ever be finished? A reconstruction should be considered as an ongoing process, and ideally, it should be modified when new knowledge is gained. The problem with full-scale reconstructions is that they in their very nature show a static view of the past. One way of avoiding that according to P. G. Stone and P. G. Planel, is to make sure that the site is changing and presenting evolving images.¹²⁰ It might, however, be difficult to explain to financiers the value in that the project will continue to develop and never really reach a state of completion.

A reconstruction can have a number of aims, the three most common have been identified by Stone and Planel in *The Constructed Past* (1999): education, scientific research and presentation. Perhaps an emotional aspect also should be added to the list. Economical and political conditions are, however, in most cases the determining factor. Politics often win over academic considerations.¹²¹ Tourism is one of the most profitable sectors in the world. In order to attract tourists to a location it needs to be transformed into a destination.¹²² Tourism can finance other aims of a reconstruction such as education. Although, satisfying the tourist must not get priority over maintaining the integrity of the site. It is considered increasingly important to involve the public and the locals in the reconstruction process. A prerequisite for this is that the infrastructure of the process is transparent.

Reconstruction is one of the most powerful interpretive techniques we have. Nevertheless, to be successful it needs a qualitative interpretation in which honesty is the key word. The interpreters must be open about the subjectivity involved. If you know that you are building history rather than illustrating it you are probably find it easier to accept the subjectivity involved and can allow for a multitude of interpretations of the past. And if the visitor is aware of that it is possible to make different interpretations of the evidence available it might create interest and open up for a discussion. It is not a sign of failure but a possibility to make the most of the site. The actualities kept in a museum can help authenticate a reconstruction and a reconstruction can put the authentic object into context. In that sense the reconstruction and the authentic objects in the museum feed into each other.

¹¹⁹ Howard P. (2003), p.12

¹²⁰ Ed. by Stone P. G. and Planel P. G. (1999), p.8

¹²¹ Okamura K. and Condon R. (1999) 'Reconstruction sites and education in Japan: a case study from the Kansai region' in Stone P. G. and Philippe P. G., p.72

¹²² Kirshenblatt-Gimblett B. (1998), p.X

*Heritage is a mode of cultural production in the present that has resource to the past.*¹²³

What does the above statement imply to us? How does it affect what we do? I believe that most of us do not regard ourselves as producers of heritage. When making a reconstruction it is suddenly so obvious how little we can know about the past and how subjective our perception of it is. I believe that this is one of the reasons why reconstructions are so controversial - it makes us question our professional role. There are so many unanswered questions and it intimidates us. Are qualified guesses enough to give the public?

The interviews have, together with a large number of informal conversations with different people, given me an insight into attitudes and thoughts among professionals in Sweden concerning reconstructions. It is interesting to note that most of the people I have interviewed say that they did not really discuss reconstructions in their education. And if they did it was regarded as something that you should not be involved in. The exception are those who are educated gardeners and landscape architects. Perhaps, the reason for this difference in attitude is that change is seen as inevitable in gardens and that you always have to relate to this change.

Most of the people that I have interviewed seem to feel that you can only make a case-to-case decision if it is right to make a reconstruction or not. The argument for this is that each site is unique. In a fairly recent article in the Swedish magazine on preservation of our cultural heritage *Kulturmiljövård* this lack of generally applicable principles is considered problematic, who should decide in every unique case, which principles should guide those who eventually make a decision?¹²⁴ They wonder why there is so little debate right now concerning the principles that guide the work. They are requesting a debate and perhaps this dissertation could be considered as an input.

Is an anti-reconstruction view elitist? It seems as if reconstructions are more commonly accepted today than lets say twenty years ago. Probably this development should be put in connection to the increasing demand to involve the public in the preservation and production of heritage. Moreover, it must be considered in the light of how locations become destinations to satisfy both tourists and local politicians. Reconstructions can be considered to be one of many interpretation methods but it does have special characteristics which mean that they need careful consideration.

¹²³ Kirshenblatt-Gimblett B. (1990), p.7

¹²⁴ Björklund P. and Mossberg M. (2003), p.17

Conclusion

The question what constitutes a reconstruction, when and how it should be made, will become increasingly important as reconstructions gain in popularity as a means of interpretation. Ultimately, I hope that this dissertation will inspire those who work with heritage to discuss reconstructions. And if they take on the challenge of constructing one, I hope that they consider the following criteria that I would like to see that every reconstruction process should aim at:

- **Honesty**
- **Integrity**
- **Process-focused**
- **Transparency**
- **Involvement**
- **High quality research**
- **High quality interpretation**

Summary

The dissertation is divided into five parts; the first part is the introduction where the aims and objectives, literature and methodology are presented. Then the theoretical framework is described. The concepts of history, heritage and authenticity are discussed. The different criteria of authenticity are related to three case studies, The Ise Shrine, Shakespeare's Globe and Francis Bacon's studio. A number of definitions of the notion of reconstruction are then presented. The main aims with making reconstructions, education, scientific research and presentation, are described and discussed. In the third part of the dissertation two case studies, Gunnebo and Nydala are described, and analysed in relation to the theoretical framework presented earlier. Finally, the analysis, conclusion and this summary makes up the fourth part. The dissertation ends with a bibliography.

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Pictures

1. Mårdh H. (May 2004) Nydala, seminar
2. van Buchell A.. from a sketch by Johannes de Witt (1596) The Swan, Bibliotek der Rijksuniversiteit Netherlands
3. Mårdh H. (April 2004) Shakespeare's Globe
4. Karlberg S. (2003) Gunnebo
5. Gunnebo House and Gardens (Photomontage) freestanding wings
6. Karlberg S. (2003) Gunnebo, kitchen garden
7. Haag M. (April 2004) Gunnebo, Dacapo
8. Mårdh H.(April 2004) Nydala
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