

**The Uses of Cultural Heritage of Port Cities in  
Post-Industrial Societies, c.1980-2020**

— Comparative Case Studies of Dublin, Lisbon, Rotterdam and Gothenburg

**Volume 1**

**Chapters 1-8**

**ZHEN YANG**

A thesis submitted to Trinity College Dublin, the University of Dublin,  
for the Degree of Doctor of Philosophy

Department of History, Trinity College Dublin, the University of Dublin

**2022**



## DECLARATION

I declare that this thesis has not been submitted as an exercise for a degree at this or any other university and it is entirely my own work.

I agree to deposit this thesis in the University's open access institutional repository or allow the Library to do so on my behalf, subject to Irish Copyright Legislation and Trinity College Library conditions of use and acknowledgement.

I consent to the examiner retaining a copy of the thesis beyond the examining period, should they so wish (EU GDPR May 2018).

ZHEN YANG 杨臻

---

Zhen Yang

Trinity College, Dublin

September, 2021

## Summary

Cultural Heritage of Port Cities (CHPC) comprises both material (e.g., docklands, landscapes) and immaterial aspects (e.g., lifestyle and activities of local communities); therefore is the fluid mix of elements that constantly changes according to its users. In the specific settings of post-industrial port cities, where waterfronts have been regenerated as functional urban spaces, conflicting narratives regarding repurposing CHPC have been revealed. This research intends to explore the history of how the port, the city and its people have been integrated and experienced conflicts through using cultural heritage.

My research questions essentially ask how CHPC has been defined, preserved, managed and repurposed during the reimagination and recreation of post-industrial port cities after they experienced drastic changes, including containerization, increasing globalization and financial recessions. By analyzing the challenges, risks, trade-offs, and opportunities in this process and exploring how they have impacted the wider socio-economic aspects of the sustainable development of society, we can find out the lessons learned from the past four decades. This research applies a mixed-method approach including interviews, site-inspection, observation, document and policy analysis in the main case Dublin and three comparative cases Lisbon, Rotterdam and Gothenburg. QDA and GIS technologies, photographic documentation and quantitative manners are also applied when suitable and necessary. In each case, policy analysis addresses bills and acts, policies and strategic documents of different administrative levels and important organizations and stakeholders. The semi-structured in-depth interviews with key people from the heritage sectors, planning authorities, state departments, waterfront communities, port company, academia, etc., enables the collection of perspectives and insights from the relevant fields. Furthermore, the site inspections and observations examine the outcomes of heritage management in the chosen cases, hence forming the empirical foundations for further discussion. The findings of these steps were compared in terms of heritage resources, administrative frameworks, the uses of CHPC and the relevant issues and challenges, as well as the natural and anthropogenic risks and how they have been managed. By identifying the differences and similarities of all cases and deconstructing the possible actors and causes behind them, the thesis answers the research questions.

In Dublin, societal issues in the early 1980s due to port decline and urban decay were firstly considered economic problems. Hence, early waterfront regeneration projects prioritized economic development,



neglected the heritage perspectives, and caused the loss of CHPC sites with important socio-cultural meanings. This trend continued, but the socio-economic values of cultural heritage were gradually shown in the 1990s and early 2000s citywide. Dublin further explored the various potentials of heritage in the 2008 global recession and later used heritage for more abstract goals like social inclusion, resilience and well-being, etc. From 1980-2020, many industrial structures disappeared in the docklands redevelopment due to pro-development planning and conservation preferences that value aesthetically pleasing monumental elements. The previous waterfront communities, mainly working-class, suffered this consequence, and some were disconnected from their original neighborhood due to gentrification. Heritage professionals also face the absence of objects in terms of telling stories of the underrepresented communities and responding to contemporary social issues. At the same time, Dublin Port Company has been actively engaging in heritage programs for their own goal of port-city integration, which coincides with city development, and also benefits the greater good. Furthermore, CHPC has been refunctioned to fulfill demands of modern society, or reimagined for new stories. For instance, authorities encourage using heritage to address current social issues like housing, employment, social segregation; museums repurpose historic buildings to house new contents. Other sectors, typically business and tourism, also intervene in issues and projects where heritage is involved, but they sometimes navigate the discourse for their benefit. Through comparing Dublin with Lisbon, a capital port city of a former colonial power; Rotterdam and Gothenburg, two second-cities currently experiencing port-city transformation, specific challenges in each setting and three common issues behind the conflicting narratives are identified: the identity issue, the tendency of hyper-instrumentalization and the lack of holistic perspectives on heritage management and planning. Moreover, natural risks (e.g., sea-level rise) and anthropogenic impacts (e.g., inappropriate adaptation) that port cities face also require critical participation and advancing cross-sectoral collaboration, just as the other heritage management issues imply.

Overall, through dozens of examples in these four cities, we can summarize that CHPC has been turned into resources for societal opportunities and benefited port cities' sustainable development through three main approaches: economic, social and environmental pillars, cultural dimensions, and political purposes. The comparative analysis also discovers that the tradition of democracy, as well as policies and tools to facilitate participation at multiple decision-making stages contribute to different extents of engagement. These two factors are associated with long-term trust-building and people's willingness to be involved in heritage issues, which are the keys to effective participation.

## Acknowledgements

First of all, I would like to thank my supervisor, Professor Poul Holm for his support, guidance and unwavering belief in me during this four-year research project.

It has been a long journey since my research started in September 2017. If any persons are mentioned more than once in these acknowledgments, that means they have helped me in different ways and deserve extra appreciation. My special gratitude goes to all my interviewees, who generously gave me their time and valuable opinions regarding their fields. Many of them also introduced me to more potential interviewees in their networks. In my comparative cases Lisbon, Rotterdam and Gothenburg, my interviewees warmly greeted me and fed me countless details of these cities, which contributed to my fruitful and memorable research trips. For the main case Dublin, most interviews were conducted via Zoom due to the pandemic. Thus, I would like to thank my interviewees for their willingness to accept the interview invitation during such a challenging time. Across these port cities, some interviewees have been dedicated to their vocations for decades. Their insightful thoughts on and endless passion for heritage, culture and arts inspired me to further my research from different perspectives. I could not thank them enough for making this research possible and showing me the professional and compassionate ways of perceiving and handling heritage.

My extra thanks go to Mr. Eamonn O'Reilly, the CEO of Dublin Port Company (DPC) and Mr. Lar Joye, the Port Heritage Director, for providing their expertise. Their team has initiated, commissioned and supported many wonderful heritage-related programs, which became the various gateways for me to explore my topic. I would also like to thank Mr. Pat Cooke, the Director of my Master's program at UCD, who put me in contact with DPC. I thank Mr. Barry O'Reilly for scanning book chapters and articles from his collections for me, knowing that I had difficulties accessing certain books during the strict restrictions in Ireland. A special thanks to CHAM - Center for the Humanities, NOVA University Lisbon, who hosted my stay during my research trips to Lisbon; especially Dr. Cristina Brito and Dr. Ana Catarina Garcia, who helped me contact interviewees for this case, and also Dr. Carla Alferes Pinto, who passionately shared her profound

opinions on topics related to heritage and art history and showed me the beautiful Lisbon. A special thanks to Professor Carola Hein and B.T. (Tino) Mager at Faculty of Architecture and the Built Environment, T.U. Delft, for inviting me to the PortCityFutures Conference, which helped me find interviewees for the Rotterdam case. I would also thank Prof. dr. (Paul) P.T. van de Laar at Erasmus University Rotterdam and Museum Rotterdam for his expertise; Mr. Frits Loomeijer, former Director of the Maritime Museum of Rotterdam, for his valuable insights and also helping me arrange more interviews; Professor Paul Smith at Leiden University, for facilitating my research trip and showing me the peaceful Leiden. Many thanks to the Centre for Sea and Society, University of Gothenburg, for hosting my stay in Gothenburg, especially Professor Johan Ling for assisting that, and Dr. Ingrid Martins Holmberg, at the Department of Conservation, for introducing interviewees to me.

This research received funding from TCD Postgraduate Studentship Award (Code 1252 Studentship Award) for one academic year, and the Cluff Memorial Studentship also supported my study. Their support is gratefully acknowledged. Many thanks to the Networking & Travel Awards provided by the Marine Institute Ireland, which funded my research trip to Gothenburg and one trip to Rotterdam. Thanks to the European Cooperation in Science and Technology Short Term Scientific Mission (STSM), which funded my research trip to Lisbon, and TCD Association and Trust Grant, which also supported this journey. I also want to thank the staff members at the School of Histories & Humanities, especially Dr. Ashley Clements and Dr. Isabella Jackson, the two Directors of Postgraduate Teaching and Learning during these four years, for always being responsive to my questions.

I would like to express my sincere appreciation to everyone at Trinity Centre for Environmental Humanities for the great friendships and support. In particular, I thank Dr. Francis Ludlow for always providing me inspiring, profound, and critical advice in a witty, patient and encouraging way with a broad scholarly outlook. It has been a great pleasure and honor to be a teaching assistant for his module “Climate in the Ancient & Medieval Worlds” and a co-author of publications that he engages in. His generosity and kindness to early-stage researchers, as well as his passion and capabilities for academic research, have shown me the standards and qualities of a

decent, diligent and intelligent scholar. My gratitude also goes to Dr. Ruth Brennan, who has shared her outstanding experiences of conducting participatory research with me, and also recommend potential interviewees for my research. Last but not least, I am very grateful to my dear Ph.D. fellows at the center, especially Patrick Hayes and Al Matthews, for always genuinely sharing their experiences, providing valuable comments on my research and the countless intelligent conversations and friendly support through these four years; Rhonda McGovern, for her constructive feedback and proofreading of chapters related to the Dublin case; and Tenaya Jorgensen, for her caring and support. It would have been a much lonely journey without them, as the experience of conducting a Ph.D. thousands of miles away from home has never been easy.

Finally, my most heartfelt appreciations go to my family, especially my demanding (she will never agree with that) mother. Although she constantly complains about my choice of pursuing my education so far away instead of settling down and having an easier life in our peaceful and relatively affluent city, she is generous enough to be supportive. Sincere thanks to my dearest friends back home who have kept in touch with me all these years. Although we have chosen different paths in our lives and cannot share daily life details like we used to do while busy handling the everyday hustle and bustle, they have always given me lots of love and encouragement. Without the assistance and support from all these people and organizations that I acknowledged above, this research would not exist.

## Preface

While the idea of conducting this research took form gradually over the last decade through my two overseas study journeys and also previous work experience as a journalist, the questions that triggered my interest root deeper. Being born and raised in a coastal port city in South China, I was fortunate to be exposed to a place with a rich history of human engagement with the sea. Growing up in this environment has bestowed me the early understanding and appreciation of the unique local culture that has been continuously shaped by human-nature interaction, and also the heritage elements scattered around our street corners. As I furthered my study at the University of Queensland for my first master's degree and seized the opportunities to explore Australia, the different ways of perceiving, valuing, conceptualizing, preserving and using cultural heritage in the two societies broadened my horizons. This has given me the initial sense of applying the lens of comparison to see culture and heritage issues in the wider social, economic and political context.

My interest in cultural heritage grew rapidly after I became a newspaper journalist (2010-2015) in South China, specializing in culture and arts. I was selected to collaborate with our local archive and museum, as the main reporter for a project named “Files of Villages” for over two years. This project aimed to raise public awareness of the heritage elements around us and the necessities of preservation. Through anthropological fieldwork and archival research, I learned about the tangible patrimonies, and also the intangible treasures, including local customs, dialects, eating habits, clan culture, etc. All of these have special meanings in the context of different communities. My exploration, together with my analysis of the interrelation between the local culture and the wider society, were published as newspaper articles and later adapted into chapters in three books on the local culture of South China. However, as I observed, except those most renowned heritage elements that were appropriately protected, numerous historic structures were abandoned as the indigenous villagers left. Many buildings were rented to migrant workers as cheap accommodations, as some villages gradually became city suburbs in urbanization. Since the younger generations moved out to seek better livings, sometimes only the seniors of the original communities stay, while the newcomers do not share the local dialects and customs or build connections with their temporary homes- those old buildings. Thus, the present of such heritage is

detached from the city's historical layers. The situation has been changing in recent years, as the local government intends to form heritage clusters to attract visitors and revitalize certain villages with touristy potential. Still, my observation during the project motivated my continuous consideration regarding the definition, use and ownership of cultural heritage, and once again longed for seeking answers in different societies.

My experiences of and interests in cultural heritage and arts later brought me to University College Dublin, where I finished my thesis "An Evaluation of the Impacts of Site-specific Theatre on Cultural Heritage Sites in Ireland" for my second master's degree. For that, I examined how art intervention can encourage public participation, provoke cultural memories and be applied in heritage preservation and management. However, whether such intervention and the other initiatives can be effective or not heavily depend on the heritage administration of a city, which asks the question of how cultural heritage has been identified, managed and turned into resources for the sustainable development of a society. At the same time, the intellectual thinking shared by many European port cities regarding the soft values of seaports gained my attention to the post-industrial waterfront settings, where many heritage items from the recent past have revealed their potential for the revitalization of cities. This conjunction of events inspired my study to discover how cities manage their cultural heritage in a comparative way, what factors have played roles in this process, the consequences of different administrative methods, etc. Eventually, they all converged into the research questions of this thesis, for which I hope to provide satisfactory answers.

# Table of Contents

<b>DECLARATION .....</b>	<b>I</b>
<b>SUMMARY .....</b>	<b>II</b>
<b>ACKNOWLEDGEMENTS .....</b>	<b>IV</b>
<b>PREFACE .....</b>	<b>VII</b>
<b>TABLE OF CONTENTS .....</b>	<b>IX</b>
<b>TABLE OF FIGURES.....</b>	<b>XVI</b>
<b>LIST OF ABBREVIATIONS.....</b>	<b>XXI</b>
<b>CHAPTER 1 INTRODUCTION.....</b>	<b>1</b>
1.1 INTRODUCTION.....	1
1.2 LITERATURE REVIEW: PORT CITIES AND THEIR CULTURAL HERITAGE .....	3
1.2.1 <i>Port City Development</i> .....	4
1.2.2 <i>The Roles of CHPC in Sustainable Development</i> .....	9
1.2.3 <i>Authorized Heritage Discourse and Public Participation in Port Cities</i> .....	11
1.3 AIMS, OBJECTIVES AND RESEARCH QUESTIONS .....	15
1.4 THESIS OUTLINE AND STRUCTURE .....	16
1.5 IMPORTANCE OF THE RESEARCH .....	18
<b>CHAPTER 2 METHODOLOGY .....</b>	<b>21</b>
2.1 CHRONOLOGY, THE HISTORICAL APPROACH AND MULTIDISCIPLINARITY .....	21
2.2 A MIXED-METHOD APPROACH .....	22
2.3 AIMS OF COMPARATIVE STUDIES .....	23
2.4 THE SELECTION OF PORT CITIES .....	26
2.4.1 <i>Dublin</i> .....	30
2.4.2 <i>Lisbon</i> .....	30
2.4.3 <i>Rotterdam</i> .....	33
2.4.4 <i>Gothenburg</i> .....	37
2.5 EVIDENCE .....	42

2.6 METHODS .....	49
2.6.1 Interviews .....	50
2.6.2 Site Inspections and Observation .....	51
2.6.3 Documents and Policy Analysis.....	52
2.6.4 Visualization, Photography and Other Technologies .....	52
<b>CHAPTER 3 A HISTORY OF DUBLIN AS A PORT CITY .....</b>	<b>54</b>
3.1 INTRODUCTION.....	54
3.2 THE PORT OF DUBLIN .....	55
3.3 THE CITY DEVELOPMENT: WITH A FOCUS ON DUBLIN DOCKLANDS .....	58
3.4 THE CONSERVATION .....	63
3.5 THE URBAN LANDSCAPE SHAPED BY HISTORY .....	66
3.6 CONCLUSION .....	69
<b>CHAPTER 4 A CASE STUDY OF DUBLIN .....</b>	<b>70</b>
4.1 INTRODUCTION.....	70
4.2 THE HERITAGE MANAGEMENT FRAMEWORK OF DUBLIN .....	70
4.2.1 Authorities, Stakeholders and Collaborations.....	70
4.2.2 Laws, Regulations and Policies .....	76
4.2.3 Excavation, Management and Planning.....	84
4.3 CULTURAL HERITAGE INVENTORY OF DUBLIN .....	86
4.3.1 Selected Heritage Elements: Based on Categorization .....	88
4.3.2 Mapping CHPC of Dublin: Based on Historical Phases.....	93
4.3.3 Mapping CHPC of Dublin: Based on Site Inspection.....	95
4.4 THE USES OF CULTURAL HERITAGE OF DUBLIN .....	100
4.4.1 Heritage for Social Capital.....	103
4.4.1.1 Social and Community Hub .....	103
4.4.1.2 Identities and Sense of belonging .....	104
4.4.1.3 Social Inclusion, Integration and Cohesion.....	107
4.4.2 Heritage for Port-City Integration.....	108
4.4.3 Heritage for Cultural Tourism .....	111



4.4.4 <i>Heritage for Urban &amp; Socio-economic Sustainability</i> .....	113
4.5 DISCUSSION: THE ISSUES AND THE CHALLENGES.....	116
4.5.1 <i>Administration</i> .....	116
4.5.2 <i>Planning</i> .....	119
4.5.3 <i>Identity</i> .....	123
4.5.4 <i>Resources</i> .....	128
4.5.5 <i>Tourism</i> .....	130
4.5.6 <i>Accessibility</i> .....	132
4.6 CONCLUSION.....	134
<b>CHAPTER 5 A CASE STUDY OF LISBON.....</b>	<b>138</b>
5.1 INTRODUCTION.....	138
5.2 THE HERITAGE MANAGEMENT FRAMEWORK OF LISBON.....	138
5.2.1 <i>Authorities, Stakeholders and Collaborations</i> .....	138
5.2.2 <i>The Criteria for Heritage Preservation</i> .....	142
5.2.3 <i>Excavation, Planning and Management: Policies and Strategies</i> .....	143
5.3 CULTURAL HERITAGE INVENTORY OF LISBON.....	144
5.3.1 <i>Mapping CHPC of Lisbon: Based on Site Inspection</i> .....	147
5.3.2 <i>Selected Heritage Sites: Based on Historical Phases</i> .....	156
5.4 THE USES OF CULTURAL HERITAGE OF LISBON.....	161
5.4.1 <i>Stakeholders' Benefits</i> .....	161
5.4.2 <i>International Events: The Two EXPOs as Examples</i> .....	163
5.4.3 <i>National Identity</i> .....	166
5.4.4 <i>Representing Portugal as an EU Member</i> .....	170
5.5 DISCUSSION: THE ISSUES AND THE CHALLENGES.....	171
5.5.1 <i>Integrated Systems and Holistic Plans</i> .....	171
5.5.2 <i>Modernity</i> .....	175
5.6 CONCLUSION.....	182
<b>CHAPTER 6 A CASE STUDY OF ROTTERDAM.....</b>	<b>185</b>
6.1 INTRODUCTION.....	185

6.2 THE HERITAGE MANAGEMENT FRAMEWORK OF ROTTERDAM .....	185
6.2.1 <i>Authorities, Stakeholders and Collaborations</i> .....	185
6.2.2 <i>Planning and Management: Policies and Practice</i> .....	188
6.3 CULTURAL HERITAGE INVENTORY OF ROTTERDAM .....	190
6.3.1 <i>Mapping Cultural Heritage in Rotterdam: Based on Site Inspection</i> .....	192
6.3.2 <i>Selected Heritage Elements: Based on Categorization</i> .....	198
6.4 THE USES OF CULTURAL HERITAGE OF ROTTERDAM .....	200
6.4.1 <i>New Urban Spaces</i> .....	201
6.4.2 <i>Cultural Experience</i> .....	206
6.4.3 <i>Recreation and Tourism</i> .....	208
6.4.4 <i>Port-city image: Seeking the Rotterdam DNA</i> .....	210
6.5 DISCUSSION: THE ISSUES AND THE CHALLENGES.....	213
6.5.1 <i>Evaluating Cultural Heritage</i> .....	214
6.5.2 <i>The Distinction between Branding and Identity</i> .....	216
6.5.3 <i>Decision-making</i> .....	218
6.5.4 <i>Super-diversity: Relevant for whom?</i> .....	219
6.5.5 <i>Functioning Vehicle as Cultural Heritage</i> .....	220
6.6 CONCLUSION .....	221
<b>CHAPTER 7 A CASE STUDY OF GOTHENBURG .....</b>	<b>224</b>
7.1 INTRODUCTION.....	224
7.2 THE HERITAGE MANAGEMENT FRAMEWORK OF GOTHENBURG.....	224
7.2.1 <i>Authorities, Stakeholders and Collaborations</i> .....	224
7.2.2 <i>Excavation, Management and Planning</i> .....	229
7.3 CULTURAL HERITAGE INVENTORY IN GOTHENBURG .....	235
7.3.1 <i>Mapping Cultural Heritage in Gothenburg: Based on Site Inspection</i> .....	238
7.3.2 <i>Selected Heritage Sites: Based on Historical Economic Activities</i> .....	249
7.4 THE USES OF CULTURAL HERITAGE OF GOTHENBURG .....	255
7.4.1 <i>A Sustainable City</i> .....	256
7.4.2 <i>As Integrated Resources for Creating Shared Space</i> .....	262
7.4.3 <i>The Multiple Identities</i> .....	263

7.5 DISCUSSION: THE ISSUES AND THE CHALLENGES .....	266
7.5.1 <i>Political Driven</i> .....	266
7.5.2 <i>Economic Driven</i> .....	268
7.5.3 <i>The Lack of Holistic Perspectives in Planning</i> .....	270
7.5.4 <i>The Distinction between Branding and Identities</i> .....	273
7.6 CONCLUSION.....	277
<b>CHAPTER 8 THE ASSESSMENT OF NATURAL AND ANTHROPOGENIC RISKS ON CULTURAL HERITAGE IN CONTEMPORARY PORT CITIES .....</b>	<b>280</b>
8.1 METHODS AND SOURCES.....	280
8.2 THE COMPARATIVE CASE STUDIES: DUBLIN, LISBON, ROTTERDAM AND GOTHENBURG.....	281
8.2.1 <i>The Case Study of Lisbon</i> .....	281
8.2.1.1 Environmental Changes and Impacts on cultural heritage .....	282
8.2.1.2 Current Policies, Strategies, Solutions and Issues .....	286
8.2.2 <i>The Case Study of Rotterdam</i> .....	289
8.2.2.1 Environmental Changes and Impacts on Cultural Heritage.....	289
8.2.2.2 Current Policies, Strategies, Solutions and Issues .....	293
8.2.3 <i>The Case Study of Gothenburg</i> .....	298
8.2.3.1 Environmental Changes and Impacts on Cultural Heritage.....	298
8.2.3.2 Current Policies, Strategies, Solutions & Issues .....	302
8.2.4 <i>The Case Study of Dublin</i> .....	306
8.2.4.1 Natural and Anthropogenic Risks in Dublin .....	306
8.2.4.2 Historical Events and Impacts on Cultural Heritage.....	308
8.2.4.3 Relevant Policies, Guidelines and Frameworks.....	313
8.2.4.4 Strategies and Solutions .....	316
8.2.4.5 Issues and Challenges .....	319
8.3 COMPARISON.....	321
8.3.1 <i>Natural and Anthropogenic Risks: Focusing on Port Activities</i> .....	322
8.3.2 <i>Do Memories of Natural Disasters Play a Role?</i> .....	323
8.3.3 <i>The Interconnection between the Climate, Urban Life and Cultural Heritage</i> .....	324
8.4 CONCLUSION: LEARN FROM THE PAST, LEARN FROM THE LOCAL AND EACH OTHER.....	325

<b>CHAPTER 9 THE COMPARATIVE ANALYSIS OF THE FOUR CASES .....</b>	<b>330</b>
9.1 INTRODUCTION.....	330
9.2 THE URBAN LANDSCAPE AND CULTURAL HERITAGE RESOURCES OF PORT CITIES .....	330
9.3 THE HERITAGE MANAGEMENT FRAMEWORK OF PORT CITIES.....	336
9.3.1 <i>Authorities and Stakeholders: Responsibilities and Collaboration</i> .....	336
9.3.2 <i>Public Participation</i> .....	343
9.3.2.1 The Approaches and Extent of Public Participation.....	343
9.3.2.2 The Museum Sector .....	352
9.4 THE USES OF CULTURAL HERITAGE OF PORT CITIES .....	354
9.4.1 <i>The Economic, Social and Environmental Pillars</i> .....	355
9.4.2 <i>The Cultural Dimension</i> .....	358
9.4.3 <i>For Political Purpose</i> .....	360
9.5 ISSUES AND CHALLENGES.....	362
9.5.1 <i>The Conflicting Narratives</i> .....	363
9.5.1.1 Colonizer vs. Colony, Capital City vs. Second City .....	368
9.5.1.2 Diversity and Segregation.....	374
9.5.1.3 The Distinction between Identities and Branding .....	378
9.5.2 <i>The Instrumentalization of Cultural Heritage</i> .....	379
9.5.3 <i>Needs for Holistic Perspectives on Heritage Management and Planning</i> .....	382
9.6 THE HEAT MATRICES OF CONFLICTS .....	385
9.7 CONCLUSION .....	392
<b>CHAPTER 10 CONCLUSION .....</b>	<b>394</b>
10.1 THE FINDINGS FROM HISTORICAL ANALYSIS.....	394
10.2 LESSONS LEARNT FROM THE PAST.....	403
10.3 CONTRIBUTIONS, LIMITATIONS AND FUTURE RESEARCH.....	404
10.4 RECOMMENDATIONS .....	406
<b>BIBLIOGRAPHY .....</b>	<b>408</b>
<b>APPENDIX.....</b>	<b>447</b>
APPENDIX 1 RESEARCH INFORMATION SHEET .....	447

APPENDIX 2 CONSENT FROM FOR INTERVIEW.....	448
APPENDIX 3 TABLE OF INTERVIEWEES.....	450
APPENDIX 4 EXAMPLES OF FIELD NOTES AND FIELDWORK REPORT.....	453
APPENDIX 5 DOCUMENTS SELECTED FOR ANALYSIS IN CHAPTER 4 THE CASE STUDY OF DUBLIN.....	462
APPENDIX 6 THE ROLES AND PARTICIPATORY STRATEGIES OF DUBLIN’S MUSEUM SECTOR .....	466
APPENDIX 7 THE ANALYSIS & COMPARISON OF DUBLIN CITY DEVELOPMENT PLANS FROM 1980 ONWARDS.....	478
<i>Table 1 The Analysis &amp; Comparison of Dublin City Development Plan 1980-1999 .....</i>	<i>479</i>
<i>Table 2 The Analysis &amp; Comparison of Dublin City Development Plan 2005-2011 onwards.....</i>	<i>486</i>
<i>A Summary of the Dublin City Development Plans from 1980 onwards.....</i>	<i>493</i>
APPENDIX 8 THE ANALYSIS & COMPARISON OF DOCKLANDS DEVELOPMENT PLAN .....	494
<i>A Summary of the Docklands Development Plans.....</i>	<i>498</i>
APPENDIX 9 DUBLIN CITY INDUSTRIAL HERITAGE RECORDS ON HERITAGE MAP .....	500
APPENDIX 10 INFORMATION FOR AN INDIVIDUAL HERITAGE ELEMENT IN NMS/NIAH RECORD DISPLAYED IN QGIS.....	501
APPENDIX 11 SAMPLES OF INFORMATION USED IN WORD CLOUD ANALYSIS .....	502
APPENDIX 12 HERITAGE MANAGEMENT FRAMEWORK OF GOTHENBURG .....	504
APPENDIX 13 THE DIAGRAM OF CLIMATE CHANGE-INDUCED IMPACTS ON SECTORS RELATED TO HERITAGE PRODUCED ON THE EARLIER VERSION OF THE NAS PLATFORM.....	510
APPENDIX 14 COMPARISON OF THE FOUR CASES REGARDING NATURAL AND ANTHROPOGENIC RISKS ON CULTURAL HERITAGE	511
APPENDIX 15 THE COMPARISON OF THE USES OF CHPC IN THE FOUR CITIES.....	516

## Table of Figures

FIGURE 1-1 STAGES OF THE EVOLUTION OF PORT-CITY INTERRELATIONSHIPS .....	5
FIGURE 2-1 THE FOUR CITIES.....	28
FIGURE 2-2 MAP OF GOTHENBURG IN 1644.....	38
FIGURE 2-3 IN THE PLANO ESTRATÉGICO DE LISBOA 1992; THE DEVELOPMENT OF AREA IV -EMPHASIZED THE CITY-RIVER CONNECTION .....	45
FIGURE 2-4 EXAMPLES OF RESEARCH MATERIALS FOR THE MAIN CASE DUBLIN .....	49
FIGURE 3-1 ROCQUE’S MAP IN 1757 SHOWS THE SOUTH WALL AND THE OTHER CONSTRUCTIONS .....	56
FIGURE 3-2 SELECTIVE EVENTS OF DUBLIN’S HISTORY .....	67
FIGURE 4-1 THE VIEW OF DUBLIN CITY CENTER IN THE EARLY 20 <sup>TH</sup> CENTURY AND TODAY .....	81
FIGURE 4-2 THE SOUTHWEST END OF SIR JOHN ROGERSON’S QUAY IN THE 1980S AND NOW .....	82
FIGURE 4-3 THE NORTH RIVERSIDE OF LIFFEY IN 1980 AND NOW.....	83
FIGURE 4-4 THE COASTLINE FROM HOWTH TO DÚN LAOGHAIRE .....	87
FIGURE 4-5 CULTURAL HERITAGE OF DUBLIN .....	88
FIGURE 4-6 DUBLIN’S SELECTED HERITAGE ELEMENTS BY CATEGORIZATION .....	90
FIGURE 4-7 DUBLIN PORT FROM THE 1920S-1960S .....	92
FIGURE 4-8 A VIEW OF DUBLIN PORT TODAY, WHERE NATURAL AND INDUSTRIAL HERITAGE ARE PRESENTED... 92	
FIGURE 4-9 A MAP DISPLAYING HERITAGE BASED ON HISTORICAL PHASES.....	95
FIGURE 4-10 THE PORT MOVED EASTWARD FROM CITY CENTER .....	96
FIGURE 4-11 THE VIEW OF THE CRUISE TERMINAL.....	96
FIGURE 4-12 DUBLIN RIVERSIDES .....	97
FIGURE 4-13 BRIDGES OVER LIFFEY RIVER.....	98
FIGURE 4-14 DUBLIN DOCKLANDS .....	99
FIGURE 4-15 WORD CLOUD ANALYSIS REGARDING THE USE OF BUILT HERITAGE .....	101
FIGURE 4-16 THE CHQ BUILDING .....	102
FIGURE 4-17 THE GRAND CANAL DOCK AND THE VIKING SPLASH TOUR BOAT.....	104
FIGURE 4-18 GRAIN SILO, A HERITAGE BUILDING IN DUBLIN PORT .....	111
FIGURE 4-19 THE ENTRY OF GRAND CANAL DOCKS.....	113
FIGURE 4-20 GEORGE'S DOCK.....	125
FIGURE 4-21 CHALLENGES AND ISSUES OF CULTURAL HERITAGE MANAGEMENT IN DUBLIN.....	135

FIGURE 5-1 JERÓNIMOS MONASTERY AND THE MARITIME MUSEUM.....	140
FIGURE 5-2 THE MONUMENT TO THE DISCOVERIES .....	141
FIGURE 5-3 THE BLUE LINE SHOWS LISBON’S COASTLINE IN 1650 AND THE ORANGE LINE SHOWS LISBON’S COASTLINE IN 1785 .....	146
FIGURE 5-4 LOCATION OF ARCHAEOLOGICAL REMAINS .....	146
FIGURE 5-5 THE FUNCTIONING DOCKS AND RECREATIONAL DOCKS IN THE PORT OF LISBON TERRITORIES.....	149
FIGURE 5-6 CULTURAL HERITAGE MAP GENERATED ON DGPC’S ONLINE DATABASE.....	150
FIGURE 5-7 THE VIEW OF LOCATION 1 ON THE MAP OF FIGURE 5-6.....	151
FIGURE 5-8 SITE INSPECTION PHOTO OF LOCATION 2 ON THE MAP OF FIGURE 5-6 .....	152
FIGURE 5-9 AN OLD CRANE IN FRONT OF LOCATION 3.....	152
FIGURE 5-10 LOCATION 3, MUSEU DA ELECTRICIDADE, CLASSIFIED AS IIP - PROPERTY OF PUBLIC INTEREST	152
FIGURE 5-11 MUSEUM OF ART, ARCHITECTURE AND TECHNOLOGY, NEXT TO MUSEU DA ELECTRICIDADE ....	153
FIGURE 5-12 LOCATION 4, MUSEU DO ORIENTE, CLASSIFIED AS MIP - MONUMENT OF PUBLIC INTEREST .....	153
FIGURE 5-13 A VIEW OF LOCATION 5, A RECREATION DOCK AREA .....	153
FIGURE 5-14 A CORNER UNDER PONTE 25 DE ABRIL SHOWING A COMBINATION OF GRAFFITI AND URBAN ART	154
FIGURE 5-15 LISBON WATERFRONT.....	154
FIGURE 5-16 WATERFRONT NEAR CITY CENTER .....	155
FIGURE 5-17 PRAÇA DO COMÉRCIO, LOCATION 6, CLASSIFIED AS MN-NATIONAL MONUMENT .....	155
FIGURE 5-18 A VIEW FROM ALFAMA, SHOWING LISBON AS A CULTURAL LANDSCAPE AND A TOURISM DESTINATION .....	156
FIGURE 5-19 LISBON REBUILDING PLAN AFTER THE 1755 EARTHQUAKE.....	158
FIGURE 5-20 PAVILHÃO DE PORTUGAL .....	160
FIGURE 5-21 LISBON OCEANARIUM.....	160
FIGURE 5-22 PREVIOUS WAREHOUSES HAVE BEEN TRANSFERRED INTO RESTAURANTS IN THE SANTO AMARO DOCK .....	162
FIGURE 5-23 BELÉM TOWER.....	169
FIGURE 5-24 JERÓNIMOS MONASTERY .....	169
FIGURE 5-25 THE POND FROM QUELUZ PALACE WAS MOVED TO THE CLOISTER IN 1985.....	170
FIGURE 5-26 GRAFFITI IN ALFAMA .....	180
FIGURE 5-27 THE INTERLINKED RELATIONSHIPS BETWEEN THE ISSUES OF LISBON’S HERITAGE MANAGEMENT	

.....	183
FIGURE 6-1 BASISPLAN OF RECONSTRUCTING ROTTERDAM. ....	192
FIGURE 6-2 THE HISTORY OF ROTTERDAM’S PORT DEVELOPMENT .....	193
FIGURE 6-3 THE VIEW ON THE WAY FROM ROTTERDAM CITY CENTER TO THE CURRENT PORT OF ROTTERDAM, WHERE PART OF IT HAS BEEN RECOVERED AS RECREATIONAL BEACH .....	194
FIGURE 6-4 THE WIJNHAVEN (WHITE HARBOR), OUDE HAVEN (OLD HARBOR) AND THE HARINGVLIET OF ROTTERDAM .....	195
FIGURE 6-5 THE HISTORIC VESSELS AND CRANES IN THE MARITIME MUSEUM HARBOR THAT RECREATE THE IMAGES OF PORT .....	196
FIGURE 6-6 SITE INSPECTION OF KOP VAN ZUID AND THE SURROUNDING AREAS .....	197
FIGURE 6-7 ROTTERDAM INNER CITY NEAR THE OLD HARBOR; THE MARKTHAL IS A NEW LANDMARK OF ROTTERDAM .....	202
FIGURE 6-8 A FORMER INDUSTRIAL BUILDING IN M4H IS NOW A CO-WORKING SPACE FOR CREATIVE NEW COMPANIES.....	205
FIGURE 6-9 A CORNER IN M4H.....	205
FIGURE 6-10 PORT STRUCTURE IN M4H .....	206
FIGURE 6-11 THE FLOATING FARM IN M4H .....	206
FIGURE 6-12 THE DESIGN OF THE FENIX WAREHOUSE.....	207
FIGURE 6-13 IN FRONT OF HOTEL NEW YORK, THERE ARE SCULPTURES TELLING THE HISTORY OF HAL .....	209
FIGURE 6-14 RESTAURANT OF HOTEL NEW YORK.....	209
FIGURE 6-15 A SHIP MODEL IN THE RESTAURANT OF HOTEL NEW YORK .....	210
FIGURE 6-16 THE INTERLINKED RELATIONSHIPS BETWEEN THE CHALLENGES AND ISSUES OF HERITAGE MANAGEMENT IN ROTTERDAM.....	222
FIGURE 7-1 THE GOVERNMENTAL STRUCTURE OF CULTURAL ISSUES IN SWEDEN.....	225
FIGURE 7-2 CULTURAL ADMINISTRATION IN GOTHENBURG .....	227
FIGURE 7-3 GOTHENBURG CITY MUSEUM, PREVIOUSLY AS THE EAST INDIA HOUSE .....	231
FIGURE 7-4 THE AREAS OF RIVERCITY GOTHENBURG PROJECT .....	232
FIGURE 7-5 ROSENLUND AREA, WHERE THE FESKEKÔRKA, AN ICONIC LANDMARK OF GOTHENBURG, IS LOCATED .....	233
FIGURE 7-6 DRAFT CULTURE IMPACT ASSESSMENT - KKA .....	234



FIGURE 7-7 HERITAGE MAPS OF GOTHENBURG IN THE DATABASES OF BeBR, PRISMA AND FORNSÖK, AND THE INTERFACE OF KRINGLA .....	237
FIGURE 7-8 PORT OF GOTHENBURG .....	238
FIGURE 7-9 GOTHENBURG PORT AUTHORITY AT AMERIKASKJULET .....	238
FIGURE 7-10 CRUISE SHIPS CAN BE SEEN EVERYWHERE IN THE CITY .....	239
FIGURE 7-11 ENERGY PORT ON THE NORTH RIVERSIDE (PHOTO TAKEN FROM THE SOUTH, UNDER THE ÄLVSBERG BRIDGE) .....	239
FIGURE 7-12 PORT ACTIVITIES ON THE WAY TO GOTHENBURG’S ARCHIPELAGO .....	240
FIGURE 7-13 INSTRUCTION OF SITE INSPECTION .....	242
FIGURE 7-14 THE ARCHIPELAGO OF GOTHENBURG.....	243
FIGURE 7-15 SITE INSPECTION IN GOTHENBURG CITY CENTER .....	244
FIGURE 7-16 THE AREAS OF FRIHAMNEN, RINGÖN AND NORDSTADEN OF GOTHENBURG .....	245
FIGURE 7-17 ERIKSBERG .....	246
FIGURE 7-18 ERIKSBERG .....	247
FIGURE 7-19 THE VIEW OF THE SOUTH SIDE PRESENTS GOTHENBURG AS A TYPICAL PORT CITY .....	248
FIGURE 7-20 CRANES ON THE NORTH SIDE OF GOTHENBURG.....	248
FIGURE 7-21 HISTORICAL TIMEFRAME OF GOTHENBURG .....	250
FIGURE 7-22 THE BANANA PIER IN FRIHAMNEN.....	253
FIGURE 7-23 GOTAPLATSSEN.....	253
FIGURE 7-24 THE GOTHENBURG OPERA .....	255
FIGURE 7-25 RÖDA STEN ART HALL.....	260
FIGURE 7-26 CHALLENGES AND ISSUES OF CULTURAL HERITAGE MANAGEMENT IN GOTHENBURG.....	278
FIGURE 8-1 ONE OF THE MANY MONUMENTS AND LANDMARKS IN LISBON WATERFRONT .....	285
FIGURE 8-2 CLIMATE TRENDS, CLIMATE EFFECTS AND CONSEQUENCES FOR THE RECREATION AND TOURISM SECTOR.....	293
FIGURE 8-3 THE FLOATING PAVILION IN ROTTERDAM.....	296
FIGURE 8-4 MATRIX USED FOR RISK ASSESSMENT IN VÄSTERGÖTLAND .....	302
FIGURE 8-5 TIMELINE OF MAJOR CLIMATIC EVENTS IN DUBLIN BY DCC.....	309
FIGURE 8-6 CRITICAL INFRASTRUCTURE & THE BUILT ENVIRONMENT SECTOR IN DCC’S CLIMATE CHANGE RISK MATRIX .....	311

FIGURE 8-7 THE GRAND CANAL IN DUBLIN .....	313
FIGURE 9-1 A VIEW OF DUBLIN CITY CENTER .....	333
FIGURE 9-2 A VIEW OF LISBON WATERFRONT, SEEING THE MODERN ARCHITECTURE THROUGH THE 16 <sup>TH</sup> CENTURY WINDOW OF BELÉM TOWER .....	334
FIGURE 9-3 THE OLD HARBOR OF ROTTERDAM WITH TRADITIONAL SHIPS AND MODERN ARCHITECTURE .....	335
FIGURE 9-4 A VIEW OF GOTHENBURG SHOWING MULTIPLE LAYERS OF THIS PORT CITY .....	335
FIGURE 9-5 CULTURAL HERITAGE ADMINISTRATION FRAMEWORKS OF THE FOUR CITIES .....	341
FIGURE 9-6 PUBLIC PARTICIPATION IN ISSUES RELATED TO CHPC IN THE FOUR CITIES .....	350
FIGURE 9-7 PUBLIC ART INSTALLATIONS IN WATERFRONTS OF THE FOUR STUDIED CITIES .....	352
FIGURE 9-8 DUBLIN WATERFRONT, MORE CONSTRUCTION PROJECTS BEHIND TWO REMAINED HERITAGE BUILDINGS.....	364
FIGURE 9-9 LISBON WATERFRONT.....	365
FIGURE 9-10 ROTTERDAM WATERFRONT .....	367
FIGURE 9-11 GOTHENBURG WATERFRONT .....	368
FIGURE 9-12 THE “OPENNESS, TOLERANCE AND TRUST” OF THE FOUR PORT CITIES .....	374
FIGURE 9-13 RESIDENT POPULATION BY PLACE OF BIRTH AND NATIONALITY.....	376
FIGURE 9-14 THE OVERALL PERFORMANCE OF CULTURAL SECTORS IN THE FOUR STUDIED CITIES.....	383
FIGURE 9-15 CONFLICT HEAP MATRICES OF DIFFERENT NARRATIVES IDENTIFIED IN THE FOUR CASES .....	387
FIGURE 9-16 THE SUM OF THE HEAT MATRICES.....	391

## List of Abbreviations

AHD	Authorized Heritage Discourse
APL	Administração do Porto de Lisboa
CABs	The County Administrative Boards, Länsstyrelse (in the Gothenburg case)
CHPC	Cultural Heritage of Port Cities
CHS	Critical Heritage Studies
DCC	Dublin City Council
DCHG	Department of Culture, Heritage and the Gaeltacht
DDDA	Dublin Docklands Development Authority
DGPC	Direção-Geral do Património Cultural (in the Lisbon case)
DHLH	Department of Housing, Local Government and Heritage
DPC	Dublin Port Company
DPDB	Dublin Port and Docks Board
DTCAGSM	Department of Tourism, Culture, Arts, Gaeltacht, Sport and Media
GCM	Gothenburg City Museum
HC	The Heritage Council
IFSC	International Financial Services Centre
NHB	The National Heritage Board, Riksantikvarieambetet (in the Gothenburg case)
NMI	National Museums of Ireland
NMMI	National Maritime Museum of Ireland
NMS	National Monuments Services
NIAH	National Inventory of Architectural Heritage
OPW	Office of Public Works
PCR	Port-City Relationship
PDM	Municipal Directorial Plan (Lisbon)
PPP	Public Private Partnership
PoR	The Port of Rotterdam Authority
RDM	Rotterdamse Droogdok Maatschappij (Rotterdam Dry Dock Company)
RCE	Cultural Heritage Agency of the Netherlands

RPS      Record of Protected Structures  
SLR      Sea Level Rise

# Chapter 1 Introduction

## 1.1 Introduction

Port cities worldwide have been seeking transformation while facing globalization in the post-industrial era, and their cultural heritage has been increasingly recognized as an asset. Although scholars like Merk, Fusco Girard and more explore the values of heritage for the holistic planning and sustainable development of port cities, particularly during urban revitalization,<sup>1</sup> the cultural heritage of port cities (CHPC) has never been defined. This thesis uses CHPC as a term to describe its subject of study, as such heritage elements share similarities in terms of their characters, and issues, challenges and opportunities they encountered in the contexts of post-industrial port cities. Furthermore, the maritime environment, geographic locations, similar development patterns and port cities' rapidly-changing natures have given such heritage a unique context for discussion. To define this object of study, UNESCO's concept of heritage as the legacy "from the past, what we live with today and what we pass on to future generations"<sup>2</sup> is still referential. However, notions like "new heritage", which emphasizes the "interaction between people and their world, and between people themselves",<sup>3</sup> are more suitable for capturing the essence of CHPC, the continuous human interaction with the sea. As for the coastal environment, in the analysis of coastal cultural heritage, Howard and Pinder exemplify seven types of heritage: natural heritage, landscape, monuments, sites, artifacts, activities and ways of life, and people.<sup>4</sup> Such categorization refers to

---

<sup>1</sup> Olaf Merk, *The competitiveness of global port-cities: synthesis report*, OECD (2013); Luigi Fusco Girard, "Toward a smart sustainable development of port cities/areas: The role of the "Historic Urban Landscape" approach," *Sustainability* 5, no. 10 (2013); Mikaela Backman and Pia Nilsson, "The role of cultural heritage in attracting skilled individuals," *Journal of Cultural Economics* 42, no. 1 (2018); R Timothy Sieber, "Waterfront revitalization in postindustrial port cities of North America," *City & Society* 5, no. 2 (1997); Asma Mehan, Hilde Sennema, and Saskia Tideman, "Port City Heritage: Contested Pasts, Inclusive Futures?," (2020); David Beel and Claire Wallace, "Gathering together: social capital, cultural capital and the value of cultural heritage in a digital age," *Social & Cultural Geography* 21, no. 5 (2020); Monika Murzyn - Kupisz and Jarosław Działek, "Cultural heritage in building and enhancing social capital," *Journal of Cultural Heritage Management and Sustainable Development* (2013); PC Guzmán, AR Pereira Roders, and BJC Colenbrander, "Measuring links between cultural heritage management and sustainable urban development: An overview of global monitoring tools," *Cities* 60 (2017).

<sup>2</sup> "World Heritage," 2017, accessed 01/09, 2017, <https://whc.unesco.org/en/about/>.

<sup>3</sup> Cornelius Holtorf and Graham Fairclough, "The New Heritage and re-shapings of the past," *Reclaiming archaeology: beyond the tropes of modernity* (2013):198.

<sup>4</sup> Peter Howard and David Pinder, "Cultural heritage and sustainability in the coastal zone: experiences in south west England," *Journal of Cultural Heritage* 4, no. 1 (2003).

rural coastal areas, but is also applicable in urban settings. Maritime heritage elements are also part of CHPC, because such objects, ships and shipwrecks, relevant sites and landscapes, communities and traditions<sup>5</sup> cover both physical structures on land and the maritimity that provides the sense of engagement with the sea. Hence, in this thesis, CHPC includes both tangible (e.g., docklands, landscapes) and intangible elements (e.g., lifestyle and activities of local communities) of port cities that are related to the maritime history of their countries and the past port activities of the cities, as well as buildings (listed and unlisted) with recognizable cultural, social, historic and aesthetic values, in the waterfronts. It is a fluid and contentious concept that heavily depends on who owns, defines, interprets and uses these elements, which are all around the daily life of port cities. Hence, CHPC is under constant reconfiguration, as the interests behind different stakeholder groups often change.

Historically, managers tended to objectify cultural heritage because physical elements are easier to be identified and preserved than immaterial culture. Agencies like UNESCO and public authorities have developed a series of management instruments to define and protect cultural narratives. It is a question of power regarding who has the right to identify what is worth preserving. Consequently, items typically selected are objects of authority and power, whereas mundane examples of everyday life are usually neglected. Critics of management practices summarize similar phenomena, and one influential concept is the authorized heritage discourse (AHD), termed by Smith. It focuses on “aesthetically-pleasing material objects, sites, places and/or landscapes that current generations 'must' care for, protect and revere”.<sup>6</sup> The concept of AHD is characterized by Western nationalism, especially the 19th-century European values; the emphasis on the intrinsic aesthetic and scientific values and the physicality that symbolize the heritage's meanings; the dependence on expert knowledge and the perception of heritage as consumption products by visitors.<sup>7</sup> Such discourses neglect the complicated and non-expert values of heritage, as its primary attention is given to the

---

<sup>5</sup> Stefan Claesson, "The value and valuation of maritime cultural heritage," *International journal of cultural property* 18, no. 1 (2011); Kristen Ounanian et al., "Conceptualizing coastal and maritime cultural heritage through communities of meaning and participation," *Ocean & Coastal Management* 212 (2021).

<sup>6</sup> Laurajane Smith, *Uses of heritage* (New York: Routledge, 2006), 29.

<sup>7</sup> Smith, *Uses of heritage*; Mengke Zhang and James H Lenzer Jr, "Mismatched canal conservation and the authorized heritage discourse in urban China: a case of the Hangzhou Section of the Grand Canal," *International Journal of Heritage Studies* 26, no. 2 (2020); Joar Skrede and Herdis Hølleland, "Uses of Heritage and beyond: Heritage Studies viewed through the lens of Critical Discourse Analysis and Critical Realism," *Journal of Social Archaeology* 18, no. 1 (2018).

good old “things”.

Date back earlier, David Lowenthal explores how the past is “present” and how people become “possessed” by the past. He states, “Heritage is what people make of their history to make themselves feel good.”<sup>8</sup> Informed by Critical Discourse Analysis and critical realism,<sup>9</sup> Smith criticizes the heritage canon that Lowenthal represents,<sup>10</sup> but also takes his discussion to a more politicized level by opening up a direct, critical agenda of management practices. This opinion has developed into Critical Heritage Studies (CHS), which challenges the conventional definitions, materiality and meanings of heritage and encourages critical public engagement. However, even the “process of meaning-making and negotiation”<sup>11</sup> has to attach to something that exists. In that sense, heritage can be everything, but we can not preserve everything. Consequently, a problem is generated due to the divergence of the heritage management perspective, which can only safeguard the legally and professionally defined elements, and academic discourse that significantly widens the concept of heritage. This requires strategies that meet the defined objectives of different stakeholders. Therefore, this thesis applies a comparative lens and explores how heritage management strategies have worked out in four port cities, Dublin, Lisbon, Rotterdam and Gothenburg, as four different contexts. It addresses the challenges as the relevant policies and plans evolved, and explores how we can learn from each other, focusing on Dublin.

## 1.2 Literature Review: Port Cities and Their Cultural Heritage

This section analyzes literature related to CHPC from two aspects. Firstly, it demonstrates the constantly changing nature of CHPC through the studies of port city development. Secondly, the heritage discourse and preservation that heavily rely on professionals' expertise should be reconsidered. These two aspects both require community empowerment for future development.

---

<sup>8</sup> David Lowenthal, *The Past is a Foreign Country* (Cambridge: Cambridge University Press, 1985); David Lowenthal, *Possessed by the past: The heritage crusade and the spoils of history* (New York: Free Press, 1996).

Note: the quote is from his lecture at University College London in 2017.

<sup>9</sup> Smith, *Uses of heritage*; Skrede and Hølleland, "Uses of Heritage and beyond: Heritage Studies viewed through the lens of Critical Discourse Analysis and Critical Realism."

<sup>10</sup> Kynan Gentry and Laurajane Smith, "Critical heritage studies and the legacies of the late-twentieth century heritage canon," *International Journal of Heritage Studies* 25, no. 11 (2019).

<sup>11</sup> Smith, *Uses of heritage*, 66.

This literature review indicates the necessity of conducting heritage studies in the specific port city settings and provides context for further discussion.

### ***1.2.1 Port City Development***

Overall, the maritime environment has bestowed port cities unique advantages regarding development in technical, political, spatial and economic respects, and has enabled such cities to establish and grow networks with each other.<sup>12</sup> Historically, ports and their cities were well-connected while port and city authorities collaborated closely.<sup>13</sup> The industrial revolution broke the established port-city relationship (PCR) because of the changes of technologies, industrial-scale and modern port construction.<sup>14</sup> Later, as post-industrial port cities worldwide experienced port decline and a continuously decreased port-city connection, waterfront regeneration emerged.<sup>15</sup> Extensive globalization and containerization have continually shaped the ports and the urban landscapes.<sup>16</sup> In this context, port-city relationship started to attract academic interest, first in geography, then in planning, and recently expanded to the multi-facets of the port-city interfaces.<sup>17</sup> Authors like Daamen and Vries redefine ports as "communities of actors" that cooperate and compete with shared and rivaling interests.<sup>18</sup> Many scholars portray and summarize the different stages and patterns of port city development. Hoyle invents the most cited

---

<sup>12</sup> Peter Clark, *The Oxford handbook of cities in world history* (Oxford: OUP Oxford, 2013); Azadeh Arjomand Kermani, Wout van der Toorn Vrijthoff, and Arash Salek, "The impact of planning reform on water-related heritage values and on recalling collective maritime identity of port cities: the case of Rotterdam," *Adaptive Strategies for Water Heritage* (2020); Carola Hein, "Port cities," in *The Oxford handbook of cities in world history* (Oxford: OUP Oxford, 2013); Carola Hein, "Port cities and urban waterfronts: How localized planning ignores water as a connector," *Wiley Interdisciplinary Reviews: Water* 3, no. 3 (2016); Han Meyer, *City and port: urban planning as a cultural venture in London, Barcelona, New York, and Rotterdam: changing relations between public urban space and large-scale infrastructure* (Utrecht: International Books, 1999).

<sup>13</sup> Hein, "Port cities."

<sup>14</sup> JM Pagés Sánchez, "Evolution of Lisbon's port-city relation: from the earthquake of 1755 to the port plan of 1887. PORTUSplus," *the Online Journal of RETE*, October 20, no. 7 (2017).

<sup>15</sup> Magda Pinheiro, "Lisbon and its port: Urban planning and surveillance expectations and results," *Portuguese Journal of Social Science* 17, no. 1 (2018); Brian Hoyle, "Global and local change on the port - city waterfront," *Geographical review* 90, no. 3 (2000); José M Pagés Sánchez and Tom A Daamen, "Governance and planning issues in European waterfront redevelopment 1999–2019," in *European port cities in transition: Moving Towards More Sustainable Sea Transport Hubs* (Switzerland: Springer, 2020), 127-48; B Hoyle, "The redevelopment of derelict port areas," *Dock and Harbour Authority* 79 (1998); Richard Marshall, *Waterfronts in post-industrial cities* (New York: Taylor & Francis, 2001); Gene Desfor et al., *Transforming urban waterfronts: fixity and flow* (New York: Routledge, 2010).

<sup>16</sup> Hein, "Port cities."

<sup>17</sup> Sánchez and Daamen, "Governance and planning issues in European waterfront redevelopment 1999–2019."; Tom A Daamen and Isabelle Vries, "Governing the European port-city interface: institutional impacts on spatial projects between city and port," *Journal of Transport Geography* 27 (2013).

<sup>18</sup> Daamen and Vries, "Governing the European port-city interface: institutional impacts on spatial projects between city and port," 3.



model, dividing PCR into six phases as illustrated in his diagram (figure 1-1).<sup>19</sup> The theory is from a spatial historical perspective, and CHPC only starts to be repurposed in phase VI for reinforcing the port image inside cities. However, many cities' development may not fit into this model due to their different geographical, economic, and political conditions.<sup>20</sup>

STAGE	SYMBOL ○ City ● Port	PERIOD	CHARACTERISTICS
I Primitive port/city		Ancient/medieval to 19th century	Close spatial and functional association between city and port.
II Expanding port/city		19th–early 20th century	Rapid commercial/industrial growth forces port to develop beyond city confines, with linear quays and break-bulk industries.
III Modern industrial port/city		Mid–20th century	Industrial growth (especially oil refining) and introduction of containers/ro-ro (roll-on, roll-off) require separation/space.
IV Retreat from the waterfront		1960s–1980s	Changes in maritime technology induce growth of separate maritime industrial development areas.
V Redevelopment of waterfront		1970s–1990s	Large-scale modern port consumes large areas of land/water space; urban renewal of original core.
VI Renewal of port/city links		1980s–2000+	Globalization and intermodalism transform port roles; port-city associations renewed; urban redevelopment enhances port-city integration.

Source: Hoyle, "Global and Local Change on the Port-City Waterfront."

Figure 1-1 Stages of the evolution of port-city interrelationships<sup>21</sup>

From the port perspective, Meyer identifies the structure of port cities as entrepôt port, transit port, industrial port, and finally, distribution port and network city, in which port and city rediscover each other.<sup>22</sup> CHPC can be a contributor to this rediscovery. Other relevant studies include Norcliffe et al.'s theory that summarizes the evolution and separation between places and ports as three stages: symbiosis, the rise of 'Non-port' places, and the rise of "non-place" ports.<sup>23</sup> This categorization lacks the re-integration phase. From different angles, Pedro Costa associates the

<sup>19</sup> Brian S Hoyle, David Pinder, and M Sohail Husain, *Revitalising the waterfront: international dimensions of dockland redevelopment* (London; New York: Belhaven Press, 1988); Hoyle, "The redevelopment of derelict port areas."; Hoyle, "Global and local change on the port - city waterfront."

<sup>20</sup> José Manuel Pagés Sánchez, "Developing Sustainable Port-City Relationships in Europe: An Institutional Analysis of Waterfront Projects Governance in Lisbon" (HafenCity Universität Hamburg, 2020); Haizhuang Wang, "Preliminary investigation of waterfront redevelopment in Chinese coastal port cities: the case of the eastern Dalian port areas," *Journal of Transport Geography* 40 (2014); Waltraud Kokot, "Port cities as areas of transition—Comparative ethnographic research," *Port cities as areas of transition: Ethnographic perspectives* (2008).

<sup>21</sup> Hoyle, "Global and local change on the port-city waterfront."

<sup>22</sup> Meyer, *City and port: urban planning as a cultural venture in London, Barcelona, New York, and Rotterdam: changing relations between public urban space and large-scale infrastructure*.

<sup>23</sup> Glen Norcliffe, Keith Bassett, and Tony Hoare, "The emergence of postmodernism on the urban waterfront: geographical perspectives on changing relationships," *Journal of Transport Geography* 4, no. 2 (1996); Tom Daamen, *Strategy as force: towards effective strategies for urban development projects: the case of rotterdam city ports* (Amsterdam: IOS Press, 2010).

urban paradigms of port cities with the three phases of industrialization,<sup>24</sup> while Huang & Kao adopt Toffler's theory of the 3rd wave and describe port city development as three phases (value added by physical labor, technology, and sustainability), with functions from fisheries, warehousing, transportation to leisure, city experience, etc.<sup>25</sup> However, CHPC is barely the focus of these discussions, although culture plays an essential role during the re-integration stages, as in Holye's and Meyer's models. Hence, how heritage has been used in such phases and onward requires further exploration, because relevant strategies and practices have become increasingly diverse, especially after the millennium.

In this context, globally, the purposes of waterfront revitalization include responding to the long-term decay of ports and cities; requalifying, integrating and reusing abandoned spaces to meet the demands of postfordist cities; revitalizing urban economies; creating new images of areas with marketing, etc.<sup>26</sup> Most literature takes the Baltimore waterfront development in the 1960s as the starting point of this global phenomenon.<sup>27</sup> Scholars such as Andrade & P. Costa, and Daamen & Vries take different approaches to studying waterfront evolution.<sup>28</sup> The roles of CHPC in such projects vary between cases. For example, the Baltimore project actively promoted preservation and reused heritage structures. The Docklands (London) in the 1980s and the Kop van Zuid (Rotterdam) in the 1990s were market-driven, and regenerations in Genoa and Barcelona around

---

<sup>24</sup> María J Andrade and João Pedro Costa, "Touristification of European Port-Cities: Impacts on Local Populations and Cultural Heritage," in *European Port Cities in Transition: Moving Towards More Sustainable Sea Transport Hubs* (Switzerland: Springer, 2020); João Pedro Costa, *Urbanismo e adaptação às alterações climáticas: as frentes de água* (Lisboa: Livros Horizonte, 2013).

<sup>25</sup> Alvin Toffler and Toffler Alvin, *The third wave* (New York: Bantam books, 1980); Wen-Chih Huang and Sung-Ken Kao, "Public-private partnerships during waterfront development process: The example of the world exposition," *Ocean & Coastal Management* 92 (2014).

<sup>26</sup> Sieber, "Waterfront revitalization in postindustrial port cities of North America."; Rinio Bruttomesso, "Complexity on the urban waterfront," in *Waterfronts in post-industrial cities* (New York: Taylor & Francis, 2001); Les Roberts, "Dis/embedded geographies of film: Virtual panoramas and the touristic consumption of Liverpool waterfront," *Space and Culture* 13, no. 1 (2010); Fernandes, Figueira de Sousa, and Salvador, "The cultural heritage in the postindustrial waterfront: A case study of the south bank of the Tagus Estuary, Portugal."

<sup>27</sup> Sánchez and Daamen, "Governance and planning issues in European waterfront redevelopment 1999–2019."; Andrew Hurley, "Narrating the urban waterfront: The role of public history in community revitalization," *The Public Historian* 28, no. 4 (2006); Andrade and Costa, "Touristification of European Port-Cities: Impacts on Local Populations and Cultural Heritage."

<sup>28</sup> Daamen and Vries, "Governing the European port-city interface: institutional impacts on spatial projects between city and port."; Merk, *The competitiveness of global port-cities: synthesis report*. Andrade and Costa, "Touristification of European Port-Cities: Impacts on Local Populations and Cultural Heritage."; M. J. Andrade, "Sea in view. The transformations of the Port of Malaga in the discussion of the Waterfronts" (PhD University of Malaga., 2012); John McCarthy, "The Dundee waterfront: A missed opportunity for planned regeneration," *Land Use Policy* 12, no. 4 (1995).

the 1990s prioritized cultural facilities and public spaces.<sup>29</sup> Thus, reusing heritage is not always a criterion to evaluate the success of a waterfront project.<sup>30</sup> Notably, Sieber highlights that one purpose for waterfront revitalization is to connect people with the history and heritage domain. He concludes that the more heritage has been lost, the more stress there is to preserve and celebrate traditional characters.<sup>31</sup> Furthermore, preservation favors the more remote industrial past over the recent era.<sup>32</sup> Thus, from the public history aspect, participatory studies have great potential for researching the recent industrial history and heritage. The other relevant subjects, such as port authorities' roles in urban generation,<sup>33</sup> and the common challenges faced by port city development and waterfront projects,<sup>34</sup> are also addressed, but few works specify heritage or conduct from heritage management perspectives. This thesis is expected to fill these research gaps.

As the cultural dimensions are involved in waterfront regeneration, more academic discussions concerning the distinctive port city cultures or identities have emerged in recent years.<sup>35</sup> Since cultural identities are “endlessly mixed, fluid, contested, shared”,<sup>36</sup> terms like discourse or habitus are used, emphasizing that knowledge is “situated” in practice.<sup>37</sup> Thus, the identity of port cities is

---

<sup>29</sup> Sánchez and Daamen, "Governance and planning issues in European waterfront redevelopment 1999–2019."; Hurley, "Narrating the urban waterfront: The role of public history in community revitalization."; Gene Desfor and John Jørgensen, "Flexible urban governance. The case of Copenhagen's recent waterfront development," *European planning studies* 12, no. 4 (2004); David LA Gordon, "Managing the changing political environment in urban waterfront redevelopment," *Urban Studies* 34, no. 1 (1997); Dirk Schubert, "Seaport cities: phases of spatial restructuring and types and dimensions of redevelopment," *Port cities: dynamic landscapes and global networks* (2011).

<sup>30</sup> Merk, *The competitiveness of global port-cities: synthesis report*.

<sup>31</sup> Sieber, "Waterfront revitalization in postindustrial port cities of North America."

<sup>32</sup> Hurley, "Narrating the urban waterfront: The role of public history in community revitalization."; Sieber, "Waterfront revitalization in postindustrial port cities of North America."

<sup>33</sup> Sánchez, "Developing Sustainable Port-City Relationships in Europe: An Institutional Analysis of Waterfront Projects Governance in Lisbon."; Sánchez and Daamen, "Governance and planning issues in European waterfront redevelopment 1999–2019."; Patrick Verhoeven, "A review of port authority functions: towards a renaissance?," *Maritime Policy & Management* 37, no. 3 (2010).

<sup>34</sup> Antonia Gravagnuolo and Mariarosaria Angrisano, "Cultural Heritage Adaptive Reuse in Circular Port Cities: An Overview" (paper presented at the International Expert Workshop 'The Science of the Smart City 2.0': Urban Liveability, Climate Change and Circular Economic Futures, 2018); Hein, "Port cities."; Carola Hein, "Port City Resilience:(Re-) Connecting Spaces, Institutions and Culture," *Port City Futures Blog* (2020); Hurley, "Narrating the urban waterfront: The role of public history in community revitalization."

<sup>35</sup> Carola Hein, "Port cities and urban waterfronts: How localized planning ignores water as a connector," *Wiley Interdisciplinary Reviews: Water* 3, no. 3 (2016); "Port City Culture - Culture(s) and Cultural Practices," 2020, <https://www.portcityfutures.nl/news/port-city-culture-cultures-and-cultural-practices>; Meyer, *City and port: urban planning as a cultural venture in London, Barcelona, New York, and Rotterdam: changing relations between public urban space and large-scale infrastructure*; Frank Broeze, "Port cities: the search for an identity," *Journal of Urban History* 11, no. 2 (1985).

<sup>36</sup> Ian Hodder, "Cultural heritage rights: From ownership and descent to justice and well-being," *Anthropological Quarterly* 83, no. 4 (2010):877.

<sup>37</sup> Meyer, *City and port: urban planning as a cultural venture in London, Barcelona, New York, and*

neither a homogeneous nor a static concept, but includes the change in how people understand such identities. There is “more of a large-scale confusion of tongues than a new consensus on the desired renewal of urban planning”.<sup>38</sup> Different terms are employed while portraying those features of port cities. For instance, Müller uses "ambiance" for the assemblage characterized by the tangible and intangible heritage, and the similar traits port cities present.<sup>39</sup> Lee identifies the similarities of socio-economic and demographic aspects of port cities through analyzing their histories of mortality, nuptiality and fertility, in-migration, local economy, labor market, social conditions and the ideology of merchant capital, etc.<sup>40</sup> This “strong and dynamic identity” of port cities is also summarized as flexibility, cultural richness, catalyst, and the social role in encouraging cultural interaction and social cohesion.<sup>41</sup> Some interpret flexibility as resilience based on "a strong and dedicated collaboration" among diverse groups of stakeholders from "different backgrounds around shared values".<sup>42</sup> The term “urban identity” that links with the evolving PCR, and maritime identity alongside urban development, are also widely used in discussions on this subject.<sup>43</sup> Academics like Kermani, van der Toorn Vrijthoff, and Salek believe that port cities, as contact zones, cosmopolitan places and cultural centers, share a strong identity.<sup>44</sup> However, such research can lack empirical evidence and are mainly nostalgic celebrations distinct from the historical reality, therefore not connecting with the “experienced social life on the waterfront”.<sup>45</sup> Furthermore, while official cultures are defined through elites' eyes, informal cultures give meaning to the daily life of

---

*Rotterdam: changing relations between public urban space and large-scale infrastructure.*

<sup>38</sup> *Ibid.*, 19.

<sup>39</sup> Anna-Lisa Müller, "“European Port Cities’ Ambiance as Heritage of the Future. An analysis of Dublin and Gothenburg” (paper presented at the Ambiances, tomorrow. Proceedings of 3rd International Congress on Ambiances. Septembre 2016, Volos, Greece, 2016).

<sup>40</sup> Robert Lee, "The socio-economic and demographic characteristics of port cities: a typology for comparative analysis?," *Urban History* (1998).

<sup>41</sup> Gabriella Esposito De Vita, Stefania Oppido, and Stefania Ragozino, "Port Cities, Peoples and Cultures: Waterfront Regeneration and “Glocal” Identity" (XI Forum Internazionale di Studi, Aversa-Capri); Raymond James Green, *Coastal towns in transition: local perceptions of landscape change* (New York: Springer Science & Business Media, 2009); Bonnie Fisher, *Remaking the urban waterfront* (Washington: Urban Land Inst, 2004).

<sup>42</sup> Hein, "Port City Resilience:(Re-) Connecting Spaces, Institutions and Culture,"1.

<sup>43</sup> Kermani, van der Toorn Vrijthoff, and Salek, "The impact of planning reform on water-related heritage values and on recalling collective maritime identity of port cities: the case of Rotterdam."; Peter Nientied, "Hybrid urban identity—the case of Rotterdam," *Current Urban Studies* 6, no. 01 (2018); Alice Mah, *Port cities and global legacies: urban identity, waterfront work, and radicalism* (Springer, 2014).

<sup>44</sup> Kermani, van der Toorn Vrijthoff, and Salek, "The impact of planning reform on water-related heritage values and on recalling collective maritime identity of port cities: the case of Rotterdam."; Lee, "The socio-economic and demographic characteristics of port cities: a typology for comparative analysis?."; Paul van de Laar, "Bremen, Liverpool, Marseille and Rotterdam: Port cities, migration and the transformation of urban space in the long nineteenth century," *Journal of Migration History* 2, no. 2 (2016).

<sup>45</sup> van de Laar, "Bremen, Liverpool, Marseille and Rotterdam: Port cities, migration and the transformation of urban space in the long nineteenth century," 304.

ordinary people.<sup>46</sup> Both of them constitute CHPC, and contribute to the fluidity of this concept.

### ***1.2.2 The Roles of CHPC in Sustainable Development***

The association of heritage or culture with sustainable development is widely studied in different fields by many, including Auclair and Fairclough, Fusco Girard, etc.<sup>47</sup> Heritage can be “a stage for social and cultural activity targeted on increasing sustainability” in various forms and is contested, conflicted and shared.<sup>48</sup> The links between ports, cities and their public can be demonstrated by analyzing socio-economic and soft values of seaports. As “a product and a dynamic process that undergoes continuous change”,<sup>49</sup> the concept of heritage coincides with the essence of sustainability, which is defined as development that “meets present needs without compromising the ability of future generation to meet their needs”.<sup>50</sup> Scholars including Bandarin and van Oers emphasize that cultural heritage cultivates and improves “social and economic dynamics”.<sup>51</sup> It provides opportunities for tourism, recreation, leisure and other cultural activities, thereby accelerating social-economic development.<sup>52</sup> As pointed out by Avarami et al., heritage should be understood as “part of the larger sphere of socio-cultural processes”.<sup>53</sup> Thus, an appropriate management approach should enable CHPC to “generate real economic and social benefits for their local host communities”,<sup>54</sup> thereby connecting heritage with people’s daily life.

---

<sup>46</sup> Meyer, *City and port: urban planning as a cultural venture in London, Barcelona, New York, and Rotterdam: changing relations between public urban space and large-scale infrastructure*.

<sup>47</sup> Elizabeth Auclair and Graham Fairclough, *Theory and practice in heritage and sustainability: Between past and future* (New York: Routledge, 2015); Fusco Girard, "Toward a smart sustainable development of port cities/areas: The role of the “Historic Urban Landscape” approach."; Katriina Soini et al., *Culture in, for and as sustainable development: Conclusions from the COST Action IS1007 Investigating Cultural Sustainability*, ed. Joost Dessein et al. (Finland: University of Jyväskylä, 2015); Ana Pereira Roders and Ron van Oers, "Bridging cultural heritage and sustainable development," *Journal of Cultural Heritage Management and Sustainable Development* (2011).

<sup>48</sup> Graham Fairclough et al., "The Faro Convention, a New Paradigm for Socially-and Culturally-Sustainable Heritage Action?," *Культура/Culture*, no. 8 (2014):17.

<sup>49</sup> José Pessoa, Lydia Deloumeaux, and Simon Ellis, "UNESCO framework for cultural statistics," *Journal of Cultural Economics* 5 (2009).

<sup>50</sup> Gro Harlem Brundtland et al., "Our common future," *New York* 8 (1987).

<sup>51</sup> Francesco Bandarin and Ron Van Oers, *The historic urban landscape: managing heritage in an urban century* (Chichester:John Wiley & Sons, 2012), 63.

<sup>52</sup> Francesca Bizzarro and Peter Nijkamp, "Integrated conservation of cultural built heritage," (1996).

<sup>53</sup> Erica Av Rami, Randall Mason, and Marta de la Torre, "Values and heritage conservation: Research Report," *Los Angeles: The Getty Conservation Institute* (2000):11.

<sup>54</sup> Mark P Hampton, "Heritage, local communities and economic development," *Annals of tourism Research* 32, no. 3 (2005):754.

Ports as “points of transshipment”, provide opportunities to process materials.<sup>55</sup> As Callegari states, coastal heritage provides “an essential economic resource” for a region’s sustainable development, particularly when the prosperity of elite tourism is part of their strategic goals.<sup>56</sup> CHPC shares a similar role. Moreover, cultural assets can generate economic value through direct, indirect or non-use of the heritage.<sup>57</sup> The presence of maritime cultural heritage is pervasive even far from the sea, and it benefits the public economically and socially. Thus, these values are no longer “minor concerns” and should be considered “an accompaniment to heritage's value as a component of the historic environment”,<sup>58</sup> especially in enhancing PCR.

Van Hooydonk argues that soft values, the considerable “non-socio-economic” values, including the historical, archaeological, architectural, landscape, recreational, sociological and many other cultural aspects of seaports and their heritage, should be regarded as “the dormant assets”.<sup>59</sup> Historically, seaports were often portrayed as havens of sin, poverty, crime, disease, centers of moral and political corruption, etc.<sup>60</sup> These negative images cause problems such as unattractiveness for investors and slow and uncertain decision-making. Hence, effective management of these “dormant assets” is necessary for the “restoration of public support, contribution to commercial port promotion and instrument for city marketing and tourist promotion”.<sup>61</sup> From this perspective, port areas can act as gateways between historical eras, conduits for international trade, breeding grounds for human intelligence, specific cosmopolitan communities and starting points for urban renovation.<sup>62</sup> Such areas contain much untapped potential for improving and enriching contemporary urban life.

It is also important to realize the challenges regarding heritage management and preservation. In

---

<sup>55</sup> John Friedmann and William Alonso, "Regional development and planning. A reader," *Regional development and planning. A reader.* (1964).

<sup>56</sup> Fabiana Callegari, "Sustainable development prospects for Italian coastal cultural heritage: a Ligurian case study," *Journal of Cultural Heritage* 4, no. 1 (2003):1

<sup>57</sup> Ismail Serageldin, "Cultural heritage as public good," *Global Public Goods* 240 (1999).

<sup>58</sup> Antony Firth, "Social and economic benefits of marine and maritime cultural heritage," *Fjordr Ltd for Honor Frost Foundation, London* (2015) :7.

<sup>59</sup> Eric Van Hooydonk, *Soft values of seaports: a strategy for the restoration of public support for seaports* (Antwerp: Garant, 2007).

<sup>60</sup> Ibid.

<sup>61</sup> Eric Van Hooydonk, "Soft Values of Seaports" (Engineeringweek at Hogeschool van Amsterdam, Amsterdam, 25/01/2010 2010):26.

<sup>62</sup> Van Hooydonk, *Soft values of seaports: a strategy for the restoration of public support for seaports*; Graeme Evans, "Creative cities, creative spaces and urban policy," *Urban studies* 46, no. 5-6 (2009).

Europe, fragile and non-renewable heritage faces many threats, including climate change, pollution, increasing urbanization, mass tourism, human negligence, vandalism and even terrorism.<sup>63</sup> The dramatic change of coastal reality also brings “unprecedented challenges”,<sup>64</sup> which expose the vulnerable heritage and the attached knowledge and collective memory to danger.<sup>65</sup> However, little literature specifically discusses the environmental challenges facing CHPC, even though some studies regarding coastal heritage can be applied in port cities. For instance, Fatorić and Seekamp mention that local communities can contribute their values and norms to future research and heritage preservation.<sup>66</sup> This opinion is echoed by Kato, who considers communities’ values fundamental in developing conservation commitments.<sup>67</sup> Mitchell & Barrett also appeal that communities’ values regarding heritage management deserve more attention.<sup>68</sup> Similarly, Daly believes that assessing communities’ values and knowledge can “accommodate the lack of accuracy inherent in future climate projections better than the statistical approach of risk analysis”.<sup>69</sup> Hence, public participation can assist the preservation of CHPC, while facing natural and anthropogenic challenges.

### ***1.2.3 Authorized Heritage Discourse and Public Participation in Port Cities***

The period studied here covers the time when preservation shifted from protecting objects to considering the proliferation of urban regeneration of the 1980s and 1990s, which further led to the recent interests in revitalizing historic environments to “produce socially inclusive and economically vibrant cities and landscapes”.<sup>70</sup> Meanwhile, the intensified competition due to

---

<sup>63</sup> Joint Programming Initiatives, *Cultural Heritage and Global Change: Strategic Research Agenda* (01/05/2021 2017), <http://www.jpi-culturalheritage.eu/wp-content/uploads/SRA-2014-06.pdf>.

<sup>64</sup> Adalberto Vallega, "The coastal cultural heritage facing coastal management," *Journal of cultural heritage* 4, no. 1 (2003) :20.

<sup>65</sup> Joint Programming Initiatives, *Cultural Heritage and Global Change: Strategic Research Agenda*; Marie-Yvane Daire et al., "Coastal changes and cultural heritage (1): Assessment of the vulnerability of the coastal heritage in Western France," *The Journal of Island and Coastal Archaeology* 7, no. 2 (2012).

<sup>66</sup> Sandra Fatorić and Erin Seekamp, "Are cultural heritage and resources threatened by climate change? A systematic literature review," *Climatic change* 142, no. 1-2 (2017).

<sup>67</sup> Kumi Kato, "Addressing global responsibility for conservation through cross-cultural collaboration: Kodama Forest, a forest of tree spirits," *The Environmentalist* 28, no. 2 (2008).

<sup>68</sup> Nora J Mitchell and Brenda Barrett, "Heritage values and agricultural landscapes: Towards a new synthesis," *Landscape Research* 40, no. 6 (2015).

<sup>69</sup> Cathy Daly, "A framework for assessing the vulnerability of archaeological sites to climate change: theory, development, and application," *Conservation and Management of Archaeological sites* 16, no. 3 (2014):280.

<sup>70</sup> Peter Roberts, "The evolution, definition and purpose of urban regeneration," *Urban regeneration* (2000); Joks Janssen et al., "Heritage planning and spatial development in the Netherlands: changing policies and perspectives," *International Journal of Heritage Studies* 20, no. 1 (2014).2.

globalization urges cities and regions to search and redefine their identities.<sup>71</sup> In this context, the relationship between cultural heritage and identity is explored by Simjanovska, Bhavnani and more.<sup>72</sup> Although the importance of waterfront heritage regarding this aspect is recognized,<sup>73</sup> the topic is insufficiently explored from the perspective of heritage as a process of making. Furthermore, two aspects are worth considering about CHPC: the impacts of Neoliberalism, and industrial heritage. The former has changed the balance between public and private regarding conservation strategies and accessibility of heritage. From the limited concerns of heritage during early urban renewal projects, to the growing use of heritage as a commodity for consumption after privatization and economic restructuring since the 1980s and 1990s,<sup>74</sup> the new balance between preservation and economy, and heritage strategies that changed alongside this process need to be further analyzed. Moreover, heritage as an element of urban entrepreneurship can change the pattern of urban spatiality.<sup>75</sup> CHPC sites are often industrial structures related to previous port activities. Since the awareness of the potential of industrial heritage as untapped cultural resources in societal development grows,<sup>76</sup> issues including the relatively low profile, the negative images of old ports, and the sense of disconnection with the present while interpreting such heritage, are noticed.<sup>77</sup> Ashworth et al. describe the ideal scenarios of reusing this heritage “on a thorough interpretation of the historical content giving substance to narratives” and the reality of producing

---

<sup>71</sup> Michael Storper, *The regional world: territorial development in a global economy* (New York: Guilford press, 1997).

<sup>72</sup> V Simjanovska, *Re-thinking Local Cultural Policy: new identity and new paradigm* (Skopje: PAC Multimedia, 2011); Kum-Kum Bhavnani, "Towards a multicultural Europe?: 'race', nation and identity in 1992 and beyond," *Feminist Review* 45, no. 1 (1993); Charles Landry, *The creative city: A toolkit for urban innovators* (London: Earthscan, 2012).

<sup>73</sup> R Marshall, "Waterfronts, development and World Heritage cities: Amsterdam and Havana," in *Waterfronts in post-industrial cities* (New York: Taylor & Francis, 2001); Emma Waterton and Steve Watson, *The Palgrave handbook of contemporary heritage research* (Basingstoke : Palgrave Macmillan, 2015).

<sup>74</sup> Elene Negussie, "Implications of neo-liberalism for built heritage management: Institutional and ownership structures in Ireland and Sweden," *Urban Studies* 43, no. 10 (2006).

<sup>75</sup> Tore Sager, "Neo-liberal urban planning policies: A literature survey 1990–2010," *Progress in planning* 76, no. 4 (2011).

<sup>76</sup> Gregory Ashworth, Brian Graham, and John Tunbridge, *Pluralising Pasts: Heritage, Identity and Place in Multicultural Societies* (London: Pluto Press, 2007) ; E.H Chu, "The land revitalization initiative: Landscape design and reuse planning in mine reclamation," in *Designing the reclaimed landscape*, ed. A Berger (London, England: Taylor & Francis., 2008); Bosse Lagerqvist and Lennart Bornmalm, "The steamer s/s Bohuslän as industrial heritage. A basis for re-thinking heritage practices," in *Cultural Heritage Preservation: The Past, the Present and the Future* (2018); Erik Eklund, "Negotiating Industrial Heritage and Regional Identity in Three Australian Regions," *The Public Historian* 39, no. 4 (2017); Heike Oevermann and Harald A Mieg, "Urban Development Planning and World Cultural Heritage: Two Perspectives of Planning Practice Dealing with Industrial Heritage," *Planning Practice & Research* (2021).

<sup>77</sup> Eklund, "Negotiating Industrial Heritage and Regional Identity in Three Australian Regions."; Ralph Richter, "Industrial heritage in urban imaginaries and city images: A comparison between Dortmund and Glasgow," *The Public Historian* 39, no. 4 (2017); Cathy Stanton, *The Lowell experiment: Public history in a postindustrial city* (Amherst:University of Massachusetts Press, 2006).



past “as imagined as the apprehension of a certain condition in the future”.<sup>78</sup> Thus, how to achieve a good balance between these two ends requires efficient management strategies.

Notably, there is denial about uncomfortable histories, especially slavery and colonialism,<sup>79</sup> and “the lack of geographical, cultural and intellectual diversity”<sup>80</sup> in heritage reuse in port cities. The institutional discourses from the state, academia or multinational agencies are possible contributors to such tendency, through dominating the constitution of heritage and shaping heritage ownership.<sup>81</sup> By criticizing AHD, academia calls for reconsiderations of this field and creates new branches like Critical Heritage Studies. The Manifesto of the Association of CHS clearly states the intention of developing such an academic branch:

*“We want to challenge you to ... question the received wisdom of what heritage is, energise heritage studies by drawing on wider intellectual sources, vigorously question the conservative cultural and economic power relations that outdated understandings of heritage seem to underpin and invite the active participation of people and communities who to date have been marginalised in the creation and management of ‘heritage’. ...Above all, we want you to critically engage with the proposition that heritage studies needs to be rebuilt from the ground up, which requires the ‘ruthless criticism of everything existing’.”<sup>82</sup>*

The idea of “critical heritage” signifies that the current heritage studies field is “insufficiently theorized” and heritage practice is “politically naive” and excludes minority groups from its representation.<sup>83</sup> The term’s meaning is further explained while Harrison summarizes the two directions of understanding heritage: the official “top-down” approach, where the state takes the

---

<sup>78</sup> Ashworth, Graham, and Tunbridge, *Pluralising Pasts: Heritage, Identity and Place in Multicultural Societies*, 47.

<sup>79</sup> Alice Mah, *Port cities and global legacies: urban identity, waterfront work, and radicalism* (Basingstoke: Palgrave Macmillan, 2014).

<sup>80</sup> Emiel Martens and Camila Malig Jedlicki, review of *The Palgrave Handbook of Contemporary Heritage Research*, by Emma Waterton and Steve Watson, *Heritage & Society*, 2017, 285.

<sup>81</sup> Rodney Harrison, "Heritage and globalization," in *The Palgrave handbook of contemporary heritage research* (Basingstoke : Palgrave Macmillan, 2015); Negussie, "Implications of neo-liberalism for built heritage management: Institutional and ownership structures in Ireland and Sweden."; Hodder, "Cultural heritage rights: From ownership and descent to justice and well-being."

<sup>82</sup> Gary Campbell and Laurajane Smith, "Association of Critical Heritage Studies Manifesto," (Association of Critical Heritage Studies 2011).

<sup>83</sup> Andrea Witcomb and Kristal Buckley AM, "Engaging with the future of ‘critical heritage studies’: looking back in order to look forward," *International Journal of Heritage Studies* 19, no. 6 (2013) :562.

lead from classification to promotion of heritage, and the unofficial “bottom-up” approach that starts from the local.<sup>84</sup> As he illustrates, CHS involves research on both approaches and their relationship, and challenges the dominant AHD, which has woven into “the canon of heritage”.<sup>85</sup> This emerging field, as a response to “various critiques of contemporary politics and culture in the context of deindustrialization, globalization and transnationalism”<sup>86</sup>, welcomes previous “outsider researcher”.<sup>87</sup> The theoretical ground of such thinking can be traced back to earlier theories of how heritage can erase history by replacing its reality with its selected images and thrive on “persisting error”.<sup>88</sup> To summarize, relevant discussion may be concluded by Smith’s statement, “There is, really, no such thing as heritage”<sup>89</sup>. It is clear that working with communities, encouraging public participation, and advocating a sense of “critical engagement with social justice issues”<sup>90</sup> are essential in heritage practices. With this trend, scholars highlight the importance of the less-celebrated heritage, and allowing multiple and even conflicting representations of heritage values.<sup>91</sup> In port cities, such heritage often refers to the working-class narratives and intangible heritage.

Such circumstances generate the question of who “owns” the heritage and has the right to access, interpret and use it. To the political left, public ownership and control of lands are believed to be necessary for elements to be recognized as part of the nation's history and heritage.<sup>92</sup> However, from resource and administrative angles, this is hardly practical. Hence, the extent and strategies of participation matter. The extent of public participation in preservation is closely related to the chosen approaches. These approaches should provide a space for individuals to “engage in cultural activities outside of formal institutions for the purpose of knowledge sharing and co-creating with

---

<sup>84</sup> Rodney Harrison, “What is heritage,” in *Understanding the politics of heritage* (Manchester: Manchester University Press, 2010), 9-10.

<sup>85</sup> Harrison, “What is heritage,” 26.

<sup>86</sup> *Ibid.*, 5.

<sup>87</sup> Ciraj Rassool, “Towards a critical heritage studies,” (2013).1.

<sup>88</sup> Lowenthal, *Possessed by the past: The heritage crusade and the spoils of history*; Robert Hewison, “Heritage: an interpretation,” *Heritage interpretation* 1 (1989).

<sup>89</sup> Smith, *Uses of heritage*, 11.

<sup>90</sup> Gary Campbell and Laurajane Smith, “Keeping Critical Heritage Studies Critical: Why “post-Humanism” and the “New Materialism” Are Not So Critical,” *Retrieved on November 15* (2016): 1.

<sup>91</sup> Dolores Hayden, *The power of place: Urban landscapes as public history* (Cambridge: MIT press, 1997); Ralph H Saunders, “The Power of Place: Urban Landscapes as Public History,” (JSTOR, 1997); Hurley, “Narrating the urban waterfront: The role of public history in community revitalization.”

<sup>92</sup> Dexter Whitfield, *The welfare state: privatisation, deregulation, commercialisation of public services: alternative strategies for the 1990s* (London: Pluto Press, 1992).

others".<sup>93</sup> Aas, Ladkin and Fletcher classify the related issues into five categories: communication channels between the heritage and the tourism groups, income generation for heritage conservation and management; local community involvement in the decision-making process; local community involvement in tourism activities as well as an assessment of the extent and success of stakeholder collaboration.<sup>94</sup> It is also essential to recognize the different stages in implementing public participation, and identify different groups of stakeholders who may seek different extents of participation because of their distinctive interests.<sup>95</sup> Furthermore, participatory approaches also imply the need to build infrastructure for further engagement activities. Thus, those “memory institutions” have responsibilities to “address, problematize and sort out the complexity of openness” regarding local practices and their social and material scales.<sup>96</sup> More research on participation in cultural or coastal issues is done by Selman, Pimbert & Pretty, etc.<sup>97</sup> Overall, participatory heritage approaches can vary substantially and be adjusted according to the extent of stakeholder involvement and power-sharing. Different strategies should be chosen and amended in accordance with different proposes of each heritage management plan.

### **1.3 Aims, Objectives and Research Questions**

As outlined above, CHPC is a fluid mix of many mundane elements that are often not preserved because they are not officially included as heritage. This notion implies conflicts, as in cities like Dublin, the previous port communities are disappearing, whereas new interested groups, especially in the business and tourism sectors, intend to reimagine port heritage. Hence, with all these interests, the uses of CHPC are extremely complicated.

---

<sup>93</sup> Henriette Roued-Cunliffe and Andrea Copeland, *Participatory heritage* (London: Facet Publishing, 2017).

<sup>94</sup> Christina Aas, Adele Ladkin, and John Fletcher, "Stakeholder collaboration and heritage management," *Annals of tourism research* 32, no. 1 (2005).

<sup>95</sup> David Wilcox, *The guide to effective participation* (Brighton: Partnership, 1994).

<sup>96</sup> Dagny Stuedahl, Mari Runardotter, and Christina M Mörberg, "Attachments to participatory digital infrastructures in the cultural heritage sector," (2016):62.

<sup>97</sup> Paul Selman, "Community participation in the planning and management of cultural landscapes," *Journal of environmental planning and management* 47, no. 3 (2004); Michel P Pimbert and Jules N Pretty, "Diversity and sustainability in community based conservation" (paper presented at the UNESCOIIPA Regional Workshop on Community-based Conservation, 1997); Claudia F Benham and Katherine A Daniell, "Putting transdisciplinary research into practice: a participatory approach to understanding change in coastal social-ecological systems," *Ocean & Coastal Management* 128 (2016).

This research intends to explore the history of how the port, the city and its people have been integrated and experienced conflicts through reusing cultural heritage. It has three main aims: to ascertain the socio-economic and cultural values of both tangible and intangible CHPC in the case studies, especially in Dublin; to assess the potential environmental, economic and socio-cultural impacts, both positive and negative, on CHPC; to evaluate the extent and impact of the existing participatory initiatives and explore the possible methods to encourage public participation in cultural heritage preservation and management in port cities.

To achieve these goals, this thesis is designed to meet two objectives. First, the research of each case investigates the heritage management framework, develops the cultural heritage inventory of selected elements, analyses the uses of cultural resources, and finally discusses the issues and challenges regarding preservation and repurposing cultural heritage. Second, to compare all these aspects across the four cases.

Therefore, the research questions are: how has cultural heritage been identified, perceived and managed in post-industrial societies from 1980 to 2020? What are the challenges, risks, and trade-offs involved in cultural heritage preservation and management in port cities? How has CHPC been turned into cultural resources in terms of societal opportunities, and how has it benefited the sustainable development of port cities? What lessons can be learned from analyzing the selected cases for future public history engagement with CHPC?

## **1.4 Thesis Outline and Structure**

The chapters below are the considered outcomes of work conducted in fulfilling the stated aims and objectives, following this introduction of the central research questions, thesis structure, defined research scope, literature review and the importance of research.

Chapter 2 explains the reasons for choosing the research methods. It discusses the comparability of Dublin and the three selected port cities (Lisbon, Rotterdam and Gothenburg) and justifies the suitability of applying comparative case studies in this research. The process of conducting the

main case study of Dublin and the materials chosen for analysis are detailed as well. It also explains the uses of technologies, such as MAXQDA and GIS software.

Chapter 3 discusses the history of Dublin as a port city through three interlinked aspects: the port, city development emphasizing Dublin Docklands, and the conservation movement. It provides the context for further analysis and indicates how history has shaped the cultural heritage landscape of Dublin.

Chapter 4 identifies the parameters that influence the uses of CHPC of Dublin. It analyzes the management framework by spotting the authorities and stakeholders involved, mapping how laws, regulations and policies have evolved since 1980, and evaluating how these policies have been executed in excavation, management and planning. With the available datasets and information collected, heritage inventories are conducted according to historical phases and site inspection, before further exploration of the uses, issues and challenges of cultural heritage in this case.

Adapting similar methods and research frameworks, Chapters 5, 6 and 7 provide relatively briefer analyses of Lisbon, Rotterdam and Gothenburg, addressing all the research objectives stated above. These chapters provide context for the in-depth comparative analysis with the main case of Dublin.

Chapter 8 and Chapter 9 compare Dublin with the other three cases. The former examines the economic, social and environmental threats, with the concerns of prevention of damage in CHPC restoration and conservation. The latter compares the heritage landscapes, CHPC management framework, the uses, issues and challenges regarding the cultural heritage of each case, in order to locate the factors that enhance or hinder port-city integration and sustainable development. As a result, the common issues faced by post-industrial port cities regarding heritage revitalization are examined.

Building on these research outcomes, Chapter 10 summarizes the research undertaken toward meeting the aims and objectives of this project. It concludes the major issues as modern port cities reposition themselves, with implications and possible solutions for some identified challenges.

## 1.5 Importance of the Research

To summarize, CHPC in waterfront revitalization is recognized as a source of urban growth, an efficient tool for city branding,<sup>98</sup> an instrument to develop new business,<sup>99</sup> an element of territorial differentiation,<sup>100</sup> a repertoire to reverse negative images of ports,<sup>101</sup> and to attract skilled talents,<sup>102</sup> etc. The global trend of employing cultural heritage to develop social capital and connect people with the place is also evident in port cities.<sup>103</sup> Studies that summarize the approaches to reusing CHPC, such as Fernandes et al.'s work,<sup>104</sup> often exemplify the approaches and processes of executing relevant strategies; therefore, they are solid references for further research in this field. Moreover, among the many uses of CHPC, tourism receives relatively more attention from policy-makers, business sectors, and academia. Its impacts on the port images,<sup>105</sup> the strategies to include tangible and intangible heritage in tourism products,<sup>106</sup> the benefits and risks of cruise tourism, the challenges it posed to the heritage landscape and urban spatiality, and the potential solutions to address such issues and so on,<sup>107</sup> are all covered in the literature.

General studies related to CHPC or urban waterfronts are referential for deepening the analysis of this research topic. For instance, Mah's work discusses port heritage through a global lens and addresses the roles of heritage in urban development, particularly in Liverpool, and mentions the

---

<sup>98</sup> Merk, *The competitiveness of global port-cities: synthesis report*.

<sup>99</sup> Grete Swensen, "Integration of historic fabric in new urban development—A Norwegian case-study," *Landscape and urban planning* 107, no. 4 (2012).

<sup>100</sup> Barry Shaw, "History at the water's edge," in *Waterfronts in post-industrial cities* (New York: Taylor & Francis: 2001), 160-72.

<sup>101</sup> Nientied, "Hybrid urban identity—the case of Rotterdam."

<sup>102</sup> Backman and Nilsson, "The role of cultural heritage in attracting skilled individuals."

<sup>103</sup> R Timothy Sieber, "Waterfront revitalization in post-industrial port cities of North America: a cultural approach," *Mediterrâneo* 10, no. 11 (1997); Mehan, Sennema, and Tideman, "Port City Heritage: Contested Pasts, Inclusive Futures?"; Beel and Wallace, "Gathering together: social capital, cultural capital and the value of cultural heritage in a digital age."; Murzyn - Kupisz and Działek, "Cultural heritage in building and enhancing social capital."; Guzmán, Roders, and Colenbrander, "Measuring links between cultural heritage management and sustainable urban development: An overview of global monitoring tools."

<sup>104</sup> Fernandes, Figueira de Sousa, and Salvador, "The cultural heritage in the postindustrial waterfront: A case study of the south bank of the Tagus Estuary, Portugal."

<sup>105</sup> Maciej Kowalewski, "Images and spaces of port cities in transition," *Space and Culture* (2018); Richter, "Industrial heritage in urban imaginaries and city images: A comparison between Dortmund and Glasgow."

<sup>106</sup> Merk, *The competitiveness of global port-cities: synthesis report*.

<sup>107</sup> Shahrbanoo Gholitabar, Habib Alipour, and Carlos Manuel Martins da Costa, "An empirical investigation of architectural heritage management implications for tourism: The case of Portugal," *Sustainability* 10, no. 1 (2018); Andrade and Costa, "Touristification of European Port-Cities: Impacts on Local Populations and Cultural Heritage."

different attitudes towards the cultural heritage of different historical phases among cases.<sup>108</sup> Similarly, Marshall and Merk consider heritage as an integrated element of waterfronts and port cities' competitive advantages or characters. The CHERISH project, which aims to protect and promote cultural heritage by improving regional development policies, especially in fishing communities,<sup>109</sup> and the HERICOAST project, which works on inclusive heritage policy and management,<sup>110</sup> are two examples that focus on the potential of maritime cultural heritage. On the other hand, citizen engagement in making waterfront plans and policies is thoroughly researched,<sup>111</sup> but heritage concerns are not specified in such literature. However, there are increasing discussions regarding the cultural dimensions of port cities. As this research progresses, more studies on similar themes emerge. For example, M.P. Sánchez conducts an institutionalist analysis of waterfront projects to explore the sustainable PCR in Europe, comparing Lisbon with other five cities.<sup>112</sup> A few sections regarding Lisbon's heritage from his thesis are later developed into a book chapter, addressing heritage approaches from a governance angle, emphasizing port authorities' roles.<sup>113</sup> The "CLIC – Circular models Leveraging Investments in Cultural heritage adaptive reuse" program evaluates the relevant projects in eight historic port cities in the context of the circular economy.<sup>114</sup> In Ireland, "The Cultural Value of Coastlines" project investigates the heritage of Dublin Bay,<sup>115</sup> but it emphasizes the cultural impacts on the coastal and marine ecosystem. Furthermore, discussions of both heritage and port cities urge interdisciplinary approaches.<sup>116</sup> For instance,

---

<sup>108</sup> Mah, *Port cities and global legacies: urban identity, waterfront work, and radicalism*.

<sup>109</sup> "Creating opportunities for regional growth through promoting Cultural HERitage of fISHing communities in Europe," 2021, <https://www.interregeurope.eu/cherish/>.

<sup>110</sup> "Management of heritage in coastal landscapes," 2021, <https://www.interregeurope.eu/hericoast/library/#folder=2603>.

<sup>111</sup> Brian Hoyle, "Confrontation, consultation, cooperation? Community groups and urban change in Canadian port - city waterfronts," *Canadian Geographer/Le Géographe canadien* 44, no. 3 (2000).

<sup>112</sup> Sánchez, "Developing Sustainable Port-City Relationships in Europe: An Institutional Analysis of Waterfront Projects Governance in Lisbon."

<sup>113</sup> Sánchez and Daamen, "Using Heritage to Develop Sustainable Port–City Relationships: Lisbon's Shift from Object-Based to Landscape Approaches."

<sup>114</sup> "CLIC Project Circular models Leveraging Investments in Cultural heritage adaptive reuse," 2020, <https://www.clicproject.eu/>; Antonia Gravagnuolo, Mariarosaria Angrisano, and Luigi Fusco Girard, "Circular economy strategies in eight historic port cities: Criteria and indicators towards a circular city assessment framework," *Sustainability* 11, no. 13 (2019).

<sup>115</sup> "The Cultural Value of Coastline," 2018, <https://culturalvalueofcoastlines.com/>; Frances Ryfield et al., "Conceptualizing 'sense of place' in cultural ecosystem services: A framework for interdisciplinary research," *Ecosystem Services* 36 (2019); The Cultural Value of Coastlines Team, *The Cultural Values of Coastlines, Assessing the Cultural Influences and Impacts of Ecosystem Change on the Irish Sea Coasts* (2019), <https://culturalvalueofcoastlines.files.wordpress.com/2019/08/cultural-value-of-coastlines-project-report.pdf>.

<sup>116</sup> Esposito De Vita, Oppido, and Ragozino, "Port Cities, Peoples and Cultures: Waterfront Regeneration and "Glocal" Identity."; Tim Winter, "Heritage studies and the privileging of theory," *International journal of heritage studies* 20, no. 5 (2014).

studies on Seattle by Klinge and Louisiana by Colten address human interaction with port or coastal environment from the environmental history perspective.<sup>117</sup> Similarly, public historians like Hodson and Hurley discuss the roles of heritage and communities in post-industrial waterfronts.<sup>118</sup> They all provide different valuable angles to explore the research topic. As cultural interactions and urban development are not isolated facets in contemporary cities, the goal of sustainability requires cross-sectoral efforts.

There are several research gaps that this thesis intends to fill. First, current studies of using waterfront heritage are often conducted from urban planning or governance angles, while the viewpoints from heritage management and historical perspectives are limited. Thus, it is important to decide what can be considered CHPC, the criteria and reasons behind such categorization and evaluation, and the cultural and socio-economic meanings of such elements, considering the different histories between cases. Although the involvement of port authorities/companies in heritage and cultural initiatives is topical, the traditional heritage sector, and the communities that previously had close connections with port activities, are also crucial. These are all investigated in this research. The comparative approach is also relevant to locating modern port cities' challenges regarding their past and cultural resources, despite the geographic, historical, cultural, social and economic differences. Most importantly, the questions of CHPC management can not be easily answered by taking sides in the theoretical debates. They require empirical evidence, which is provided by comparing four cities in this project. Moreover, building on existing research, this thesis advances the state-of-the-art by providing in-depth analysis that addresses the points outlined above and combines interdisciplinary knowledge of cultural heritage management, environmental history, natural and social marine science, cultural policy and socio-economic systems.

---

<sup>117</sup> Craig E Colten, "Environmental management in coastal Louisiana: A historical review," *Journal of Coastal Research* 33, no. 3 (2017); Matthew W Klinge, *Emerald city: An environmental history of Seattle* (Yale University Press, 2008).

<sup>118</sup> Pete Hodson, "Titanic struggle: Memory, heritage and shipyard deindustrialization in belfast" (paper presented at the History Workshop Journal, 2019); Hurley, "Narrating the urban waterfront: The role of public history in community revitalization."



## Chapter 2 Methodology

### 2.1 Chronology, the Historical Approach and Multidisciplinarity

This thesis is about the reimagination and recreation of post-industrial port cities after they experienced challenges, including containerization, increasing globalization and financial recessions. The chronological framework of this research is from 1980 to 2020. Although the effects of losing the traditional industries in port cities started to show in the late 1960s, such consequences became more stable in the 1980s. By then, the retreat from the waterfront and the "growth of separate maritime industrial development areas"<sup>119</sup> came to an end; waterfront redevelopment and urban renewal of historical cores matured from the initial attempts; port-city relationship (PCR) started to be reconsidered and renewed in urban redevelopment. These all coincide with the periodization of the stages in Hoyle's model. In particular, for the main case Dublin, the 1987 Dublin City Development Plan (draft) displays a "radical departure with the environment as a key", compared with the 1980 plan,<sup>120</sup> which reflects drastic societal changes that are closely related to the research topic. The Docklands regeneration officially began when the Custom House Docks developed into the International Financial Services Centre (IFSC) following the Urban Renewal Act 1986. However, it was initiated from the political instability and government intervention at the beginning of the decade. These all rationalize 1980 as the starting point of this research.

As we live with the outcomes of such waterfront projects today, and as the present always has roots in the past, a historical approach is essential to understand this process. Several aspects should be analyzed over the four decades: how different stakeholder interests have been developed; how relevant policies and strategies have evolved and what aspects have been considered; how these plans and changes have come into effect; whether and how socio-economic goals and heritage goals have been advanced together; and finally what factors have contributed to the successful and unsuccessful uses of CHPC in urban redevelopment.

---

<sup>119</sup> Hoyle, "Global and local change on the port - city waterfront," 405.

<sup>120</sup> RTÉ, "A Plan For Dublin1987," (02/03/2021 1987).

<https://www.rte.ie/archives/2017/0619/883814-development-plan-for-dublin/>.

To address the stated mission, this has to be a multidisciplinary project. Firstly, CHPC needs to be defined in the disciplines of history and heritage studies by identifying the shared values and features of CHPC and also how these characteristics are distinct from the cultural patrimonies of non-port cities. To further evaluate CHPC and investigate the challenges and issues regarding using such elements in the context of sustainable development, it requests knowledge of heritage management, cultural and public policy, urban studies, planning, geography and socio-economic systems. Among these, the impacts of natural risks on CHPC demand research from the angle of environmental history, a field that studies “the mutual relationships of humans and nature through time”,<sup>121</sup> as the geographic situations of port cities imply people’s interaction with the marine environment by nature. Moreover, the studies of the conflicts of interest between different stakeholders and citizen engagement in heritage issues point to the field of public history, which contains various activities and historical methods outside academia and somehow echoes the trend of CHS. Finally, the methods and insights of urban anthropology are referential, as this field investigates the cultural, social, economic and political forces that shape urban processes, which corresponds with the core of the research questions.

## **2.2 A Mixed-method Approach**

As outlined, the dynamic process of conducting this project requires a mixed-method approach, which "incorporates both qualitative and quantitative methods of data collection and analysis" in one study.<sup>122</sup> It allows researchers to understand complicated phenomena of the societies, analyze topics through multiple lenses, and respond to the various stakeholders of policy issues,<sup>123</sup> and therefore suits our research objectives.

While seeking a methodology for this project, similar studies were widely researched. For instance, Hoyle’s article regarding confrontation and collaboration of community groups alongside urban

---

<sup>121</sup> J Donald Hughes, *What is environmental history?* (New York: John Wiley & Sons, 2016), 1.

<sup>122</sup> John W Creswell, "Mixed-method research: Introduction and application," in *Handbook of educational policy* (Burlington: Elsevier, 1999), 455.

<sup>123</sup> Gretchen B Rossman and Bruce L Wilson, "Numbers and words revisited: Being “shamelessly eclectic”," *Quality and quantity* 28, no. 3 (1994).

change uses established methodology based on structured interviews with group representatives.<sup>124</sup> These research methods are applicable when heritage concerns are involved, as this thesis also intends to explore the perceptions of different groups in several comparable port cities. Another example, the research of architectural heritage management implications for tourism in Portugal examines tourists' attitudes toward and impacts on heritage resources in a mixed manner, including a quantitative approach, while tourist priorities and relevant policies are studied with a qualitative approach.<sup>125</sup> My research also addresses these aspects. It is deemed interdisciplinary and should adopt a mixed-method to address all these different facets of the research questions.

In each case, semi-structured interviews, site inspections, primary and secondary documentary analysis and participatory observation were conducted as the ongoing data collection processes. The textual data were coded and analyzed in the next steps, while quantitative approaches were adopted where suitable and necessary, to supplement relevant points. Visualization methods were employed to create maps, diagrams and other figures to illustrate the research outcomes of multiple research phases. Details of each method are further explained in section 2.6.

### **2.3 Aims of Comparative Studies**

Due to the multidisciplinary nature of this research, the comparative case study is a suitable method as a proven analytical tool in many disciplines and a structuring principle within academic works.<sup>126</sup> One goal of this study is to discover similarities, contrasts and patterns across the selected cases regarding their approaches to revitalizing cultural heritage during the post-industrial era. This goal coincides with the mission of comparative analysis, which explores “in rich detail the context and features of two or more instances of specific phenomena”.<sup>127</sup> The prerequisite for case

---

<sup>124</sup> Hoyle, "Confrontation, consultation, cooperation? Community groups and urban change in Canadian port - city waterfronts."

<sup>125</sup> Gholitabar, Alipour, and Costa, "An empirical investigation of architectural heritage management implications for tourism: The case of Portugal."

<sup>126</sup> Maria Lusiani et al., "Urban planning and industrial heritage—a Norwegian case study," *Journal of cultural heritage management and sustainable development* (2013); Ronald R Powell, "A Handbook for Social Science Field Research: Essays and Bibliographic Sources on Research Design and Methods," *Library and Information Science Research* 2, no. 29 (2007).

<sup>127</sup> Albert J Mills, Gabrielle Durepos, and Elden Wiebe, *Encyclopedia of case study research* (Los Angeles: Sage Publications, 2009), 174.

selection is sufficient commonality.<sup>128</sup> However, the unique characteristics of a particular case may only be evident while comparing with other cities derived “from different context”.<sup>129</sup> Thus, a comparative lens is necessary for identifying such characteristics for the main case Dublin. Furthermore, building on the traditional logics of comparison, namely the common compare and contrast, and the “tracing across sites and scales”, Bartlett and Vavrus propose that comparative case studies should contain three axes: horizontally compare “how similar policies or phenomena unfold in locations that are connected and socially produced”; vertically “traces phenomena across scales”; and transversally investigates “phenomena and cases across time”.<sup>130</sup> These are applied while analyzing the research topic in the four cities.

Notably, the comparative case study has limitations and faces multiple challenges as the method evolves. Welch critically explores the meanings of “think comparatively” through reviewing early examples that employed comparative approaches. He identifies that an ongoing challenge for this method is articulating the “rationale and appropriate framework that allow meaningful comparison”.<sup>131</sup> For cases with different cultural backgrounds, Bargnall states the difficulties of making comparisons outside the comfort of the researchers' own culture, suggesting that researchers should “develop intercultural sensitivity and critical reflection of their works”.<sup>132</sup> Extra attention has been paid to these points during this research. Furthermore, as the researcher is not from any of these chosen cities but has international experiences, this project provides a global perspective in its analysis.

The comparative case study is widely used in many academic fields, such as social sciences, education, political psychology, management, etc.<sup>133</sup> In particular, the comparative-historical

---

<sup>128</sup> Mills, Durepos, and Wiebe, *Encyclopedia of case study research*.

<sup>129</sup> *Ibid.*, 175.

<sup>130</sup> Lesley Bartlett and Frances Vavrus, “Comparative case studies: An innovative approach,” *Nordic Journal of Comparative and International Education (NJCIE)* 1, no. 1 (2017), 15.

<sup>131</sup> Anthony Welch, “The challenge of comparative research: A critical introduction,” *Methodological choice and design* (2011); Lina Markauskaite, Peter Freebody, and Jude Irwin, *Methodological choice and design: Scholarship, policy and practice in social and educational research*, vol. 9 (Dordrecht: Springer, 2011), 11.

<sup>132</sup> Nigel Bagnall, “Know thyself: Culture and identity in comparative research,” in *Methodological Choice and Design* (Dordrecht: Springer, 2011), 11.; Markauskaite, Freebody, and Irwin, *Methodological choice and design: Scholarship, policy and practice in social and educational research*, 9.

<sup>133</sup> Mills, Durepos, and Wiebe, *Encyclopedia of case study research*; Bartlett and Vavrus, “Comparative case studies: An innovative approach.”; Juliet Kaarbo and Ryan K Beasley, “A practical guide to the comparative case study method in political psychology,” *Political psychology* 20, no. 2 (1999); Aimin Yan and Barbara

analysis aims to explain large-scale outcomes by systematically comparing and analyzing the processes over time.<sup>134</sup> It focuses on macro-configurational explanation and a problem-driven base,<sup>135</sup> which are suitable for the aims and objectives of this thesis. Concerns on CHPC are related to the wider "perplexing and pertinent social issues",<sup>136</sup> for which comparative methods can help gain insight. Moreover, the contexts of this study include industrialization, nationalism, capitalist development, social movements, democratization and globalization, etc. These have stimulated social changes in the last few decades. These aspects are often discussed through comparative-historical approaches to understanding the dynamics and processes of creating the contemporary world.<sup>137</sup> After all, the use of CHPC from the 1980s onwards is an integral part of these processes and closely associated with all aspects stated above. Examples such as the paper on indigenous cultural heritage preservation at global, national and state levels in Australia,<sup>138</sup> prove the feasibility of comparing cases historically in heritage studies.

Comparative case studies are also common approaches for policy analysis. For instance, Klamer et al. compare how heritage policies are designed and implemented in several countries,<sup>139</sup> which is applicable to this research. As for port cities, comparative case studies are employed to investigate aspects of social, cultural and spatial development, PCR, migration, port typology, urban space, city image, branding, and especially waterfront regeneration.<sup>140</sup> One reason is the similarities, common challenges and connections shared by port cities, as stated in section 1.2.1. Because of

---

Gray, "Bargaining power, management control, and performance in United States–China joint ventures: a comparative case study," *Academy of Management journal* 37, no. 6 (1994).

<sup>134</sup> James Mahoney, "Comparative-historical methodology," *Annu. Rev. Sociol.* 30 (2004); James Mahoney and Dietrich Rueschemeyer, "Comparative historical analysis," *Comparative historical analysis in the social sciences* (2003).

<sup>135</sup> Mahoney, "Comparative-historical methodology."; Mahoney and Rueschemeyer, "Comparative historical analysis."; Wolfgang Streeck, "Epilogue: Comparative-historical analysis: Past, present, future," in *Advances in comparative-historical analysis* (Cambridge: Cambridge University Press, 2015).

<sup>136</sup> Matthew Lange, *Comparative-historical methods* (Los Angeles: Sage, 2012), 2.

<sup>137</sup> Welch, "The challenge of comparative research: A critical introduction."

<sup>138</sup> Tamzyn Chapman, "Corroboree Shield: A comparative historical analysis of (the lack of) International, National and State level Indigenous cultural heritage protection," *Macquarie J. Int'l & Comp. Envtl. L.* 5 (2008).

<sup>139</sup> Arjo Klamer, Anna Mignosa, and Lyudmila Lyudmila, "Cultural heritage policies: a comparative perspective," in *Handbook on the economics of cultural heritage* (Cheltenham: Edward Elgar Publishing, 2013).

<sup>140</sup> van de Laar, "Bremen, Liverpool, Marseille and Rotterdam: Port cities, migration and the transformation of urban space in the long nineteenth century."; Lee, "The socio-economic and demographic characteristics of port cities: a typology for comparative analysis?."; Sánchez, "Developing Sustainable Port-City Relationships in Europe: An Institutional Analysis of Waterfront Projects Governance in Lisbon."; Kowalewski, "Images and spaces of port cities in transition."; Esposito De Vita, Oppido, and Ragozino, "Port Cities, Peoples and Cultures: Waterfront Regeneration and "Glocal" Identity."

that, even though some studies (e.g., Meyer, Merk) do not adopt comparative approaches exclusively, they tend to provide analysis of several port cities together to support their points,<sup>141</sup> which imply an intention to compare cases. There are also comparative studies of how post-industrial port cities use their cultural patrimonies for specific purposes, such as balancing out previous negative images.<sup>142</sup> However, the general discussion of repurposing CHPC through a comparative approach is limited. Notably, studies of industrial heritage often compare different cities as well, from the perspectives of urban imaginaries to local identity.<sup>143</sup> These are all applicable as CHPC elements are often industrial heritage. The comparative analysis further enables researchers to develop site-specific knowledge and better understand certain phenomena or tendencies.<sup>144</sup> For instance, a heritage study project in Norway also uses plan-analysis, site investigations and interviews with key persons for each comparative case.<sup>145</sup> As the chosen methods are feasible and appropriate for multiple aspects of this research theme, combining a mixed-method approach and comparative case studies fits the project's ambitions to put together the overall picture of CHPC in post-industrial society.

## 2.4 The Selection of Port Cities

This thesis consists of a detailed analysis of the main case Dublin and three comparative cases, Lisbon, Rotterdam and Gothenburg. As stated above, commonality is the prerequisite for choosing cases. After the waterfront regeneration in Baltimore, many European post-industrial port cities, including the four chosen cases, started to explore the various possibilities and patterns of gentrifying obsolete port areas and sought transformation to sustainable societies. These form the first layer of the foundation for comparison. This section also elaborates the reasons for choosing the comparative cases by providing a brief literature review and research background for each case.

---

<sup>141</sup> Meyer, *City and port: urban planning as a cultural venture in London, Barcelona, New York, and Rotterdam: changing relations between public urban space and large-scale infrastructure*; Merk, *The competitiveness of global port-cities: synthesis report*.

<sup>142</sup> Nientied, "Hybrid urban identity—the case of Rotterdam."

<sup>143</sup> Richter, "Industrial heritage in urban imaginaries and city images: A comparison between Dortmund and Glasgow."; Eklund, "Negotiating Industrial Heritage and Regional Identity in Three Australian Regions."

<sup>144</sup> Lusiani et al., "Urban planning and industrial heritage—a Norwegian case study."

<sup>145</sup> Ibid.

All four cities are located in Western Europe. Figure 2-1 presented below is based on the latest available statistics of the relevant areas, up to May 2021. Dublin is the capital and the largest port of Ireland, an island nation in northwestern Europe in the North Atlantic Ocean. The city sits on the east coast of Dublin Bay, at the mouth of River Liffey. This capital city is about 117.8 km<sup>2</sup>, with a population of 554, 107 (2016), while the urban area is approximately 318 km<sup>2</sup>, with a population of 1,173,179 (2016).<sup>146</sup> Similarly, Lisbon is also Portugal's capital and premier river port. Situated on the River Tagus, the most important river of the Iberian Peninsula, and facing the Atlantic Ocean,<sup>147</sup> it is "a safe and secure anchorage".<sup>148</sup> With Lisbon's important role in reorienting the Mediterranean region toward traffic with Western and Northern Europe and America, historians conclude that it is "Atlantic by location but mostly Mediterranean in culture".<sup>149</sup> The city itself is 100.05 km<sup>2</sup>, with a population of about 508,368 (2017), while the 1,376 km<sup>2</sup> urban area has around 2 million residents.<sup>150</sup> As for Rotterdam of the Netherlands, a world-famous port city sitting on the banks of the Maas, it provided deep berths for ships and served as "a stopover on the Amsterdam-Antwerp route", when it was developed as a busy and essential element of the European marine traffic network.<sup>151</sup> The total area of Rotterdam is 324.14 km<sup>2</sup> (217.55 km<sup>2</sup> land); it has approximately 652,525 (2021) people.<sup>152</sup> Finally, Gothenburg is the second-largest city in Sweden. Located on the west coast of the country, alongside the Göta Älv (Göta river), Gothenburg city is approximately 447.76 km<sup>2</sup> (203.7 km<sup>2</sup> urban area), with a population of 583, 056 (2020).<sup>153</sup>

---

<sup>146</sup> "UN data," 2021, accessed 15/05/2021, data.un.org; Jim Walsh, Joe Brady, and Chris Mannion, *Dublin City Profile (Prepared for Dublin City Development Board)*, National Institute for Regional and Spatial Analysis (NIRSA), NUI Maynooth (2002); Central Statistics Office, *Census of Population 2016* (2017).

<sup>147</sup> Fernando Completo and Nuno Gustavo, "Lisbon as a Nautical events destination: A new leisure and tourism attraction," *Innovative marketing for coastal destinations* (2013).

<sup>148</sup> Patrick O'Flanagan, *Port cities of Atlantic Iberia, c. 1500–1900* (Aldershot: Ashgate, 2016), 145.

<sup>149</sup> Han Meyer, "The Premodern Port City: The Orientation of the City Toward the Sea," in *City and Port: The Transformation of Port Cities: London, Barcelona, New York and Rotterdam* (International Books, 1999); Orlando Ribeiro, *Portugal, o Mediterrâneo eo Atlântico: estudo geográfico* (1991); José MP Sánchez, "Reuse and musealization of port infrastructure in urban waterfronts. The Lisbon Case."

<sup>150</sup> "PORDATA – População residente: Total e por grandes grupos etários," 2021, accessed 15/05/2021, <https://www.pordata.pt>; "Carta Administrativa Oficial de Portugal - Versão 2017," 2017, accessed 15/05/2021, <https://www.dgterritorio.gov.pt/cartografia/cartografia-tematica/caop?language=en>.

<sup>151</sup> Han Meyer, "The Northwestern European Port City: Rotterdam and the dynamic of the Delta," in *City and port: urban planning as a cultural venture in London, Barcelona, New York, and Rotterdam: changing relations between public urban space and large-scale infrastructure.*, ed. Han Meyer (Utrecht: International Books, 1999), 289.

<sup>152</sup> "The Netherlands in figures," 2021, accessed 15/05/2021, <https://opendata.cbs.nl/statline/#/CBS/nl/>.

<sup>153</sup> "Statistics Sweden," 2021, accessed 15/05/2021, <https://www.scb.se/en/>.

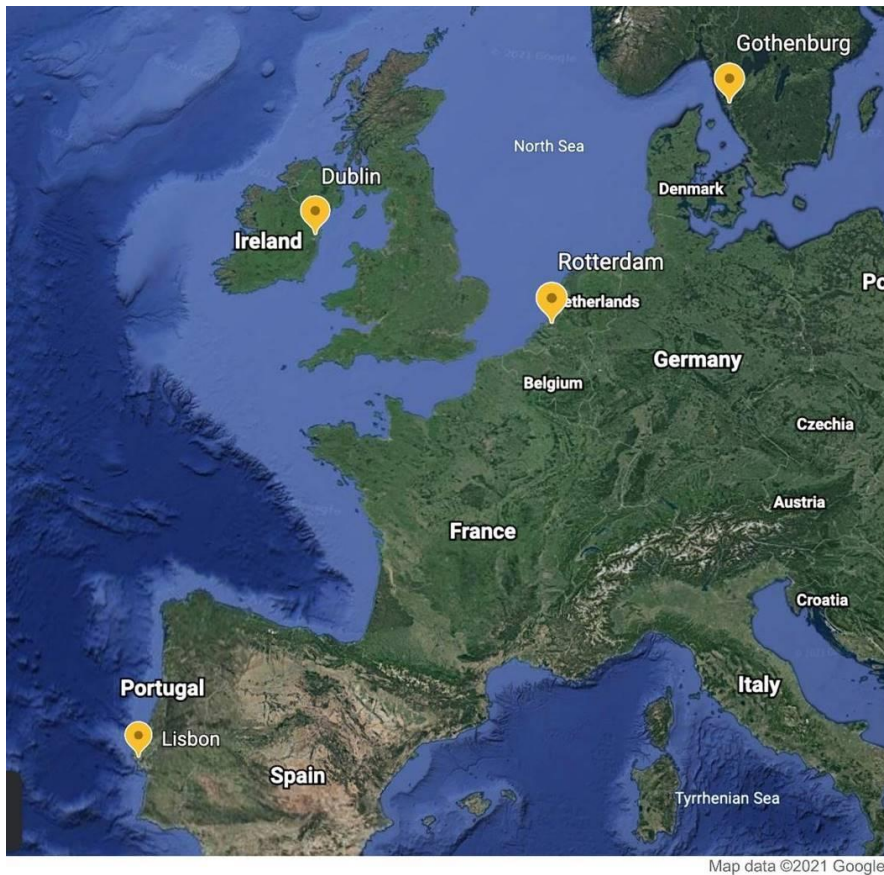


Figure 2-1 The four cities<sup>154</sup>

Demographically, all the chosen cities present an increasingly multicultural tendency, compared with the starting point of the studied period. Dublin had above 17% non-Irish residents in 2016, and the Polish, Romanian, UK nationals, Brazilian, Italian, Spanish and French groups make up over half of these non-Irish residents.<sup>155</sup> In Lisbon, 9.3% of its population are non-nationals, and the largest minority groups are Brazilians (2.75%), people from Cape Verde (0.82%) and Chinese (0.57%).<sup>156</sup> In Rotterdam, over 170 nationalities with Dutch citizenship were recorded in 2011, while 45% of residents of the city are foreign-born.<sup>157</sup> Similarly, Gothenburg has around 34% population born outside Sweden or has at least one parent born abroad. Thus, this is a commonality shared by all four cities. It relates to the interaction between CHPC and the current residents of

<sup>154</sup> Source: Google Earth.

<sup>155</sup> "Census of Population 2016 – Profile 7 Migration and Diversity," 2021, accessed 03/03/2021, <https://www.cso.ie/en/releasesandpublications/ep/p-cp7md/p7md/p7anii/#:~:text=Just%20over%2017%20per%20cent,in%20the%20city%20in%202016.>

<sup>156</sup> "Lisbon, Portugal - Intercultural City," 2021, accessed 30/03/2021, [https://www.coe.int/en/web/interculturalcities/lisbon.](https://www.coe.int/en/web/interculturalcities/lisbon)

<sup>157</sup> Council of Europe, *The City of Rotterdam: Intercultural Profile* (2012), <https://rm.coe.int/CoERMPublicCommonSearchServices/DisplayDCTMContent?documentId=0900001680482b8a>; "Statistics Netherlands," 2021, <https://www.cbs.nl/en-gb>.



these places.

Another important aspect is the ports and evolvement of the PCR. Relevant data is selected up to 2019, as port activities in 2020 were heavily affected by the global pandemic. The annual volume of cargo business of Dublin Port was about 38.1 million gross tonnes (2019).<sup>158</sup> The annual cargo throughput of the ports of Lisbon, Rotterdam and Gothenburg are approximately 11.3 million tonnes, 469.4 million tonnes and 38.9 million tonnes, respectively, in 2019.<sup>159</sup> Despite differences in their capacities and geographic situation, there are some similarities. The history of Dublin port can date back to medieval times when the earliest settlement was located “around the site of present-day Cornmarket and High Street”,<sup>160</sup> and the current Dublin port seems like a separate entity, situated 2.7 km from the city center. Thus, the port has been significantly moved eastward over time, as detailed in Chapter 3. The port of Lisbon also has a long history, from the early settlement around 1200 BC. Now its terminals are scattered around 11 municipalities, while the container terminals have been mostly transferred to the south side of the river. As for Rotterdam, the port was established in 1238 and moved from the center westward to the North Sea from the 19th century. In Gothenburg, the first quays were built in 1620. Even though the port was expanded, relevant activities are still visible, but not necessarily perceivable by all residents.

As discussed, the four cities all experienced similar needs and patterns of waterfront regeneration. They are comparable regarding geographic features (connection with the Atlantic Ocean), the city scale, and especially population. They all display the tendency to become more culturally diverse, which impacts the perception of heritage. Moreover, in most cases, the ports have been moving away from the city centers, usually where the port originated, causing a physical disconnection between ports and cities. Thus, the harbor city atmosphere has decreased, particularly since the port declined in the 1970s.

---

<sup>158</sup> "Dublin Port Company," 2021, 15/05/2021, <https://www.dublinport.ie/>.

<sup>159</sup> "Ports of the world in figures," 2021, accessed 15/05, 2021, <https://www.portofgothenburg.com/about-the-port/ports-of-the-world-in-figures/?type=11813&area=12334&chart=table>; Porto de Lisboa, *Port of Lisbon from the Atlantic to the world* (Lisbon, 2021), [https://www.atlantic-corridor.eu/media/1363/lisbon-port\\_18\\_tag-rag\\_presentation.pdf](https://www.atlantic-corridor.eu/media/1363/lisbon-port_18_tag-rag_presentation.pdf); "Facts & Figures about the Port," 2021, accessed 15/05/2021,

<https://www.portofrotterdam.com/en/our-port/facts-figures-about-the-port>.

<sup>160</sup> Henry A Gilligan, *A History of the Port of Dublin* (Dublin: Gill & Macmillan, 1988), 3.

### **2.4.1 Dublin**

Dublin is a unique case in Europe with the history of being a colonial port for the British, and later developed into the capital of a former colony. Hence, its CHPC has become conflicted because it represents the oppression in the past, but also the way out to a new world. In recent years, Dublin Port Company (DPC) began to actively initiate and engage in cultural and arts programs that promote the port perspectives of Dublin. The dockland regeneration has come to a more stable phase, as the most controversial developments were processed in the last few decades, over the dramatic Celtic Tiger (1995-2007) and recession time (2008-2010). The studied period provides unique contexts concerning the socio-economic values of cultural heritage, especially how authorities and stakeholders' perspectives and attitudes towards heritage changed, and also how the wider environmental, economic and socio-cultural factors influence the heritage sector. The sufficient materials, including laws and regulations, strategic planning documents and media reports, offer a valuable starting point for analyzing the research questions. In addition, the frequently held cultural events related to this research topic provide access to potential interviewees, fieldwork and site inspections. More reasons for choosing Dublin as the main case are in Chapter 3 on the city's history.

### **2.4.2 Lisbon**

Lisbon becomes the first comparable case as a capital port city that has developed around peripheral areas during the last few decades, just like Dublin. However, Lisbon is the capital of a former major colonial power, whereas Dublin is the capital of an independent state, which was colonized by Britain for a long time. In Europe, the histories of port cities are unavoidably related to their colonial past. Thus, it is an interesting contrast in terms of how the histories of a former colonizer or a former colony affect people's perceptions of their cultural patrimonies, which further influence the uses of CHPC. Furthermore, the initial plan of changing Lisbon's industrial port submitted by the Port of Lisbon Authority in 1994 was strongly criticized for "a lack of dialogue" between the city and the port.<sup>161</sup> In contrast, today, Lisbon's urban fabric and the waterfronts have

---

<sup>161</sup> Pedro Ressano Garcia, "The role of the port authority and the municipality in port transformation: Barcelona, San Francisco and Lisbon," *Planning Perspectives* 23, no. 1 (2008):75.

been interconnected as “a functional métissage”.<sup>162</sup> Thus, it is a substantial sample for identifying what factors impact the successful and unsuccessful uses of CHPC.

There are several official and unofficial, academic and non-academic versions of heritage mapping of Lisbon. From the literary perspective, back in 1925, Fernando Pessoa, the famous Portuguese writer, presented some riverside monuments along the Alcantara’s quays in his book *Lisbon: What the Tourist should see*.<sup>163</sup> Academically, although many heritage sites have been analyzed individually, few scholars summarize the approaches to revitalize Lisbon’s port-related heritage. Moreover, Nabais identified numerous “seaport heritage” elements as

*“...a wide range of goods and properties, from assorted pieces of equipment...to real estate: warehouses and hydraulic works (piers, dikes, breakwaters, seawalls, etc.); from naval shipyards and lines of communication (railway lines, navigable rivers), to the demarcation of the port, the lighting of the coastline, lighthouses, the marking of the bars; from customs houses and maritime station platforms, to the forts defending the bars; from projects, plans, drawings and photographs to archives, maps and engravings; from the instruments used in the work to the stories of the lives of the workers in the various professions in the ports.”<sup>164</sup>*

Many of these elements are in Lisbon, and the concept is close to CHPC. However, this categorization excludes heritage not directly related to port activities.

The various factors that influence the preservation, use and management of cultural heritage in Lisbon are dispersed in academic works in different fields, such as urban planning, waterfront regeneration and tourism development. How port development shaped the PCR before the 1755 earthquake has been thoroughly investigated by authors like O’Flanagan and Cabral.<sup>165</sup> The 1755

---

<sup>162</sup> Stefano Boeri, "Cités portuaires d'Europe du Sud, une dialectique du métissage= Mediterranean ports: functional metissage," *L'architecture d'aujourd'hui*, no. 332 (2001); Pedro Ressano Garcia, "Life and death of Lisbon waterfront" (paper presented at the 11th Conference of the International Planning and History Society—Planning Models and the Culture of Cities, Barcelona, Escola Técnica Superior d’Arquitectura del Vallès, 2004): 6.

<sup>163</sup> Antoni Remesar, "Waterfronts and Public art: a problem of language," *On the waterfront*, no. 3 (2002); Fernando Pessoa et al., *Lisbon: What the tourist should see* (Exeter: Shearsman Books, 2008).

<sup>164</sup> Antonio J.C. Maria Nabais, "Portugal’s Sea Port Heritage," *Portus* 06: 13.

<sup>165</sup> Natércia Cabral, *Port of Lisbon Riverfront Rehabilitation*, 1997; O’Flanagan, *Port cities of Atlantic Iberia*,

earthquake damaged various waterfront constructions, but was also “the catalyst for change” of Lisbon’s heritage landscape.<sup>166</sup> By the 19<sup>th</sup> century, issues related to Lisbon’s waterfront became more serious. Interestingly, while scholars like Mendoza believe that the newly developed railway system that linked north and south Europe diminished the importance of the port of Lisbon, others disagree by arguing that the vitality brought by railways only consolidated the role of ports.<sup>167</sup> This was further considered a reason for establishing the first industrial development in Lisbon that was located along the riverbanks.<sup>168</sup> From the late 19<sup>th</sup> century onward, the continuous landfills and waterfront constructions,<sup>169</sup> the intense port activities<sup>170</sup> and the railway/road barrier contributed to the “cut effect” that blocked people from reaching the waterfront.<sup>171</sup> Meanwhile, demographic changes created growing pressure on and concern about housing and living conditions in Lisbon,<sup>172</sup> which affected the refurbishment and reuse of heritage buildings. In the post-industrial era, Lisbon’s waterfront experienced continuous changes, following the surging global trend of waterfront revitalization. As Garcia states, Lisbon’s PCR has been improving “in bits and pieces” rather than a whole, through strategies such as improving the image of the port and implementing projects that contain buildings and spaces for public use.<sup>173</sup>

The enhancement of the PCR attracts more attention to the role played by riverfront heritage. For instance, Sánchez exemplifies how port infrastructures have been reused and musealized in Lisbon’s waterfront from an urban regeneration perspective.<sup>174</sup> Fernandes summarizes six ways of “appropriation of cultural heritage” in the post-industrial waterfront from a “practice-oriented

---

*c. 1500–1900.*

<sup>166</sup> O’Flanagan, *Port cities of Atlantic Iberia, c. 1500–1900*, 157.

<sup>167</sup> Antonio Gomez Mendoza, "La modernisation des transports dans la péninsule ibérique au XIX<sup>ème</sup> siècle," *Histoire, Économie et Société* (1992); O’Flanagan, *Port cities of Atlantic Iberia, c. 1500–1900*.

<sup>168</sup> José M Pagés Sánchez, "Evolution of Lisbon’s Port-City relation: from the earthquake of 1755 to the port plan of 1887," *Portus Plus* 1, no. 1 (2017).

<sup>169</sup> Nabais, "Portugal’s Sea Port Heritage."; Sanchez, "Evolution of Lisbon’s Port-City relation: from the earthquake of 1755 to the port plan of 1887."

<sup>170</sup> Nabais, "Portugal’s Sea Port Heritage."

<sup>171</sup> Sanchez, "Evolution of Lisbon’s Port-City relation: from the earthquake of 1755 to the port plan of 1887."; Garcia, "Life and death of Lisbon waterfront."; José M Pagés Sánchez, "The Port and the City- On board diary," (2016); Garcia, "The role of the port authority and the municipality in port transformation: Barcelona, San Francisco and Lisbon."; Remesar, "Waterfronts and Public art: a problem of language."

<sup>172</sup> Completo and Gustavo, "Lisbon as a Nautical events destination: A new leisure and tourism attraction."; Margarida Fernandes, "Unfolding Lisbon: An Anthropologist Gazes at a Capital City," in *The Palgrave Handbook of Urban Ethnography* (Springer, 2018); Allan M Williams, "Lisbon," *Cities* 1, no. 1 (1983).

<sup>173</sup> Garcia, "Life and death of Lisbon waterfront."; Sánchez, "The Port and the City- On board diary."; Garcia, "The role of the port authority and the municipality in port transformation: Barcelona, San Francisco and Lisbon."

<sup>174</sup> Sánchez, "Reuse and musealization of port infrastructure in urban waterfronts. The Lisbon Case."

perspective” and further adapted this theory in the case study of the South Bank of the Tagus Estuary. These six ways are: 1) conservation and functional reconversion for territorial identity and differentiation; 2) conservation as cultural heritage, e.g., museumlization; 3) preserving as a symbolic element; 4) using heritage as a basis for new cultural industries; 5) “promotion of cultural events that celebrate culture and identity of an intervened territory” with wider audiences; and 6) heritage as tourism and leisure resource.<sup>175</sup> Lisbon adopts similar approaches, as confirmed by Fernandes through my interview.

### **2.4.3 Rotterdam**

Rotterdam has experienced a challenging process of urban waterfront regeneration. The planning of its port area is considered a cultural venture that transforms relations between public space and large-scale infrastructure.<sup>176</sup> The various initiatives, such as the co-operation projects “People around Ports”, “World Port Days” and many other educational, landscaping and leisure-related activities, are referential for the main case regarding participation. Furthermore, the city has renovated not only previous brownfields, but areas with current port activities. Therefore, the studies of the collaborations, considerations and negotiations behind such projects can provide experiences for similar port cities, especially for future waterfront regeneration.

Today, the port structures and relative activities of Rotterdam are no longer compatible with the city. The port continuously expands “along the river mouth” and keeps contact with the city.<sup>177</sup> The history regarding Rotterdam’s port development, demographic changes, urbanization, cultural environment and many other aspects have been thoroughly studied. Early academic works on its PCR have been well developed. For example, Meyer has reviewed and reorganized materials from reports published during the war years.<sup>178</sup> The PCR is often portrayed as scenarios of “stagnating

---

<sup>175</sup> André Fernandes, "Essay on the valorisation of heritage and cultural identity in waterfronts redevelopment processes," *PORTUSplus*, no. 5 (2015); Fernandes, Figueira de Sousa, and Salvador, "The cultural heritage in the postindustrial waterfront: A case study of the south bank of the Tagus Estuary, Portugal."

<sup>176</sup> Meyer, *City and port: urban planning as a cultural venture in London, Barcelona, New York, and Rotterdam: changing relations between public urban space and large-scale infrastructure*.

<sup>177</sup> José Manuel PAGÉS SÁNCHEZ, "Port-City Relation: Integration-Conflict-Coexistence Analysis of Good Practices."; Giorgio Verdiani, Per Cornell, and Pablo Rodriguez-Navarro, *Architecture, Archaeology and Contemporary City Planning "State of knowledge in the digital age"-Proceedings of the 2015 workshop* (Lulu. com, 2015).

<sup>178</sup> Meyer, *City and port: urban planning as a cultural venture in London, Barcelona, New York, and*

cities with growing ports” or “big port with the small city”, as the size of the port is larger than the city.<sup>179</sup>

The port of Rotterdam first encountered major development in the 19<sup>th</sup> century, when small quays connected the city center to the sea.<sup>180</sup> The port and relevant infrastructures were heavily damaged during WWII, but continuously grew westward from the 1950s onward. During the post-industrial era, Rotterdam’s economy developed slowly, and the potential of transforming waterfronts for urban life started to be recognized.<sup>181</sup> The waterfront regeneration is considered successful, and the decisive factors include “the sustainability vision”, “a symbolic leadership context”, “experimentation”, collaboration between the municipality and other stakeholders, etc.<sup>182</sup> During this process, cultural heritage is often considered an advantage.<sup>183</sup> For instance, Ruijgrok highlights the housing comfort value, the recreation value and the bequest value of cultural heritage in the Netherlands from the economic perspective.<sup>184</sup> Moreover, the heritage of Rotterdam is an important resource for tourism. Although the perception of Rotterdam’s urban attractiveness is “relatively negative” and the infrastructure to facilitate its cultural tourism is considered lagging, scholars believe that Rotterdam can use its waterfront to increase its charm for visitors.<sup>185</sup> This is because the images of CHPC are always associated with the characteristics and identities of Rotterdam, as Meyer described the photos in the book *Rotterdam Dynamische Stad*:

---

*Rotterdam: changing relations between public urban space and large-scale infrastructure*; Hermanus Maria Josephus Kraayvanger, *Hoe zal Rotterdam bouwen?* (Rotterdam: W.L. & J. Brusse, 1946); Johannes Philippus Backx, *De haven van Rotterdam: een onderzoek naar de oorzaken van haar economische betekenis in vergelijking met die van Hamburg en Antwerpen* (Nijgh & Van Ditmar, 1929).

<sup>179</sup> OECD, "Ports and their cities: An introduction," in *The Competitiveness of Global Port-Cities* (OECD Publishing, 2014); "History Urbanism Resilience", (paper presented at the The 17th International Planning History Society, Delft, 2016); Martin Aarts et al., "Port-city development in Rotterdam: a true love story," *Urban-e*, 2 (3), 2012 (2012).

<sup>180</sup> Kermani, van der Toorn Vrijthoff, and Salek, "The impact of planning reform on water-related heritage values and on recalling collective maritime identity of port cities: the case of Rotterdam."

<sup>181</sup> Arie Romein, "Leisure in waterfront redevelopment: An issue of urban planning in Rotterdam," *International Paper. Delft: Delft University of Technology* (2006); RC Kloosterman and Jan Jacob Trip, "Gestold modernisme; Een analyse van de Rotterdamse economie vanuit een postindustriële perspectief," (2004).

<sup>182</sup> Niki Frantzeskaki, Julia Wittmayer, and Derk Loorbach, "The role of partnerships in ‘realising’ urban sustainability in Rotterdam’s City Ports Area, The Netherlands," *Journal of Cleaner Production* 65 (2014).

<sup>183</sup> Zhuowei Liu, "Liveable port, passive zone: The regeneration of Old City Port in Rotterdam brought by sustainable transformation," (2013).

<sup>184</sup> Elisabeth CM Ruijgrok, "The three economic values of cultural heritage: a case study in the Netherlands," *Journal of cultural heritage* 7, no. 3 (2006).

<sup>185</sup> Russo and Van Der Borg, "Planning considerations for cultural tourism: a case study of four European cities."; OECD, "An effective policy mix for port-cities."

*“The book — an homage to Rotterdam against a Neo-Realistic backdrop - presented the city as a place filled with diversity: a port and city of workers, with an urban landscape of harbors and cranes...These photographic images showed more of the Kop van Zuid than a spatial typology of water surfaces and warehouse ensembles lined with quays and streets: also visible — and almost audible and smellable - are characteristic elements of the area...”<sup>186</sup>*

In the Netherlands, issues related to heritage have been widely discussed. The term cultural landscape is constantly used in discussions emphasizing land use, spatial planning and institutional systems of conservations, etc.<sup>187</sup> Other aspects regarding CHPC (e.g., household) have also been addressed.<sup>188</sup> However, limited research addresses Rotterdam’s location situation because the city was destroyed in the 1940 bombardment, and it is currently “not well-known for its heritage value”.<sup>189</sup> One example is Romein and Jacob Trip’s article, which lists “redevelopment of former port areas” as a key element in analyzing Rotterdam’s built environment regarding creative city development.<sup>190</sup> Other relevant studies include Daamen’s exploration of social-cultural and environmental features of Rotterdam’s port-city interface,<sup>191</sup> and Kermani et al.’s analysis of how planning has impacted Rotterdam’s water-related heritage and maritime identity.<sup>192</sup>

Historic buildings in Rotterdam are often used for housing and retail rather than leisure.<sup>193</sup> Many studies only focus on individual projects; for instance, the investigation of Rotterdam Dry Dock

---

<sup>186</sup> Meyer, "The Northwestern European Port City: Rotterdam and the dynamic of the Delta," 327; Cas Oorthuys et al., *Rotterdam, dynamische stad 1959 - 1990* (Rotterdam: Stichting Uitgeverij 1990).

<sup>187</sup> Arnold Van Der Valk, "Preservation and development: The cultural landscape and heritage paradox in the Netherlands," *Landscape Research* 39, no. 2 (2014); Alexandra Tisma and Johan Meijer, *Lessons learned from spatial planning in the Netherlands*, PBL Netherlands Environmental Assessment Agency (2018); Janssen et al., "Heritage planning and spatial development in the Netherlands: changing policies and perspectives."; Olof Woltil, "Heritage planning in Malmö and Rotterdam during the 2000's: A cross-contextual analysis of arguments, metaphors and figures of thought" (Blekinge Institute of Technology, 2014).

<sup>188</sup> Mark Van Duijn and Jan Rouwendal, "Cultural heritage and the location choice of Dutch households in a residential sorting model," *Journal of Economic Geography* 13, no. 3 (2013).

<sup>189</sup> Woltil, "Heritage planning in Malmö and Rotterdam during the 2000's: A cross-contextual analysis of arguments, metaphors and figures of thought."

<sup>190</sup> Arie Romein and Jan Jacob Trip, "Key elements of creative city development: An assessment of local policies in Amsterdam and Rotterdam," *City Futures' 09, 4-6 June 2009, Madrid* (2009).

<sup>191</sup> Tom Daamen, "Sustainable development of the European port-city interface" (paper presented at the ENHR-conference. June, 2007).

<sup>192</sup> Kermani, van der Toorn Vrijthoff, and Salek, "The impact of planning reform on water-related heritage values and on recalling collective maritime identity of port cities: the case of Rotterdam."

<sup>193</sup> Romein, "Leisure in waterfront redevelopment: An issue of urban planning in Rotterdam."

Company (RDM)<sup>194</sup>, in which the tracks of how heritage has been reused is still clear. From the deterioration of landscape heritage between the 1970s and 1980s, to the post-industrial polarization after the 1980s, to the shift brought by “transforming industrial cities into service-oriented economies” during the 1980s and the 1990s, to the identity concerns over the 1990s, the global, regional and national trends have always impacted policies regarding Rotterdam’s heritage.<sup>195</sup> The “Belvedere Memorandum” in 1999 can be seen as a response to the previous heritage management practice in the Netherlands, and it highlights the theme of identity.<sup>196</sup> It led to the post-Belvedere era, in which “different cultural perspectives and forms of appropriation and appreciation” became more significant.<sup>197</sup>

As stated by Woltil, debates regarding the preservation of individual monumental objects frequently occurred during the 1990s and 2000s, while the media widely discussed port-related areas.<sup>198</sup> Notably, concerns about protecting heritage in the Netherlands can date back earlier, to “not much more than a century ago”, and it always has a tradition of public participation.<sup>199</sup> Furthermore, challenges in conservation such as government reducing involvement in spatial planning, the crisis in property development, decreased public sector funding, political changes and consequent changes in city priorities have been pointed out.<sup>200</sup> However, most of these studies are conducted by local scholars, and the port-related heritage is not specified. Thus, this case study

---

<sup>194</sup> Sarah S Fouad, Shahira Sharaf Eldin, and Yasser M Mansour, "The Innovative Reuse of Post-Industrial Heritage in Minet El Bassal District as a Strategy for Preservation" (paper presented at the 9th International Conference on Structural Analysis of Historical Constructions, Mexico City, 2014).

<sup>195</sup> Robert C Kloosterman, "Double Dutch: polarization trends in Amsterdam and Rotterdam after 1980," *Regional Studies* 30, no. 5 (1996); Roberts, "The evolution, definition and purpose of urban regeneration."; Janssen et al., "Heritage planning and spatial development in the Netherlands: changing policies and perspectives."

<sup>196</sup> Fred Feddes, *The Belvedere Memorandum: A policy document examining the relationship between cultural history and spatial planning* (The Hague: Ministry of education, culture and science, 1999); Robert Pickard, "A comparative review of policy for the protection of the architectural heritage of Europe," *International Journal of Heritage Studies* 8, no. 4 (2002); Janssen et al., "Heritage planning and spatial development in the Netherlands: changing policies and perspectives."

<sup>197</sup> Janssen et al., "Heritage planning and spatial development in the Netherlands: changing policies and perspectives."

<sup>198</sup> Woltil, "Heritage planning in Malmö and Rotterdam during the 2000's: A cross-contextual analysis of arguments, metaphors and figures of thought."

<sup>199</sup> Janssen et al., "Heritage planning and spatial development in the Netherlands: changing policies and perspectives," 3; G.L. Rivière, *New Neapolis: No Structure* (Rotterdam: Trichis Publishing, 2017). <https://books.google.ie/books?id=fEzCswEACAAJ>; Meyer, "The Northwestern European Port City: Rotterdam and the dynamic of the Delta."

<sup>200</sup> MARIANGELA Lavanga, "Creative industries, cultural quarters and urban development: the case studies of Rotterdam and Milan," *Urban Management in Europe* 2 (2004); Janssen et al., "Heritage planning and spatial development in the Netherlands: changing policies and perspectives."



provides an outsider perspective in discussing the strategies, policies and issues concerning CHPC of Rotterdam.

#### **2.4.4 Gothenburg**

Gothenburg, “Sweden’s opening towards the sea”,<sup>201</sup> is the largest port in Scandinavia and the headquarters and origins of several world-famous industries, such as Volvo and SkF.<sup>202</sup> The town's first inhabitants included people from the surrounding areas and “Dutch, Germans, Scots, English and French”<sup>203</sup>. Hence, Gothenburg has been embracing the international culture since the beginning, as reflected through its CHPC. However, the city is barely studied in the context of a port city. While the case of Rotterdam emphasizes perspectives from the port, Sweden’s traditions of heritage management play a critical role in the case of Gothenburg. This provides an interesting angle to examine how different stakeholders’ motives and strategies influence revitalizing CHPC.

In Sweden, heritage is an integrated part of the wider field of culture. The “measures to preserve and bring to life the cultural heritage” were written within the umbrella of cultural policy.<sup>204</sup> Many academic works on Sweden’s heritage issues are related to their widely discussed notion of CHS, as addressed in the Introduction. With this trend, Sweden’s heritage practitioners show great interest in contemporary society and today’s social issues.<sup>205</sup>

Historically, long before Gothenburg was established, the Göta älv had attracted traders’ attention.<sup>206</sup> The river became Sweden’s gateway to Western Europe in the 13<sup>th</sup> century,<sup>207</sup> while Nya Lödöse (Gothenburg's forerunner) was established as an important port-town in 1473.<sup>208</sup> After

---

<sup>201</sup> Tomas Andersson, Carina Bramstång, and Göte Nilsson Schönborg, *Pålad stad: berättelser om Göteborg från början till nu* (Stockholm: Riksantikvarieämbetets förl., 2003). Note: It is translated from the original text “Sveriges öppning mot världshaven”.

<sup>202</sup> Åsa Von Sydow, "Exploring local governance in urban planning and development: the case of Lindholmen, Göteborg" (Infrastruktur, 2004).

<sup>203</sup> Gunilla Enhörning, "Göteborg, Sweden," *Cities* 27, no. 3 (2010):186.

<sup>204</sup> Government Bill, 1974, 287; Kulturpolitikens inriktning SOU 1995, 40.; Tobias Harding, *Compendium – Cultural Policy and Trends in Europe, Country Profile: Sweden*, ed. Council of Europe, *Compendium – Cultural Policy and Trends in Europe*, (2016): S-5.

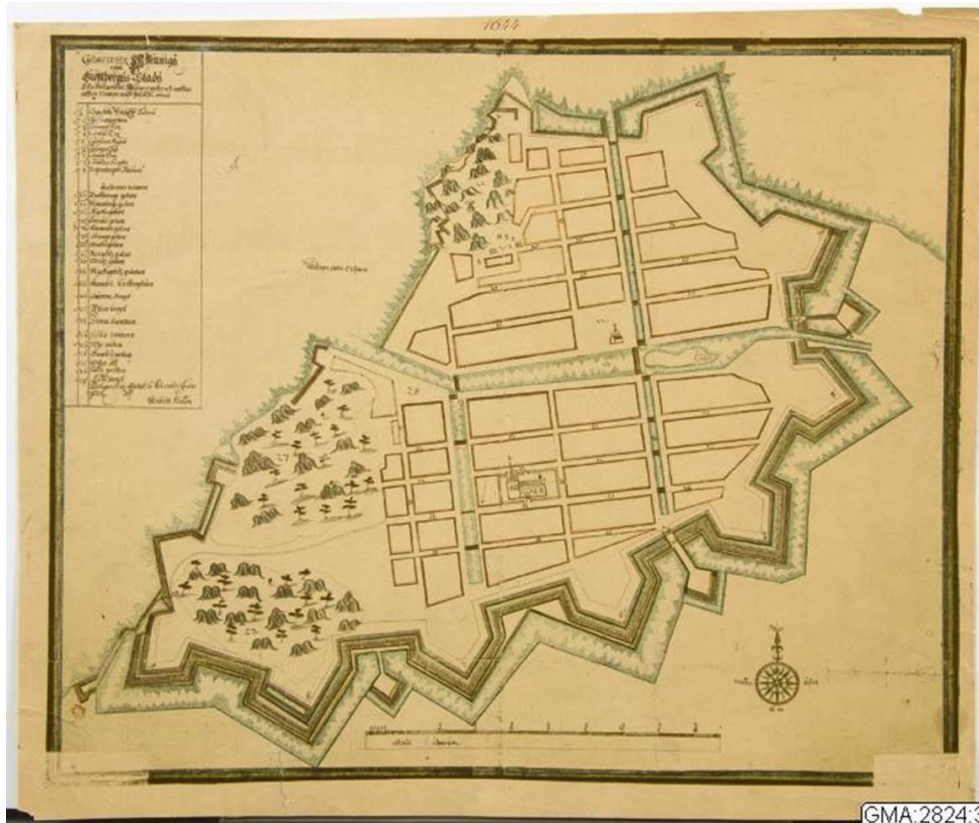
<sup>205</sup> Eva Silvé, "Museums, museology and cultural heritage studies in Sweden 1993–2017: Some experiences and effects," *Nordisk Museologi*, no. 1 (2018).

<sup>206</sup> Gothenburg Harbour Board, "The Port & Free Harbour of Gothenburg 1922," 1939.

<sup>207</sup> Stadsbyggnadskontoret, *Programme for Lindholmshamnen Lundbystrand*, (Gothenburg: Stadsbyggnadskontoret, 1999).

<sup>208</sup> Göteborg & Co, "Gothenburg’s History & Heritage-Historical tidbits from the charming city on the west

the early settlement of Gothenburg was burned down by the Danes in 1611, the modern Gothenburg was founded with a Dutch city plan in 1621, and King Gustav II Adolf gave it city privileges.<sup>209</sup> Although some scholars consider the early growth of Gothenburg was slow and required decades to fully develop streets and canals as planned,<sup>210</sup> others describe it as “a symbol of the size and growing power” of Sweden in the 17<sup>th</sup> century.<sup>211</sup> In the next century, the city’s network reached the Mediterranean Sea, the East Indies and North America, with its ice-free harbor as a strength.<sup>212</sup>



Source: Kiettil Klasson, "Karta Över Göteborg, 1644," (Goteborgs Stadsmuseum, 1644).

Figure 2-2 Map of Gothenburg in 1644<sup>213</sup>

coast.," 2019, accessed 26/01, 2019, <https://www.goteborg.com/en/gothenburgs-history/>.

<sup>209</sup> Bertil Andersson, Martin Fritz, and Kent Olsson, *Göteborgs historia: näringsliv och samhällsutveckling*, vol. 1 (Stockholm: Nerenius & Santéus, 1996); Von Sydow, "Exploring local governance in urban planning and development: the case of Lindholmen, Göteborg."

<sup>210</sup> Josef W Konvitz, *Cities & the sea: port city planning in early modern Europe* (Johns Hopkins University Press, 1978); C Bramstång, "Fästningen Göteborg," *Samlingar till stadens arkeologi. Riks antikvarieämbetet* (2006).

<sup>211</sup> Albert Lilienberg, *Stadsbildningar och stadsplaner i Götaälvs mynningsområde från äldsta tider till omkring adertonhundra* (Göteborg: Jubileumsutställningens Publikationskommitté, 1928); Enhörning, "Göteborg, Sweden," 182.

<sup>212</sup> Andersson, Fritz, and Olsson, *Göteborgs historia: näringsliv och samhällsutveckling*, 1; Kent Olsson, *Göteborgs historia: näringsliv och samhällsutveckling. Från industristad till tjänestad: 1920-1995* (Gothenburg: Nerenius & Santéus, 1996).

<sup>213</sup> Kiettil Klasson, "Karta över Göteborg, 1644," (Goteborgs Stadsmuseum, 1644). <https://samlingar.goteborgsstadsmuseum.se/carlotta/web/object/313943>.

In the 19<sup>th</sup> century, Gothenburg encountered changes that shaped its heritage landscape. Three shipyards were established on the north riverbank.<sup>214</sup> In the early 20<sup>th</sup> century, shipbuilding dominated the city's industrial scene.<sup>215</sup> The inauguration of Frihamnen (the free port) in the early 1920s, and the construction of Rya Harbour that set the tone for Gothenburg's energy port today,<sup>216</sup> are milestones of Gothenburg's development before WWII. During the golden age of Sweden's shipbuilding industry (1945-1973), the increasing demands for cheap cars led to the rapid growth of Volvo, while the mid-century modern architectural imperative and the optimism that came with the booming economy<sup>217</sup> impacted Gothenburg's urban landscape. The shipbuilding crisis in the 1970s hit Gothenburg hard. Consequently, Gothenburg faced a high unemployment rate and empty urban waterfronts,<sup>218</sup> just like Dublin. Urban renewal was needed, and the previous industrial fields started to attract attention from the local history associations.<sup>219</sup> In the post-industrial era, most of Gothenburg's central areas were either developed for large-scale commercial use or marked by the municipality for further redevelopment.<sup>220</sup> Some city center brownfields remained unused in the millennium, but they are planned for Gothenburg's sustainable and diverse future.

Notably, Swedish politics has a close relationship with heritage issues. Many studies regarding this aspect focus on how the Social-Democrats planned and practiced cultural initiatives in the 20<sup>th</sup> century. Gothenburg witnessed the Social Democratic Party grew and came into power in the municipal council in 1922. Nationwide, in the 1960s and 1970s, the Social Democratic model significantly influenced cultural policies.<sup>221</sup> Meanwhile, the increasing number of immigrants from the Baltic countries and Jews were referenced in the first regulated national cultural policy

---

<sup>214</sup> Sanja Peter, "Spatial narratives of the industrial past—material city as a stage for social narratives," *Radical Space in Between Disciplines RCS 2015*; Von Sydow, "Exploring local governance in urban planning and development: the case of Lindholmen, Göteborg."

<sup>215</sup> "History of the Port of Gothenburg, Gateway to the world since 1620," 2019.

<sup>216</sup> Port of Gothenburg, "History of the Port of Gothenburg, Gateway to the world since 1620."

<sup>217</sup> Peter, "Spatial narratives of the industrial past—material city as a stage for social narratives."

<sup>218</sup> Harry Smith and Maria Soledad Garcia Ferrari, "On Dialogues and Municipal Learning in City-Building: Examples from Waterfront Development in Gothenburg: Joakim Forsemalm and Knut Strömberg," in *Waterfront Regeneration* (New York: Routledge, 2012).

<sup>219</sup> Bosse Lagerqvist, "Conflict or Reconciliation? Industrial Heritage Practices at a Turning Point," in *Heritage and Peacebuilding*, ed. Diana Walters, Daniel Laven, and Peter Davis (Suffolk: Boydell and Brewer, 2017).

<sup>220</sup> Ingrid Martins Holmberg, "Urban Heritage as Ethos in Resource-Based Small-Scale Property Management," *Sustainability* 11, no. 19 (2019).

<sup>221</sup> Annette Zimmer and Stefan Toepler, "Cultural policies and the Welfare State: the cases of Sweden, Germany, and the United States," *The journal of arts management, law, and society* 26, no. 3 (1996).

objectives in 1974,<sup>222</sup> while the National Heritage Board started to transfer certain responsibilities to the regional level.<sup>223</sup> In the next decades, considering the “changing ownership structures” of the “state and local authority-own property”, some previous state-owned built heritage became private and covered by the Cultural Monuments Act.<sup>224</sup> Following the reformation of Sweden’s integration policy and cultural policy in the 1990s,<sup>225</sup> the Sweden Democrats, the ultra-right-wing party, has been elected into parliament since 2010, which worries many scholars as this xenophobic party supports using and preserving heritage for a “culturally pure Swedish” society.<sup>226</sup> In this political context, Gothenburg has its distinguishing characteristics. The city “runs public companies to a wider extent than other Swedish municipalities”.<sup>227</sup> It has the ever-evolving “Göteborgsandan”, the well-established cooperation between the municipality, academia and business, which can also be a social network with barriers for outsiders before they are accepted.<sup>228</sup>

Finally, Sweden has a long history of conservation. The law in 1666 is considered the first of its type in the Western world, as it addresses inventories, the immaterial aspects of heritage and the “connection between the monument and its site”.<sup>229</sup> With the emerging trends of social movements in the second half of the 19<sup>th</sup> century, heritage management in Sweden became “outward”.<sup>230</sup> More studies can be found regarding the 20<sup>th</sup> century, a period that started with the rapid spread of heritage movement and the flourish of local heritage societies<sup>231</sup>. Scholars highlighted many events and documents, for instance, the establishment of the first cultural policy objectives, including

---

<sup>222</sup> Pasi Saukkonen, "Multiculturalism and cultural policy in northern Europe," *Nordisk kulturpolitisk tidsskrift* 16, no. 02 (2013).

<sup>223</sup> Negussie, "Implications of neo-liberalism for built heritage management: Institutional and ownership structures in Ireland and Sweden."

<sup>224</sup> *Ibid.*, 1807.

<sup>225</sup> Saukkonen, "Multiculturalism and cultural policy in northern Europe."

<sup>226</sup> Anders Högberg, "The heritage sector in a multicultural society: a discussion from a Swedish perspective," in *Identity and Heritage: Contemporary Challenges in a Globalized World* (Cham: Springer, 2015); Anders Gustafsson and Håkan Karlsson, "A spectre is haunting Swedish archaeology—the spectre of politics. Archaeology, cultural heritage and the present political situation in Sweden," *Current Swedish Archaeology* 19 (2011):18.

<sup>227</sup> Von Sydow, "Exploring local governance in urban planning and development: the case of Lindholmen, Göteborg," 71.

<sup>228</sup> Von Sydow, "Exploring local governance in urban planning and development: the case of Lindholmen, Göteborg."; Sjøberg, "Post-industrial Foodscapes: Changing Food Practices in Gothenburg, Sweden."; Sven B Ek, Magnus Bergquist, and Kerstin Lökken, *Stadens Janusansikten: Göteborgare tycker om Göteborg* (Göteborg: Etnologiska föreningen i Västsverige, 2002); Merritt Polk, *Co-producing knowledge for sustainable cities: Joining forces for change* (London; New York: Routledge, 2015).

<sup>229</sup> Angela Phelps, Gregory John Ashworth, and Bengt OH Johansson, *The construction of built heritage: a north European perspective on policies, practices and outcomes* (New York: Routledge, 2017), 32.

<sup>230</sup> Johansson, "The Conservation of the Built Environment in Sweden."

<sup>231</sup> *Ibid.*

heritage issues in 1974,<sup>232</sup> and the implementation of specific legislation regarding monuments assigned to the County Administrative Boards (CAB) since 1977.<sup>233</sup> Industrial heritage has attracted specific academic interests since the late 1960s (e.g., Lagerqvist and Bornmalm's works).<sup>234</sup> The roles of culture were under the spotlight during Sweden's transition to the "experience economy" in the late 1990s and 2000s.<sup>235</sup> In 1996, preserving heritage was defined as one of Sweden's national cultural policy goals by the Riksdag.<sup>236</sup> In 2013, the Government set new national objectives for historic environment initiatives to promote a sustainable and inclusive society, participation in cultural activities and a holistic landscape management approach.<sup>237</sup> These changes imply that heritage is an integrated part of Sweden society and is closely related to contemporary issues.

As reviewed above, the uses of heritage in the three comparative cases show different focuses. Research on Lisbon mostly inherits the tradition of studying monuments, and the port perspective is neglected. In contrast, literature on Rotterdam emphasizes its history and functions as a port and the city's transformation and development. Gothenburg embraces Sweden's long tradition of conservation, and the relevant academic works implicate a strong interest in contemporary social and political issues. The complicated situation of Dublin's waterfront regeneration touches all these aspects, therefore allowing the exploration of the research topic by comparing this main case with the others. Moreover, many famous port cities worldwide are second cities like Rotterdam and Gothenburg. Dublin was once the second city of the British Empire, when its modern port was rapidly expanded. Thus, choosing two typical second cities and one capital city in different historical settings can help explore how history shaped people's understanding of heritage resources. There are comparative studies done between some of these chosen cases regarding relevant topics. For instance, Dublin and Gothenburg are compared concerning using heritage to

---

<sup>232</sup> Tor Larsson and Per Svenson, "Cultural policy in Sweden," *The Journal of Arts Management, Law, and Society* 31, no. 1 (2001).

<sup>233</sup> Johansson, "The Conservation of the Built Environment in Sweden."

<sup>234</sup> Lagerqvist and Bornmalm, "The steamer s/s Bohuslän as industrial heritage. A basis for re-thinking heritage practices."

<sup>235</sup> Dominic Power, "Culture, creativity and experience in Nordic and Scandinavian cultural policy," *International Journal of Cultural Policy* 15, no. 4 (2009).

<sup>236</sup> Note: The Riksdag (Swedish: riksdagen or Sveriges riksdag) is the national legislature and the supreme decision-making body of Sweden.

<sup>237</sup> "Diversity of the historic environment, Government Bill 2012/13:96," (Stockholm, 2013).

create a port city ambiance,<sup>238</sup> which is only one of the various ways of instrumentalizing cultural assets. The impacts of neo-liberalism on architectural heritage management are also analyzed at the national level in Ireland and Sweden,<sup>239</sup> which is a good source to confirm my study of the state-level administrative structures regarding heritage issues in Dublin and Gothenburg. The institutional systems for planning and conservation of the Netherlands and Sweden are also frequently studied, with or without the intention to compare, e.g., works by Phelps, Ashworth and Johansson; Wetterberg and so on.<sup>240</sup> In a comparative study regarding PCR, where heritage is an element involved, Lisbon and Rotterdam are two of the six chosen cities.<sup>241</sup> Lisbon and Rotterdam are also analyzed concerning planning and cultural tourism.<sup>242</sup> Even though heritage may not be explicitly mentioned, it is a relevant aspect involved. No matter from the angles of port cities or cultural heritage, limited works compare Dublin and the others. Hence, the choices of these four cases are expected to provide new perspectives for the studies of both European port cities and cultural heritage.

## 2.5 Evidence

The data collected for this research includes numerous primary and secondary documents, interviews, field notes, photos, maps and more. Overall, 45 semi-structured in-depth interviews (22 for Dublin, seven for Lisbon, five for Rotterdam and eleven for Gothenburg) were conducted. For the Dublin case, 21 formal interviews through Video-conference software Zoom and one email interview were conducted in the second half of 2020. Overall, the interviewees work at DPC, DCC (Dublin City Council), the Department, HC, the heritage sector (mostly museums, community centers and conservation societies), academia, and the fields of public arts, archaeology and coastal environment. The interviewees of the three comparative cases are professionals from various fields,

---

<sup>238</sup> Müller, "European Port Cities' Ambiance as Heritage of the Future. An analysis of Dublin and Gothenburg."

<sup>239</sup> Negussie, "Implications of neo-liberalism for built heritage management: Institutional and ownership structures in Ireland and Sweden."

<sup>240</sup> Angela Phelps, Gregory John Ashworth, and Bengt OH Johansson, *The construction of built heritage: a north European perspective on policies, practices and outcomes* (New York: Routledge, 2017); Ola Wetterberg, *Monument & miljö: perspektiv på det tidiga 1900-talets byggnadsvård i Sverige* (Göteborg: Chalmers University of Technology, 1992).

<sup>241</sup> Sánchez, "Developing Sustainable Port-City Relationships in Europe: An Institutionalist Analysis of Waterfront Projects Governance in Lisbon."

<sup>242</sup> Antonio P Russo and Jan Van Der Borg, "Planning considerations for cultural tourism: a case study of four European cities," *Tourism management* 23, no. 6 (2002).

with expertise and experiences closely related to this research topic. Most of them work in the heritage sector, at museums, state or local authorities, relevant institutions, organizations, or companies related to CHPC. The semi-structured interviews of the comparative cases were conducted in person during my research trips to Lisbon, Rotterdam and Gothenburg. For the code and field of expertise of each interviewee of all cases, see Appendix 3.

As for documents, laws and regulations regarding cultural heritage, as well as policies and strategic documents of different administrative levels and important organizations or stakeholders in the fields of study, are the most important sources. Policies and plans that are not directly related to, but significantly influence issues regarding CHPC, are also studied.

In the Dublin case, Ireland's heritage administrative system has experienced frequent organizational changes during the studied period. Besides documents referencing relevant international context, Ireland also implements several international legal instruments, e.g., *the UN Convention concerning the Protection of the World Cultural and Natural Heritage*.<sup>243</sup> The selected sources for primary policy analysis of this case see Appendix 5 and bibliography. The key criterion for selecting documents is relevance. For instance, DPC's strategic documents are important sources for this research. However, culture was not considered at the strategic planning level until 2010, which is confirmed through interviews and media reports.<sup>244</sup> Thus, only the masterplan 2012-2040 is listed here. Similarly, laws and regulations of other sectors may associate with heritage issues, but only the most relevant ones are chosen.

For the selected Acts, all relevant debates that happened in the Houses of the Oireachtas,<sup>245</sup> including the Dáil (lower chamber), the Seanad (upper chamber), and individual Oireachtas committees, are studied, in order to learn why and how changes were made and also what heritage examples were referenced in such discussions. Oireachtas debates from 1980 onward are searched with keywords of specific events, policies and sites. About 20 most relevant debates are analyzed within the hundreds of debates found after the initiated keyword search. Such information is further

---

<sup>243</sup> Note: as the "UN Convention" below.

<sup>244</sup> RTÉ, "Proposals To Develop Dublin Bay And Port 1972," (1972); D1, interview; D2, interview.

<sup>245</sup> Note: The Houses of the Oireachtas is the legislature of Ireland.

investigated through media reports, using databases including the Irish Times Archives, the RTÉ archives and the Irish Newspaper Archives. The detailed analysis of the evidence for the Dublin case, see chapters 3 and 4.

In the Lisbon case, documents in Portuguese, especially those regarding the 19<sup>th</sup>-century port development history (e.g., Thomé de Gamond's plan, 1870; Manuel Raimundo Valadas's plan, 1879), are accessed through secondary research. They are only used to provide context for this case when necessary. Lisbon's port activities decreased gradually in the 1970s, and the public's interest in the historical values of certain port heritage buildings increased in the next decade. During the 1990s and 2000s, policies and plans paid more attention to the city-river connection, in which heritage revitalization played an essential role.<sup>246</sup> Thus, the primary sources for this case start from the Plano Estratégico de Lisboa, which was approved in 1992. It prioritizes this consideration with the mission to redevelop the central historic areas in Lisbon.<sup>247</sup> The Municipal Directorial Plan (PDM) in 1994 is included as it reinforces Lisbon's identity as a riverside city and highlights the protection of environmental and landscape values.<sup>248</sup> Meanwhile, the waterfront development project POZOR (Plano de Ordenamento da Zona Ribeirinha) intends to transform Lisbon's riverfront for the first time since the 1940s. The initial plan proposing the construction of office buildings and luxury housing with a commercial focus received strong opposition from the public. It was not approved because the mayor considered the port territory recovered for urban uses should concern the city's general good. Consequently, the second version in 1995 switched the focus to new public spaces for Lisbon.<sup>249</sup> Since then, the awareness of port lands as public spaces has guided the related policies and plans. In the current PDM, returning the riverfront to the people

---

<sup>246</sup> Sánchez, "Reuse and musealization of port infrastructure in urban waterfronts. The Lisbon Case."; PO Ramos, "Lisbon's Historic Waterfront," *Industriekultur Und Arbeitswelt an Der Wasserkante–Zum Umgang Mit Zeugnissen Der Hafens-Und Schiffahrtsgeschichte/Industrial Culture and Industrial Work in Coastal Areas–How to Handle the Heritage of Port and Shipping History, Arbeitshefte Zur Denkm,(11)* (1992); José M Pagés Sánchez, *Evolution of the port-city relationship between 1974 and early 2000s*, podcast audio 2015, <https://theportandthecity.wordpress.com/tag/alcantara/>.

<sup>247</sup> Câmara Municipal de Lisboa, *Lisbon Strategic Plan-PEL*, (1992).

<sup>248</sup> Câmara Municipal de Lisboa, *Municipal Directorial Plan-PDM-1994*, (1994); Sánchez, *Evolution of the port-city relationship between 1974 and early 2000s*.

<sup>249</sup> García, "Life and death of Lisbon waterfront."; Joao Pedro Teixeira de Abreu Costa, *La ribera entre proyectos. Formación y transformación del territorio portuario, a partir del caso de Lisboa* (Universitat Politècnica de Catalunya, 2007); Pedro Carlos Bobone Ressano Garcia, "Vida e Morte do Porto de Lisboa," (2007); García, "The role of the port authority and the municipality in port transformation: Barcelona, San Francisco and Lisbon."; Sánchez, *Evolution of the port-city relationship between 1974 and early 2000s*. Note: The thesis "Vida E Morte Do Porto De Lisboa" cited here is the English version.



is one of the seven major goals and will direct the development of Lisbon till 2024.<sup>250</sup> These are all important documents for this comparative analysis.



Source: Arquitectura e Georrecursos Departamento de Engenharia Civil, "Lisboa - Breve História Dos Planos Urbanísticos."; "Lisbon Strategic Plan-Pel."

Figure 2-3 In the Plano Estratégico de Lisboa 1992; the development of Area IV -emphasized the city-river connection<sup>251</sup>

As for Rotterdam, since the city has been completely replanned after the bombardment, documents related to the reconstruction in the 1940s are the starting point of this research. At the national level, selected sources contain *Monumentenwet 1961; 1988; 2016, The Belvedere Memorandum (1999-2009)*, the recent "Strategy for Heritage and Territory" (2011), and *The Environment and Planning Act*, as they either set the tones for the current policies or directly influence heritage usage in Rotterdam.<sup>252</sup> Historical documents include the "*Basisplan*" (1946) for the reconstruction of the

<sup>250</sup> Câmara Municipal de Lisboa, Strategic Charter -2010-2024, (2010); Câmara Municipal de Lisboa, Strategic Vision-Lisbon 2012, (2012).

<sup>251</sup> Arquitectura e Georrecursos Departamento de Engenharia Civil, "Lisboa - breve história dos Planos Urbanísticos." <https://docplayer.com.br/55936627-Lisboa-breve-historia-dos-planos-urbanisticos.html>; Câmara Municipal de Lisboa, Lisbon Strategic Plan-PEL.

<sup>252</sup> Feddes, *The Belvedere Memorandum*; "Monumentenwet ", (1961); "Monumentenwet ", (1988); Tjeerd de Boer, *Kiezen voor karakter: visie erfgoed en ruimte* (Den Haag: Ministerie van Onderwijs, Cultuur en Wetenschap, 2011); *Shared Cultural Heritage of the United States and the Netherlands*, (2017); *The Environment and Planning Act* , (2017).

city and its follow-up *Binnenstadsplan* (1985), *Replanning the city of Rotterdam*, the “monumental ode to postwar reconstruction” *Rotterdam, stad in beweging* (Rotterdam, City in Motion, 1965), *Plan 2000+* (1969), *Structuurnota* (1972) for Rotterdam’s development model, *Revitalizing Rotterdam* (1987) that emphasized waterfront’s cultural functions, *The City as Experience (De Stad als Belevenis, 2002)*, *Spatial Plan Rotterdam 2010* (2001), etc. Current documents like *Masterplan Nieuw-Mathenesse, Architectuur en Rotterdam, Erfgoedagenda Rotterdam 2017-2020, Duurzaam Rotterdams Erfgoed, Doing more: Rotterdammers in action* are also employed.<sup>253</sup> Strategic documents like *Port Vision 2011* and *Port Vision 2030* by the Port of Rotterdam Authority are analyzed.<sup>254</sup> When it comes to specific areas, documents like *The Waterstad Plan, Toekomst in De Maak, Recreation in M4H Rotterdam, Stadshavens Rotterdam Structuurvisie* and *Research, Design & Manufacturing* are used to study areas such as RDM and M4H.<sup>255</sup>

For the Gothenburg case, international instruments like the Declaration of Amsterdam in 1975 have influenced Sweden’s heritage management. The legal framework of cultural heritage management in Sweden includes documents covering different aspects. “Kulturmiljölag” (SFS 1988:950), the main instrument for conservation, addresses the responsibilities of both authorities and individuals.<sup>256</sup> Miljöbalk, (the Environmental Code, SFS 1998:808, amended up to SFS 2019:

---

<https://www.government.nl/documents/reports/2017/02/28/environment-and-planning-act>.

<sup>253</sup> Reinder Blijstra, *Rotterdam: stad in beweging* (Amsterdam: De Arbeiderspers, 1965); Rotterdam Port Authority and Municipal Departments of Urban Planning and Public Works, *Plan 2000+*, (1969); Cornelius van Traa, *Basisplan voor de Herbouw van de Binnenstad*, (1946); Advisory Bureau Townplanning Rotterdam, *Replanning the city of Rotterdam*, (1946); Local Planning Department, *Structuurnota* (1972); Bureau Binnenstad gemeente Rotterdam, *Binnenstadsplan*, (1985); "Monumentenwet "; Municipality of Rotterdam, *Revitalising Rotterdam*, (1987); Werkgroep De Stad als Belevenis, *De stad als belevenis*, (2001); Municipality of Rotterdam, *Ruimtelijk Plan Rotterdam 2010*, (2001); Gemeente Schiedam, *Masterplan Nieuw-Mathenesse 2009*, (2008); R. Brouwers and B. Maandag, *Architectuur en Rotterdam: architectuur als drijvende kracht voor de ontwikkeling van de stad* (Rotterdam: Gemeente Rotterdam, 2010); Gemeente Rotterdam, *Erfgoedagenda Rotterdam 2017-2020*, (2016); Gemeente Rotterdam, *Duurzaam Rotterdams Erfgoed*, (2017); Municipality of Rotterdam, *Doing more: Rotterdammers in action. Integration strategy* (2011).

<sup>254</sup> Havenbedrijf Rotterdam, *Port Vision 2030* (2011); Port of Rotterdam Authority, *Port Vision 2011*, (2011); HE Brassinga and G Kant, "Maasvlakte 2: extension of the port of Rotterdam," *Geotechniek* 13, no. 4 (2009).

<sup>255</sup> Municipality of Rotterdam, *The Waterstad Plan*, (Rotterdam 1986); Programmabureau Rotterdam Makers District, *Toekomst in De Maak: Ruimtelijk Raamwerk Merwe-Vierhavens Rotterdam* (2019); Myrto Kavakou et al., *Recreation in m4H Rotterdam*, (2017); Programmabureau Rotterdam Makers District, *Rotterdam Makers District* (2019); Gemeente Rotterdam, *Stadshavens Rotterdam Structuurvisie*, (Rotterdam: TDS, 2011); *Met Andere Woorden, Research, Design & Manufacturing. Gebiedsplan RDM-Terrein.*, (2009).

<sup>256</sup> Note: There are several translated versions for this law, and here the selected version is “Heritage Conservation Act (1988:950) including amendments up to SFS 2002:1090”

1263)<sup>257</sup> aims at promoting the sustainable development of a healthy and sound environment, including the cultural environment. "Plan-och bygglag"(The Planning and Building Act SFS 2010:900, up to SFS 2019: 949)<sup>258</sup> provides references for local government to preserve cultural values, and the Forestry Act (SFS 1979:429),<sup>259</sup> which implies the significant overlap of the natural and cultural heritage in Sweden. Secondary sources are also applied to confirm the information referred here. Regionally, documents such as "Kulturarv för framtida generationer"<sup>260</sup> is analyzed in the discussion regarding risks to heritage. As for Gothenburg, many specific documents are selected. For instance, "Göteborgs stadsmiljöpolicy"<sup>261</sup> (city environment policy) provides guidelines for a better urban environment; "Arkitekturpolicy Stadsbyggnadskontoret"<sup>262</sup> (The architecture policy) targets a more attractive, equal and welcoming city, etc. "Gothenburg's conservation program", Gothenburg City Museum (GCM)'s study on heritage values is another valuable source.<sup>263</sup> Strategies such as "Development Strategy Göteborg 2035",<sup>264</sup> "Gothenburg 2021"<sup>265</sup> and the work plan for the city's 400<sup>th</sup> anniversary are also referenced. When discussing heritage issues in specific districts, plans and reports regarding the relevant neighborhoods are referenced, for example, the report of the cultural values study of Lindholmen,<sup>266</sup> and the planning documents of the Rivercity.<sup>267</sup>

By briefly comparing the selected documents, all cities' heritage policies have been significantly

---

<sup>257</sup> "The Environmental Code (SFS 1998:808, amended up to SFS 2019: 1263)," ed. Ministry of Environment and Energy (2019).

<sup>258</sup> "The Planning and Building Act SFS 2010:900, up to SFS 2019: 949," (2019).

<sup>259</sup> "Skogsvårdslag (1979:429)," ed. Näringsdepartementet RSL (1979).

<sup>260</sup> Länsstyrelsen i Västra Götalands län, Kulturarv för framtida generationer med klimatperspektiv på västsveriges kulturarv (2016).

Note: "Kulturarv För Framtida Generationer Med Klimatperspektiv På Västsveriges Kulturarv " means: cultural Heritage for future generations with a climate perspective on the cultural heritage of western Sweden

<sup>261</sup> Göteborgs Stad, "Göteborgs stadsmiljöpolicy."

<sup>262</sup> Göteborgs Stad, Göteborg – modig förebild inom arkitektur, (2018).

<sup>263</sup> G Lönnroth and Kulturhistoriskt värdefull bebyggelse i Göteborg, "Ett program för bevarande. Volym 1 del 2 (Cultural heritage buildings in Gothenburg. A program for conservation. Volume 1 part 2).[In Swedish], City of Gothenburg," *City planning office, Gothenburg, Sweden* (1999); Göteborgs stadsmuseum, Moderna Göteborg Kulturhistoriskt värdefull bebyggelse del III. Ett kulturmiljöprogram för Göteborgs Stad – en översikt och ett kunskapsunderlag över utbyggnadsperioden,1955-1975., (2017).

Note: The program's name in Swedish is "Göteborgs bevarandeprogram för kulturhistoriskt värdefull bebyggelse".

<sup>264</sup> City of Gothenburg, Development Strategy Göteborg 2035, (2014).

<sup>265</sup> Gothenburg & Co, Gothenburg 2021- Opportunities on the way to Gothenburg's 400th anniversary. Proposed work plan, (2016).

<sup>266</sup> Emma Anderberg, *Inventering av kultur- och näringsliv på Lindholmen* (2016); Kulturförvaltningen, Rapport pilot Kulturkonsekvensanalys (KKA) på Lindholmen Lindholmen – Först, störst och snillrikast?, (2018).

<sup>267</sup> City of Gothenburg, RiverCity Gothenburg Vision, (2012).

influenced by international instruments, therefore sharing many similarities. Furthermore, the heritage legislations of most cases have not changed much in the studied period, but their urban planning policies and strategies have evolved. In Dublin, the frequent organizational changes affected Ireland's heritage administration, while more sectors, such as tourism and properties, heavily impacted waterfront regenerations and the uses of heritage. The port has been actively intervening in the heritage issues since 2010. Likewise, documents for the Lisbon case indicate authorities' attention to city-river relationship and the economic potential of historic waterfronts. For Rotterdam, policies and strategies at the local levels or from the port perspectives play crucial roles in balancing development and conservation. The three-tier (central, provincial and municipal) system is obvious in the Gothenburg case, and all levels of administration guide heritage management towards sustainable development. Such comparison is preliminary as the choices of documents are uneven between cases. Thus, the topic is further analyzed with other sources.

Other evidence for this thesis includes field notes taken during site inspections, relevant cultural and arts initiatives, public lectures, academic conferences, and informal conversations with participants or organizers of these events. Photos taken during site inspections or participatory activities are also important sources to display the current situation of certain heritage sites, their immediate environment and people's reaction in such settings. Historical photos, especially regarding the docklands before gentrification, from open sources like the National Folklore Collection and the Dublin Port Archive, are applied in the Dublin case. Examples of research materials are shown in Figure 2-4.



Figure 2-4 Examples of research materials for the main case Dublin

Finally, in the Dublin case, metadata of NIAH and NMS records are employed for heritage inventory and basic quantitative analysis of heritage uses. The research outcomes are visualized with GIS software<sup>268</sup> and complemented by photos and notes from site inspections.<sup>269</sup>

## 2.6 Methods

Overall, the early works of the Dublin case started in August 2017. Communications with some of the most relevant interviewees have been continued over this four-year research. Site inspections were carried out regularly, usually once every two months in the first three years, and more frequent in 2020. As for the comparative cases, the research trip to Lisbon was undertaken on 14-30 November 2018. The Centre for the Humanities (CHAM) at Universidade NOVA de Lisboa assisted with contacting some potential interviewees. Three research trips to Rotterdam were conducted on 18-23 October 2018, for preliminary research; during 16-19 December 2018, for making contacts with local stakeholders through an academic conference, and between 3-8 March 2019, for the interviews, further site inspections, archival research (at Delft University of

<sup>268</sup> Note: QGIS, ArcGIS and Google earth are used in the case of Dublin.

<sup>269</sup> Note: The details of visualizing the research outcome of heritage inventory and heritage uses, see section 4.3 and 4.4.

Technology and museums in Rotterdam) and policy studies. Finally, the research trip to Gothenburg was conducted from 28 September to 15 October 2019. With assistance from the Centre for Sea and Society, University of Gothenburg, I interviewed the key persons and investigated the heritage sites identified through preliminary research.

### **2.6.1 Interviews**

Semi-structured in-depth interview is one of the main research methods in each case. The interviews are anonymous to protect the interviewees' privacy, except for those whose publications were referenced in our conversations and also this thesis. Interviewees are coded with the initial letter of the particular city and a number. The occupation or the wider field the interviewee work in is provided. This information is listed with the interviewee code in Appendix 3.

Preparation before interviews includes literature studies, preliminary policy analysis, publications and previous interviews of the interviewees, etc. Interviewees were informed about the purposes of this research, the nature of participation and the uses of research materials, through communications and the research information sheet before the interview.<sup>270</sup> All interviews were audio-recorded with permission through consent forms.<sup>271</sup> The recorded interviews were transcribed and analyzed by me in MAXQDA, a qualitative and mixed-method content analysis software. Relevant text data was coded with colors and keywords. These coded segments with memos of the analytical thinking regarding the materials were used for further analysis. The potential bias in interviewees' answers is well-noticed. Thus, fact-checking was conducted after each interview, to confirm the obtained information. The chosen interviewees in the comparative cases are accustomed to speaking and working in English, which might have limited the selections of interviewees, but minimized the language barriers. Thus, when particular angles were found missing, these gaps were filled by approaching new interviewees and utilizing documents that could provide insights from such perspectives.

---

<sup>270</sup> Examples of the research information sheets provided for interviewees see Appendix 1.

<sup>271</sup> Examples of the consent form provided for interviewees see Appendix 2.

### 2.6.2 Site Inspections and Observation

Site inspections were conducted to investigate the current situation of certain heritage elements. The objective is to examine how heritage policies have been practiced and the impacts of such policies and strategies on CHPC. Relevant arts and cultural events (e.g., Transit Gateway Exhibition Launch Night<sup>272</sup>), public lectures (e.g., Dublin Port & WW1 lecture<sup>273</sup>), and academic/non-academic conferences (e.g., Port cities Futures Conference<sup>274</sup>) and also online webinars (since the pandemic) were attended, mainly for the Dublin case, but also for the other cases, especially when special exhibitions were held during my research trips. For instance, the “Futures of Lisbon” exhibition in Lisbon, the “Dealing with drugs” exhibition at the Maritime Museum Rotterdam, and the Gothenburg’s wardrobe at Gothenburg City Museum were some exhibitions that I visited for this research due to their relevance.

While participating in such activities, the anthropological method observation was employed. It is generally conducted for "learning the explicit and tacit aspects" of a community's life routines and culture.<sup>275</sup> This method is based on the presumption that researchers can learn people’s “motives, values, beliefs, concerns, troubles and interests” by entering, taking part in and observing their “daily activities, rituals, interactions and events” in their “natural setting” or “natural environment”.<sup>276</sup> Participant observation is typically used for researchers to engage in communities for a relatively long term. However, this research is not an anthropologic study, and it focuses on people’s perceptions of port-city integration through arts and cultural initiatives. Thus, short-term observation allows me to collect firsthand information regarding participants' feelings, immediate responses, and experiences.

Furthermore, during these events, especially when this research began, informal unstructured

---

<sup>272</sup> Note: This event was hosted at the Lab Gallery on 18/01/2018, by the Arts Office, Dublin City Council.

<sup>273</sup> Note: This event was hosted by and at Dublin Port Company on 3/11/2018

<sup>274</sup> The conference was hold in Rotterdam, on 16-20 December 2018. A roundtable discussion regarding the port city Dublin was conducted, and I participated in all these sections.

<sup>275</sup> Kathleen Musante and Billie R DeWalt, *Participant observation: A guide for fieldworkers* (California: Altamira, 2010).

<sup>276</sup> Jane Ritchie et al., *Qualitative research practice: A guide for social science students and researchers* (sage, 2013); Paul S Gray et al., *The research imagination: An introduction to qualitative and quantitative methods* (Cambridge: Cambridge University Press, 2007); Barbara M Wildemuth, "Participant observation," *Applications of social research methods to questions in information and library science* (2009):219.

interviews were conducted occasionally, usually with other participants, to deepen my knowledge regarding the studied topic, develop networks for further research, and confirm information collected through other ways, such as policy documents and media reports. Field notes were usually drafted shortly after the events, summarizing the occasions or conversations, and highlighting directions for further research. Examples of field notes are provided in Appendix 4.

### ***2.6.3 Documents and Policy Analysis***

For each case, primary and secondary document research was conducted. Heritage legislation is the priority, while policies and strategic documents of the relevant sectors, such as planning, tourism, environment and the wider field of culture, are also selected. In the comparative cases, if such texts do not have English versions, translation programs such as google translate were employed to assist the understanding of relevant knowledge. Information gathered from those sources was further confirmed by multiple literature works written in English or relevant interviewees before citing in this thesis. A lexical search of keywords in the original languages of the less-important documents was undertaken with MAXQDA, in order to locate the relevant paragraphs for detailed reading rapidly. For the Dublin case, Oireachtas debates and media reports regarding relevant bills and acts, as well as historical events related to CHPC, were studied. With the search engines of those databases, keyword search (e.g., the bills, acts, events, sites, locations and more) was first conducted to select the most relevant contents. Then, these contents were imported to MAXQDA for detailed qualitative analysis.

### ***2.6.4 Visualization, Photography and Other Technologies***

Photos and maps are employed to better illustrate the research outcomes. For instance, in the Dublin case, comparisons of the same area with identifiable landmarks are presented through old and new photos, to showcase how relevant policies, plans and practices shaped the landscape over the studied period. Hence, photographic documentation not only shows changes over time, but is also a means of visualizing the interconnectivity between cities and ports, and an analytical tool in this thesis.

Furthermore, besides MAXQDA, Geographic Information Systems (GIS) software, including



QGIS, ArcGIS, and Google Earth, are used when appropriate. For instance, by adopting GIS, available metadata sets and applying simple quantitative methods, elements identified as CHPC in this research are mapped based on criteria such as historical phases, geographic locations and heritage types, in order to demonstrate the objects of study and the research scope, especially for the Dublin case. The detailed processes of conducting such mappings are explained where such maps are presented. Furthermore, visual methods like word clouds are also applied when necessary, with explanations of how they are conducted. To conclude each case, a diagram is provided to summarize the main aspects and sub-aspects of the identified challenges and issues regarding using and managing CHPC in that city.

## Chapter 3 A History of Dublin as a Port City

### 3.1 Introduction

Dublin plays the most important role in Ireland's "economic, administrative and cultural affairs".<sup>277</sup> The Bay is considered a natural harbor,<sup>278</sup> but it was not always safe. The numerous shipwrecks scattered around the approaches to the Bay<sup>279</sup> and the constructions built in history to tackle this problem are strong evidence of how people have interacted and negotiated with such a natural environment.

Today, Dublin port is seen as a separate entity. Moving eastwards over the last three centuries, it is a combined result of the natural condition and engineering works in the 18<sup>th</sup> and 19<sup>th</sup> centuries.<sup>280</sup> Since trading with England and Europe, a crucial part of the socio-economic life of Dublin has always relied on port facilities. The city's development and the port-city relationship have been and will continue to be shaped by the development of the port.<sup>281</sup> Like many other port cities, when port activities gradually disappeared from the city landscape, the previous docklands became disadvantaged and needed regeneration. This process witnessed the reuse, preservation and demolition of many historic structures. The destiny of CHPC was often influenced by the perception of conservation associated with the wider societal changes. Therefore, this chapter presents the economic, social and historical framing of Dublin's port and explains how relevant factors have constituted the port-city interface. It elaborates the history of Dublin in three interconnected aspects: the port, dockland development and conservation, in order to identify the crucial factors that determine CHPC of Dublin, in particular, when and how they started to play such roles, and the impacts left by these factors. This chapter is based on primary and secondary documentary research, while the semi-structured interviews and media archives are referenced when relevant.

---

<sup>277</sup> Jayne O Spector, "From dockyard to esplanade: Leveraging industrial heritage in waterfront redevelopment," (2010); Andrew MacLaran, "Dublin," *Cities* 1, no. 6 (1984), 543

<sup>278</sup> Jim Walsh, Joe Brady, and Chris Mannion, "Dublin City Profile (Dublin County Borough)(NIRSA) Working Paper Series. No. 15," (2002).

<sup>279</sup> Cormac F Lowth, "Shipwrecks around Dublin Bay," *Dublin Historical Record* 55, no. 1 (2002).

<sup>280</sup> Dublin Port Company, *Why Dublin Port is Where it is* (2020); Peter Pearson, "Dublin Port," in *The heart of Dublin: resurgence of an historic city* (Dublin: O'Brien Press, 2000).

<sup>281</sup> "History of the Port," 2020, <https://www.dublinport.ie/about-dublin-port/history-of-port/>.

### 3.2 The Port of Dublin

The commercial use of the port started when the Vikings found a settlement around the current city center in the 9th century, and occupied Dublin as a fortified harbor and an entrepôt between Scandinavia and the continent.<sup>282</sup> During medieval times, difficulties posed by the Liffey forced residents to modify the river channels. The port was closely related to people's daily lives: fishing ships were unloaded around Wood Quay; hides, livestock and surplus foodstuffs were exported, while luxuries like wine, dried fruits, nuts, spices, jewelry and fine wool were imported.<sup>283</sup> Since the ships got bigger and deeper and quays were constructed, a building called the crane erected in the 14<sup>th</sup> century functioned as a customs house. The natural obstacles of the Bay started to emerge, and merchants petitioned about the dangers of approaching the port, causing them to trade aboard ships.<sup>284</sup> Nevertheless, the city saw a resurgence of trade with England and the foreign ports in the 16<sup>th</sup> century. Supplemented by Dalkey's capability to accommodate larger ships, Dublin secured the economic growth of the port regardless of the natural restrictions before the mid-17<sup>th</sup> century.<sup>285</sup> However, as ships approaching needed to seek shelter constantly and shipwrecks happened frequently, the awareness of developing the port and altering the river channel was raised.<sup>286</sup>

The modern port of Dublin laid its foundation around the 18<sup>th</sup> century. Many CHPC elements today are from this and the next centuries. As the trade grew, natural obstacles could no longer be ignored. The port was described as "disadvantageous and discouraging to merchant ships".<sup>287</sup> During 1707-1768, the Ballast Office, the port authority, was dedicated to improving the safety of the port.

---

<sup>282</sup> Waltraud Kokot, "Port cities as areas of transition—Comparative ethnographic research," *Port cities as areas of transition. Ethnographic perspectives* (2008); Geoffrey Corry, "The Dublin Bar: The Obstacle to the Improvement of the Port of Dublin," *Dublin Historical Record* 23, no. 4 (1970); Dublin Port Company, "History of the Port."; Henry A Gilligan, *History of the Port of Dublin* (Gill & Macmillan, 1988); Charles Haliday and John Patrick Prendergast, *The Scandinavian Kingdom of Dublin* (Dublin: A. Thom, 1882); Dublin Port Company, "History of the Port."; MacLaran, "Dublin."

<sup>283</sup> Gilligan, *History of the Port of Dublin*.

<sup>284</sup> Corry, "The Dublin Bar: The Obstacle to the Improvement of the Port of Dublin."; Desmond F Moore, "The port of Dublin," *Dublin Historical Record* 16, no. 4 (1961).

<sup>285</sup> Corry, "The Dublin Bar: The Obstacle to the Improvement of the Port of Dublin."; Gilligan, *History of the Port of Dublin*.

<sup>286</sup> Dublin Port Company, "History of the Port."; Gilligan, *History of the Port of Dublin*; MacLaran, "Dublin."; Gerald Daly, "George Semple's Charts of Dublin Bay, 1762," *Proceedings of the Royal Irish Academy. Section C: Archaeology, Celtic Studies, History, Linguistics, Literature* (1993); Niamh Moore, *Dublin docklands reinvented: the post-industrial regeneration of a European city quarter* (Dublin: Four Courts Pr Ltd, 2008); Denis A Hegarty, "The port of Dublin," *Journal of the Statistical and Social Inquiry Society of Ireland* 19 (1952).

<sup>287</sup> John Perry, "Account of the Stopping of Daggenham Breach," (London, 1721); Donal T Flood, "Dublin Bay in the 18th Century," *Dublin Historical Record* 31, no. 4 (1978), 139.

The construction of the South Wall began in 1716, initiated to prevent sand movement from the Sandymount strand. It was replaced and expanded as the stone Great South Wall, completed in 1795. Other works constructed include the Poolbeg lighthouse, the Grand Canal Docks, Pidgeon House Harbor, etc. (see figure 3-2). In particular, Sir John Rogerson's Quay and the new Custom House (opened in 1791) indicated that port activities began moving eastward from the city and changing PCR. Since the late-18<sup>th</sup> century, the trade grew significantly, and the port managed to sustain and develop itself with its own resources.<sup>288</sup>



Source gallica.bnf.fr / Bibliothèque nationale de France

Figure 3-1 Rocque's Map in 1757 shows the South Wall and the other constructions<sup>289</sup>

The north quays, including Custom House Docks, St George's Dock and the North Wall Quay, were developed to complement the Southside in the 19<sup>th</sup> century. The North Bull Wall (completed in 1824) was proposed to parallel the South wall to create safer access to the port. Construction of

<sup>288</sup> Hegarty, "The port of Dublin."; Gilligan, *History of the Port of Dublin*; HA Gilligan, "Captain William Hutchison and the Early Dublin Bay Lifeboats," *Dublin Historical Record* 33, no. 2 (1980); Dublin Port Company, *The Shaping of Dublin Port in the Nineteenth Century* (2020); Corry, "The Dublin Bar: The Obstacle to the Improvement of the Port of Dublin."; Moore, *Dublin docklands reinvented: the post-industrial regeneration of a European city quarter*; Flood, "Dublin Bay in the 18th Century."; Dublin Port Company, "History of the Port."; Pearson, "Dublin Port."

<sup>289</sup> John Rocque, "A Survey of the City, Harbour, Bay and Environs of Dublin on the same Scale as those of London, Paris & Rome," (Bibliothèque nationale de France, 1757).  
<https://gallica.bnf.fr/ark:/12148/btv1b53057253b/f1.item.zoom>.

deep-water berths later began in 1836 and extended in the 1870s, as the Bay was still too shallow for large vessels. The port's growth reflected the centralization and boost of trading facilitated by railways. Other relevant changes included more warehouses built for storing the increasing amount of imported tea, coffee, sugar, tobacco and wine; "conflicts between steam and sail", and the boom of commodity culture during 1850-1900, etc.<sup>290</sup> These have all left marks on Dublin's heritage landscape today.

The port continued to grow and move eastward in the first half of the 20<sup>th</sup> century. However, it left the lands between city and the port challenging for reuse, which became an issue from the 1930s. Later, public sector organizations, including the State Transport Company and Dublin Corporation, acquired land from Dublin Port and Docks Board (DPDB, port authority in 1867-1997) and tried to repurpose part of the docklands. One example is the central bus station Busáras, a heritage building of national interest today. The port identity was strong, and the docklands were permeated with industry in the 1950s.<sup>291</sup> However, as the containerization kicked in, the harbor ambiance started vanishing, despite ships berthed along the quays were still common until the 1980s. Both sides of the river began to decline around the 1960s. When the port raised its long-term development proposal, which might include an enormous infill of Dublin Bay, people became aware of the potential impacts on their surroundings. Such plans often led to considerable public opposition.<sup>292</sup> In 1972, DPDB published a long-term plan that outlined the port's physical and economic development, and followed up with a more flexible new plan in 1977. However, the public opposition continued for decades, proven by numerous examples. For instance, residents in Ringsend and Sandymount were strongly opposed to the proposal of constructing an oil refinery that required infill extension to the Poolbeg Peninsula. Moreover, the unemployment rate due to reduced port activities contributed to the urban decay, which lasted until the 1990s.<sup>293</sup>

---

<sup>290</sup> Dublin Port Company, "History of the Port."; Moore, "The port of Dublin."; Pearson, "Dublin Port."; Corry, "The Dublin Bar: The Obstacle to the Improvement of the Port of Dublin."; Mary E Daly, review of *History of the port of Dublin*, by HA Gilligan, *Irish Historical Studies* 27, no. 106 (1990), 164.

<sup>291</sup> Moore, *Dublin docklands reinvented: the post-industrial regeneration of a European city quarter*; Hegarty, "The port of Dublin."; Moore, "The port of Dublin."

<sup>292</sup> Aidan Crawley, "Port Views: The Dublin Port Company photographic archive," *History Ireland*, 2020; Dublin Port Company, "An Overview of The Calls to Move Dublin Port," *Dublin Port Post 2040 Dialogue* 2020.

<sup>293</sup> Gilligan, *History of the Port of Dublin*; Moore, *Dublin docklands reinvented: the post-industrial regeneration of a European city quarter*; Dublin Port Company, "An Overview of The Calls to Move Dublin Port."; Sinn Fein, "What is Happening to Dublin Port," 1975; RTE, *Proposals To Develop Dublin Bay And*

The antagonistic attitude from the public was even stronger when DPDB proposed to build underground gas caverns in the 1980s. In the next decade, the first proposal of building a new port on the east coast to cater to the port activities emerged. Similar ideas were raised several times after 2000, including the Progressive Democrats' plan "A New Heart for Dublin", which imagined a Manhattanesque skyline. However, in 2010, the Dublin Gateway project (first proposed in 1979) to further expand the port eastward was refused, and it became a turning point of the port's development.<sup>294</sup>

*"... from 1979 until 2010 of 31 years, Dublin port was going in a particular direction for future development. And in 2010, that came to a complete stop... It was a decisive refuse. So once that happened, Dublin port needed a new roadmap for the future. We understood we needed a long-term vision."*<sup>295</sup>

As the new management team stepped in and the masterplan was drafted, heritage became an important component of the port's strategies. DPC considers that the current needs to develop the port and maybe build a new one by 2040 are comparable with the historical situation of the early 1800s.<sup>296</sup> Thus, it is time to look back. In this context, how CHPC has been used to support this goal is further analyzed in chapter 4.

### **3.3 The City Development: With a Focus on Dublin Docklands**

The history of Dublin Docklands is considered "a microcosm of the history of Ireland, both ancient and modern", as the area represented "great engineering achievement, visionary planning, intrigue, economic rise and decline, and human triumph over adversity".<sup>297</sup> This area was developed with

---

*Port1972* (1972).

<sup>294</sup> Dublin Port Company, *The Shaping of Dublin Port in the Nineteenth Century*; Dublin Port Company, "An Overview of The Calls to Move Dublin Port."; D1, "Interview with D1, for the Case Study of Dublin," interview by Zhen YANG, 30 October 2020; D2, "Interview with D2, for the Case Study of Dublin," interview by Zhen YANG, 25 November, 2020.

<sup>295</sup> D2, interview.

<sup>296</sup> Dublin Port Company, *Dublin Port Master Plan 2012–2040* (Dublin: Dublin Port Company, 2012); Dublin Port Company, *The Shaping of Dublin Port in the Nineteenth Century*; Dublin Port Company, "An Overview of The Calls to Move Dublin Port."; D2, interview.

<sup>297</sup> Dublin Docklands Development Authority, *Dublin Docklands Area master plan* (Dublin 1997); Moore, *Dublin docklands reinvented: the post-industrial regeneration of a European city quarter*.

flourishing port facilities from the late 18<sup>th</sup> century. Workers flowed in as job opportunities emerged, houses and commercial properties were built gradually. From the 19<sup>th</sup> century, port communities were formed on both sides of the Liffey. The population grew in this area until the 1950s. Since the 1970s, Dublin entered the period of urban decay, which lasted into the 1980s. After that, gentrification, modern offices and new apartments have replaced the previous industrial sites and characterized the current waterfronts.<sup>298</sup>

The bygone days before the decay is recorded by oral historians like C. Kearns,<sup>299</sup> and the former docklanders often miss those days. However, most jobs back then only provided casual income or low wages. Poverty was reflected by the poor housing condition, especially in tenements, and they started to be demolished in the 1960s.<sup>300</sup> The Local Government (Planning and Development) Act 1963 was enacted to make better use of the lands, which became an initial step and the landmark of comprehensive land use planning in Ireland.<sup>301</sup> The act provided a strong legal basis for enforcement, and for the first time, legally enshrined “a public role and mechanism for participation”.<sup>302</sup> The later planning system inherited both pros and cons of this act and evolved through subsequent amendments<sup>303</sup>. Ireland joining the EEC in 1973 triggered a major economic restructuring,<sup>304</sup> and the state became dependent on foreign enterprises, while many labor-intensive traditional industries shut down following the oil crisis. The deep economic recession soon became a full-blown crisis: the unemployment rate in Dublin doubled from 36,500 in 1981 to 82,000 by

---

<sup>298</sup> Moira Sweeney, "Space and the Geographical Imagination on the Dublin Docklands'," (2012); Moore, *Dublin docklands reinvented: the post-industrial regeneration of a European city quarter*; Astrid Wonneberger, "Notions on community, locality and changing space in the Dublin Docklands," *Port cities as areas of transition: Ethnographic perspectives* (2008); Astrid Wonneberger, "Living in a Village within the City: Social Networks in the Dublin Docklands," *Networks, Resources and Economic Action. Ethnographic Case Studies in Honor of Hartmut Lang* (2009); Niamh Moore, "Rejuvenating docklands: the Irish context," *Irish Geography* 32, no. 2 (1999); "About Docklands-History," 2020, <http://www.dublindocklands.ie/visiting-docklands/discover-docklands/about-docklands/history>; Gilligan, *History of the Port of Dublin*; Astrid Wonneberger, "'Hard times they were, but we survived.' Urbane Lebensstrategien in den Dubliner Hafenvierteln in den 1920er bis 1960er Jahren," *Ethnoscripts* 8, no. 1 (2006).

<sup>299</sup> Kevin C Kearns, *Dublin Street Life and Lore—An Oral History of Dublin's Streets and their Inhabitants: The Recollections of Dublin's Tram Drivers, Lamplighters and Street Dealers* (Dublin: Gill & Macmillan Ltd, 1997).

<sup>300</sup> Astrid Wonneberger, *Salvaging the Past-Shaping the Future: Preceptions of Changes in the South Docklands-St.Andrew's Heritage Project* (Dublin, 2009).

<sup>301</sup> MacLaran, "Dublin."; Moore, *Dublin docklands reinvented: the post-industrial regeneration of a European city quarter*.

<sup>302</sup> Moore, *Dublin docklands reinvented: the post-industrial regeneration of a European city quarter*, 70.

<sup>303</sup> Elene Negussie, "Dublin, Ireland," *Management of Historic Centres* 2 (2001).

<sup>304</sup> Michael Punch, "Contested Urban Environments: Community Engagement and Struggle in Central Dublin," in *Neoliberal Urban Policy and the Transformation of the City* (Springer, 2014).

1987, and there were 600 cleared sites and derelict buildings in the inner city in 1986.<sup>305</sup> Consequently, social problems, including drug use and crime, emerged. The city center became a no-go zone at night. Dublin was described as “probably the shabbiest, most derelict city in Europe”.<sup>306</sup> Many families moved out, and the population left was “the elderly, unemployed, and educationally deprived”.<sup>307</sup> These changes shaped the local culture, identities and traditional social networks. From the late-1970s to the mid-1980s, Ireland also encountered “persistent political instability”, as Fianna Fáil came to power in 1977 and Charles Haughey, who later became the Taoiseach, first gained his victory in 1979. The government could hardly react to the economic and social problems effectively.<sup>308</sup> Under such circumstances, conflicts of interest between different stakeholders emerged. Local organizations of the inner city expressed their concerns regarding the local economy, community culture and heritage and housing due to the inequality following the collapse of the traditional industry, and the planning that did not address the local needs and values sufficiently.<sup>309</sup> In such a socially, economically and politically unstable period, the planning policy needed changes.

With the relatively conservative tradition regarding capital, Dublin greeted the “entrepreneurialisation” of planning carefully.<sup>310</sup> The Docklands development experienced the shift of planning powers from local government to private developers, and let the fragmented development projects lead the economy and the property market.<sup>311</sup> In the beginning, docklands faced unbalanced land use, a relatively homogeneous socio-economic structure and a lack of public

---

<sup>305</sup> Andrew MacLaran, Sinéad Kelly, and Andrew MacLaran, *Neoliberal urban policy and the transformation of the city: Reshaping Dublin* (New York: Palgrave Macmillan, 2014); Terence Brown, *Ireland: a social and cultural history, 1922-2002* (London: Harper Perennial, 2004); Andrew MacLaran, *Dublin: the shaping of a capital* (London; New York: Belhaven Press, 1993).

<sup>306</sup> Brown, *Ireland: a social and cultural history, 1922-2002*; Geraint Ellis and Jong Kim, "Dublin," *Cities* 18, no. 5 (2001): 358; Frank McDonald, *The destruction of Dublin* (Dublin: Gill and Macmillan, 1985); David Dickson, *Dublin: the making of a capital city* (Cambridge: Harvard University Press, 2014).

<sup>307</sup> Punch, "Contested Urban Environments: Community Engagement and Struggle in Central Dublin."; Moore, "Rejuvenating docklands: the Irish context," 138.

<sup>308</sup> Brown, *Ireland: a social and cultural history, 1922-2002*.

<sup>309</sup> Punch, "Contested Urban Environments: Community Engagement and Struggle in Central Dublin."

<sup>310</sup> Negussie, "Implications of neo-liberalism for built heritage management: Institutional and ownership structures in Ireland and Sweden."; Michael Byrne, "Book review: Neoliberal Urban Policy and the Transformation of the City: Reshaping Dublin," (SAGE Publications Sage UK: London, England, 2016); Brendan Bartley and Kasey Treadwell Shine, "Competitive city: governance and the changing dynamics of urban regeneration in Dublin," *The globalized city: economic restructuring and social polarization in European cities* (2003).

<sup>311</sup> Michael Byrne, "Entrepreneurial Urbanism After the Crisis: Ireland's “Bad Bank” and the Redevelopment of Dublin's Docklands," *Antipode* 48, no. 4 (2016).



space and recreational amenities, etc.<sup>312</sup> However, not all of these issues received attention in the various redevelopment schemes. DPDB first applied for permission to develop the declined docklands for mixed uses, but it was denied as the Custom House Docks was promised to be nationalized in the “the Gregory deal”<sup>313</sup> in 1982.<sup>314</sup> Meanwhile, planning power shifted to special renewal agencies, while the entrepreneurial focus of development emphasized local and temporary issues.<sup>315</sup> The Urban Renewal Act 1986 marked the first serious steps by the Irish Government towards a proactive, constructive role in city development.<sup>316</sup> With these changes, two major projects, the market-led docklands rejuvenation and the Temple Bar cultural regeneration, took place. A 27-acre area on the Custom House Docks was later developed into IFSC, with favorable tax exemption and incentives, as a combined result of the 1986 Act and Haughey’s intervention.<sup>317</sup> Considering the high-level central government involvement, the story of IFSC was promoted as “a national political success story”, despite receiving widespread criticism.<sup>318</sup> In such processes, although conservation issues were mentioned in planning and by local communities, they were not the priority.

Undeniably, the IFSC created employment opportunities and further connected Dublin to the world. From the 1990s, the private sector played an important role in development, while the urban environment of the docklands was improved. As the country entered the “Celtic tiger” economic boom, the IFSC is considered a key contributor to it. Ireland started recovering from the previous

---

<sup>312</sup> Moore, "Rejuvenating docklands: the Irish context."

<sup>313</sup> Note: “the Gregory deal” - Haughey promised the nationalization of the Custom House Docks, alongside the housing development in the north inner city, in return for a critical vote in Dáil by Tony Gregory, a TD and a former member of DPDB.

<sup>314</sup> Dickson, *Dublin: the making of a capital city*; Moore, *Dublin docklands reinvented: the post-industrial regeneration of a European city quarter*; MacLaren, Kelly, and MacLaran, *Neoliberal urban policy and the transformation of the city: Reshaping Dublin*; Moore, "Rejuvenating docklands: the Irish context."; Frank McDonald, "Lavish plans for Dublin docklands unveiled," *Irish Times* (Dublin), 5 June 1987.

<sup>315</sup> Pauline M McGuirk and Andrew MacLaran, "Changing approaches to urban planning in an ‘entrepreneurial city’: the case of Dublin," *European Planning Studies* 9, no. 4 (2001).

<sup>316</sup> Moore, "Rejuvenating docklands: the Irish context."; Moore, *Dublin docklands reinvented: the post-industrial regeneration of a European city quarter*; Spector, "From dockyard to esplanade: Leveraging industrial heritage in waterfront redevelopment."

<sup>317</sup> Moore, *Dublin docklands reinvented: the post-industrial regeneration of a European city quarter*; David Dickson, "The state of Dublin's history," *Éire-Ireland* 45, no. 1 (2010); Dickson, *Dublin: the making of a capital city*; Moore, "Rejuvenating docklands: the Irish context."; Wonneberger, "Notions on community, locality and changing space in the Dublin Docklands."; Bartley and Treadwell Shine, "Competitive city: governance and the changing dynamics of urban regeneration in Dublin."; Ellis and Kim, "Dublin."; Ruth McManus, "Reviewed work(s):Dublin Docklands Reinvented," (JSTOR, 2008); Pearson, "Dublin Port."; Wonneberger, "Living in a Village within the City: Social Networks in the Dublin Docklands."

<sup>318</sup> Bartley and Treadwell Shine, "Competitive city: governance and the changing dynamics of urban regeneration in Dublin," 154.

instability and recreating its economy, society and culture. Population loss in the inner city reversed with the urban renewal schemes and sprouting of residential blocks.<sup>319</sup> The task of planning and improving the wider Docklands area was transferred to the Dublin Docklands Development Authority (DDDA) in 1997, in order to secure “the social and economic regeneration of the Dublin Docklands Area on a sustainable basis”.<sup>320</sup> During decades of development, various issues emerged, including marginalization and social integration, housing, transport, lack of office space, increasing planning applications turning into administrative crises, and conflicts of interest between different stakeholders.<sup>321</sup> Some of these conflicts are later discussed concerning CHPC. The docklands became “beyond recognition”.<sup>322</sup> As some symbolic elements had gone, the sense of community faded as well.

Throughout the whole process of docklands regeneration, the controversy between development and conservation was always there, as the dockland communities, moving out or not, cherished their working-class heritage where memories persisted. In fact, conservation principles were included in the vision of developing the IFSC,<sup>323</sup> and the later master plans.<sup>324</sup> However, in practice, many heritage buildings and listed historic structures were demolished, for instance, the Campion’s Public House at the North Wall Quay and the listed warehouse Stack C.<sup>325</sup> The case that attracted the most attention was Stack A, the current CHQ building. Since the first proposal (in 1987) of renovating it into a commercial and public uses complex, its destiny was undecided for decades and finally received restoration in 2000. These issues, examples and relevant policies are further analyzed in Chapter 4.

---

<sup>319</sup> Dickson, *Dublin: the making of a capital city*; Pauline McGuirk, "Book review: Understanding Contemporary Ireland. Edited by Brendan Bartley and Rob Kitchin. London: Pluto Press. 2007. x+ 342 pp.£ 20.00 paperback. ISBN: 9780745325941," *cultural geographies* 17, no. 4 (2010).

<sup>320</sup> Niamh M Moore, "From indigenous industry to foreign finance: the changing face of Dublin Docklands," *Land Use Policy* 19, no. 4 (2002); Spector, "From dockyard to esplanade: Leveraging industrial heritage in waterfront redevelopment."; Dublin Docklands Development Authority, "Dublin Docklands Area Masterplan 2008," (2008); Dublin Docklands Development Authority, Dublin Docklands Area master plan 2.

<sup>321</sup> James E Killen and Andrew MacLaran, *Dublin: Contemporary Trends and Issues for the Twenty-First Century* (Dublin: Geographical Society of Ireland, 1999); Bartley and Treadwell Shine, "Competitive city: governance and the changing dynamics of urban regeneration in Dublin."; Ellis and Kim, "Dublin."

<sup>322</sup> Sweeney, "Space and the Geographical Imagination on the Dublin Docklands," 7.

<sup>323</sup> Pearson, "Dublin Port."

<sup>324</sup> Dublin Docklands Development Authority, Dublin Docklands Master Plan 2003, (Dublin 2003); Dublin Docklands Development Authority, Dublin Docklands Master Plan 2008, (Dublin 2008).

<sup>325</sup> Pearson, "Dublin Port."; Wonneberger, "Notions on community, locality and changing space in the Dublin Docklands."; Spector, "From dockyard to esplanade: Leveraging industrial heritage in waterfront redevelopment."

### 3.4 The Conservation

From the early 20th century onward, the attitudes regarding preserving Dublin's heritage have shifted significantly. More debates regarding individual heritage cases were raised, and the public perception of Ireland's history evolved.

Ireland has a long history of conservation. The first official monuments records were made through the Ordnance Survey, which initiated discussions regarding conservation. Many architectural and historical societies established back then also conducted inventory works voluntarily, while the Royal Society of Antiquaries of Ireland (established 1849) and the Royal Irish Academy (founded 1785) played key roles in archaeological studies.<sup>326</sup> The legislative protection of old buildings in Ireland began earlier than in England, as section 25 of the Irish Church Act 1869 outlined protection for structures and artifacts in law. Further acts in 1882, 1900, 1913 and 1991 provided improved instructions for the operation of conservation.<sup>327</sup>

The slow process of centrifugal movement due to middle-and-upper classes moving to suburbs, especially southwards along the coasts of Dublin Bay, left many abandoned Georgian houses, which were later tenemented, especially in the north of Liffey.<sup>328</sup> Thus, the images of such architecture were associated with economic depression, and the attitudes towards protecting them were quite negative.<sup>329</sup> Moreover, the Georgian and Victorian heritage was associated with British rule. Therefore, in the early 20<sup>th</sup> century, there was a historical antipathy towards them, and such buildings were burned or damaged during the War of Independence and the Civil War. Examples including the Custom House, the Four Courts and the General Post Office, which were reconstructed by OPW (founded 1831) during the 1920s. Nevertheless, the anti-British sentiment

---

<sup>326</sup> Mona O'Rourke, "The Evolution of a Legislative Framework for Protection of Cultural Heritage in Ireland" (paper presented at the Historical perspective of heritage legislation : balance between laws and values, Tallinn, Estonia, 2017).

<sup>327</sup> O'Rourke, "The Evolution of a Legislative Framework for Protection of Cultural Heritage in Ireland."; Arthur Parkinson, Mark Scott, and Declan Redmond, "Negotiating postcolonial legacies: shifting conservation narratives and residual colonial built heritage in Ireland," *Town Planning Review* 86, no. 2 (2015); Arthur Parkinson, Mark Scott, and Declan Redmond, "Contesting conservation-planning: insights from Ireland since independence," *Planning Perspectives* 35, no. 1 (2020).

<sup>328</sup> MacLaran, "Dublin."; Negussie, "Dublin, Ireland."

<sup>329</sup> Negussie, "Dublin, Ireland."

lasted into the mid-century.<sup>330</sup>

The National Monuments Act 1930 was issued later to update the pre-independence legislation to cover more than ecclesiastical buildings or prehistoric remains. This Act is the basis of the current National Monuments Service (NMS).<sup>331</sup> The seeds of the conservation movement sprouted in the 1940s and 1950s, and grew with the rise of voluntary conservation activities by organizations like An Taisce (founded 1948), the Irish Georgian Society (founded 1958) and student groups during the 1960s office boom.<sup>332</sup> One memorable case was when a Georgian terrace of sixteen houses in Fitzwilliam Street was demolished and replaced by modern structures, which led to civic protests.<sup>333</sup> As the appreciation of heritage value grew and colonial architectural legacy was gradually accepted as part of the city's patrimony, the legislation of built heritage preservation was further improved. The voluntary conservation activities continually increased in the 1970s. The most famous case of development versus conservation was when the municipal authority proposed developing their new office on the principal site of the Viking settlement at Wood Quay. Although these international level protests did not succeed, public awareness of conservation was raised, and official and political attitudes towards heritage were changed. Preserving such elements has been considered important in city management since the mid-1980s.<sup>334</sup>

In 1985, the Irish Government signed the Granada Convention, which encouraged public participation and promoted the idea of "integrated conservation" in planning. Meanwhile, the Monuments Act 1987 introduced concepts such as "Historic Monument" and "archaeological area", which widened and detailed the consideration of whether an element came within the definition.

---

<sup>330</sup> Parkinson, Scott, and Redmond, "Contesting conservation-planning: insights from Ireland since independence."; Elene Negussie, "What is worth conserving in the urban environment? Temporal shifts in cultural attitudes towards the built heritage in Ireland," *Irish Geography* 37, no. 2 (2004); Negussie, "Dublin, Ireland."

<sup>331</sup> Parkinson, Scott, and Redmond, "Contesting conservation-planning: insights from Ireland since independence."; Parkinson, Scott, and Redmond, "Negotiating postcolonial legacies: shifting conservation narratives and residual colonial built heritage in Ireland."; O'Rourke, "The Evolution of a Legislative Framework for Protection of Cultural Heritage in Ireland."

<sup>332</sup> Parkinson, Scott, and Redmond, "Contesting conservation-planning: insights from Ireland since independence."; Negussie, "Implications of neo-liberalism for built heritage management: Institutional and ownership structures in Ireland and Sweden."

<sup>333</sup> Parkinson, Scott, and Redmond, "Negotiating postcolonial legacies: shifting conservation narratives and residual colonial built heritage in Ireland."; Negussie, "What is worth conserving in the urban environment? Temporal shifts in cultural attitudes towards the built heritage in Ireland."; Negussie, "Dublin, Ireland."; Dickson, *Dublin: the making of a capital city*.

<sup>334</sup> Dickson, *Dublin: the making of a capital city*; MacLaran, "Dublin."

Interests in industrial heritage grew as many warehouses were demolished. Other threats to conservation included the road-widening schemes, and many other issues in planning, so much so that the Dublin Crisis Conference was held in 1986, gathered representatives of authorities, communities and conservation and environmental groups to discuss the approaches to urban renewal. Voluntary conservation bodies stayed active in planning issues, as they also inherited the tradition of voluntary inventory heritage through this decade.<sup>335</sup>

In the 1990s, urban built heritage management adopted a more “fragmented and special-interest-oriented approach”.<sup>336</sup> Responding to Granada Convention, the National Inventory of Architecture (NIAH) was initiated to complement the existing Archaeological Survey of Ireland.<sup>337</sup> Meanwhile, the need to develop sustainable tourism was increased as Dublin became the European City of Culture in 1991. It targeted upper-and middle-class tourists for high returns and tried to balance development and conservation,<sup>338</sup> which indicates the new approaches and trends in using and revaluing heritage. Later, under the Heritage Act 1995, the Heritage Council (HC) was established, and the document “Strengthening the Protection of the Architectural Heritage” was published the year after. In these contexts, more recent architecture, especially industrial buildings, attracted increasing attention, as reflected in official policy documents and the growing number of listed warehouses in Docklands.<sup>339</sup> With the entrepreneurial planning form of Dublin, development agencies and authorities, such as DDDA and Temple Bar Properties Ltd, affected how the historic built environment evolved. Hence, DDDA commissioned the School of Architecture of University College Dublin to conduct the architectural and industrial archaeological

---

<sup>335</sup> Negussie, "Implications of neo-liberalism for built heritage management: Institutional and ownership structures in Ireland and Sweden."; Negussie, "Dublin, Ireland."; Parkinson, Scott, and Redmond, "Contesting conservation-planning: insights from Ireland since independence."; Parkinson, Scott, and Redmond, "Negotiating postcolonial legacies: shifting conservation narratives and residual colonial built heritage in Ireland."; Negussie, "What is worth conserving in the urban environment? Temporal shifts in cultural attitudes towards the built heritage in Ireland."; Elene Negussie, "The evolution of urban conservation in Ireland: evidence from Dublin city," (2003); Dickson, *Dublin: the making of a capital city*.

<sup>336</sup> Negussie, "Implications of neo-liberalism for built heritage management: Institutional and ownership structures in Ireland and Sweden,"1810.

<sup>337</sup> Negussie, "Dublin, Ireland."; Negussie, "Implications of neo-liberalism for built heritage management: Institutional and ownership structures in Ireland and Sweden."

<sup>338</sup> Nuala C Johnson, "Framing the past: time, space and the politics of heritage tourism in Ireland," *Political Geography* 18, no. 2 (1999); Ruth McManus, "Heritage and Tourism in Ireland-an unholy alliance?," *Irish Geography* 30, no. 2 (1997).

<sup>339</sup> Negussie, "What is worth conserving in the urban environment? Temporal shifts in cultural attitudes towards the built heritage in Ireland."

heritage inventory in the docklands.<sup>340</sup> The Temple Bar renewal project, as a cultural-led regeneration, was also controversial, since the old and new elements were in sharp contrast; and the cultural image pictured at the beginning of the project was distinct from the “night town” reality.<sup>341</sup> Furthermore, exemplified by Temple Bar, the debates around tourism and heritage became more intense.

Conservation was further improved during the “Celtic Tiger” period. The Planning and Development Act 2000 introduced a comprehensive legislative framework to conserve built heritage, while regulations regarding archaeological works became more detailed and robust, which encouraged the prosperity of archaeological activities.<sup>342</sup> Several new landmarks, such as the Spire, which was criticized as carrying “no cultural reference to the place or city”,<sup>343</sup> were constructed in this decade and attracted wider public attention. However, after the economic crisis in 2008, state funding for heritage was unavoidably cut. The new approach of using built heritage to drive economic recovery was noticeable. It is shown in national and local policies, and decisions like appointing the first Heritage Officer of Dublin, designing heritage maps, etc.

### **3.5 The Urban Landscape Shaped by History**

From 1980 to around the millennium, Dublin was developed from a “declining industrial city” with a “muddling through” planning system,<sup>344</sup> to “the heart of a buoyant national economy” pressured by its physical and social infrastructure, and its own achievement.<sup>345</sup> As the city experienced the Celtic Tiger period and eventually joined the 2008 global financial crisis, it required different ways of telling the Dublin story: a tale of the medieval core or Georgian town was no longer enough.<sup>346</sup> The discussion of the interlinked aspects of the port, the city development and conservation (visualized as Figure 3-2) above indicates how history has shaped the heritage landscape of Dublin.

---

<sup>340</sup> Ibid.

<sup>341</sup> Dickson, *Dublin: the making of a capital city*; Negussie, "Dublin, Ireland."

<sup>342</sup> Dickson, "The state of Dublin's history."; Negussie, "Implications of neo-liberalism for built heritage management: Institutional and ownership structures in Ireland and Sweden."

<sup>343</sup> Dickson, *Dublin: the making of a capital city*.585.

<sup>344</sup> MacLaran, "Dublin,"584.

<sup>345</sup> Ellis and Kim, "Dublin,"335.

<sup>346</sup> Dickson, "The state of Dublin's history."

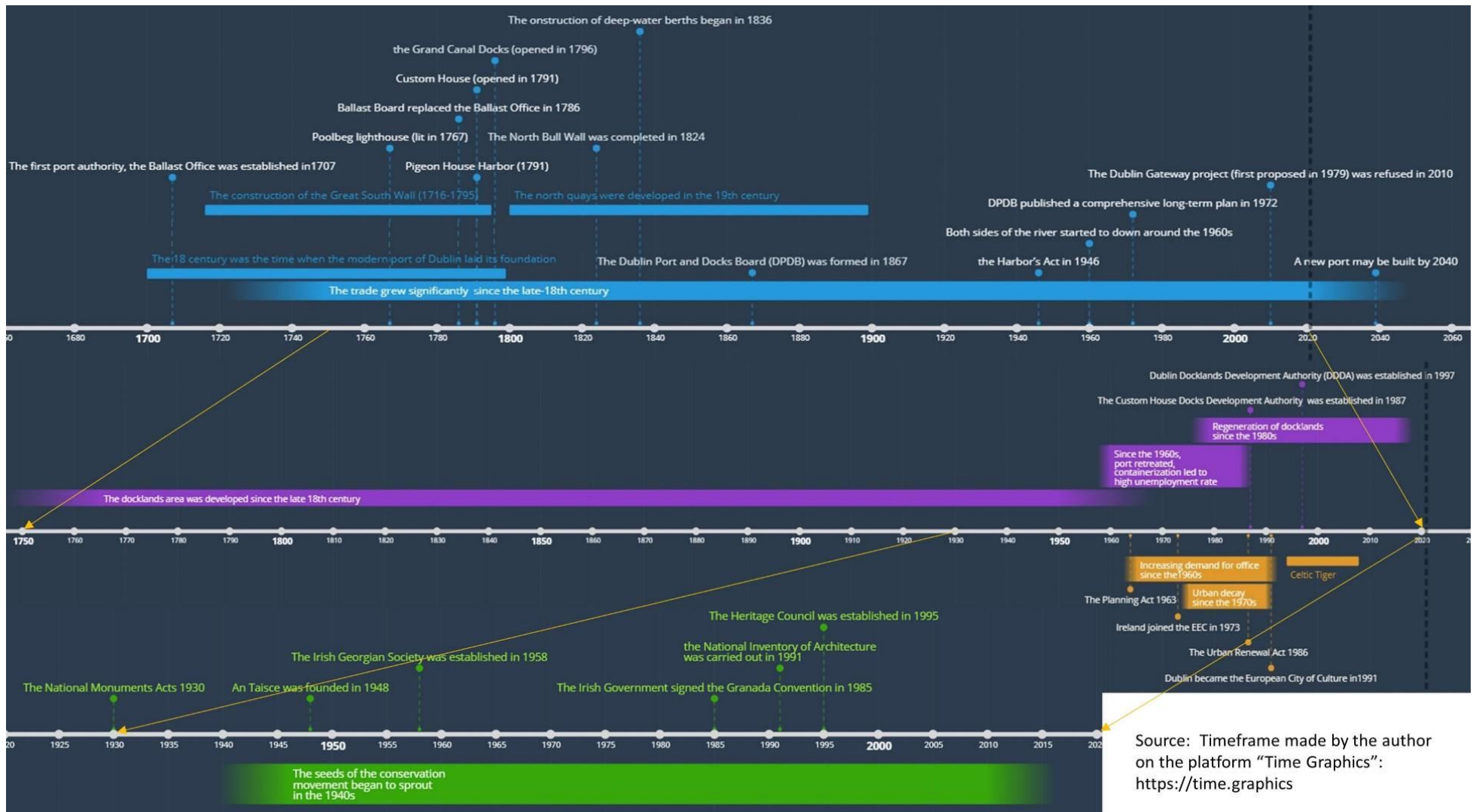


Figure 3-2 Selective events of Dublin's history

Based on this figure, we can divide Dublin's history into five phases: pre-18<sup>th</sup> century (phase I), from the 18<sup>th</sup> century to the early 19<sup>th</sup> century (phase II), the later 19<sup>th</sup> century till the 1980s (phase III), the 1980s to 2008 (phase IV), and from 2008 to present (phase V). The core architectural heritage in Dublin today reflects the planning and construction of phase II, when the modern port of Dublin laid its foundation and relevant engineering works on both sides of the Liffey were constructed. This period is highly overlapped with Georgian Dublin (1714-1830), when Dublin continuously grew into the second city of the British Empire<sup>347</sup>. Many streets, squares, bridges, buildings and structures built by wealthy families as a result of the city's affluence formed the skeleton of modern Dublin. Phase III was a long process from slow growth to urban decay. Dublin experienced the collapse of its textile industries, the Great Famine, the continuous centrifugal movement of the wealthier families accelerated by the development of the railways, and was not significantly benefited from the industrial revolution.<sup>348</sup> Many Georgian buildings from the previous phase were abandoned, tenemented, or adapted to other functions, which all shaped the appearance of Georgian Dublin. The city later witnessed the destructive results of the 1916 Rising and 1922 Civil War, followed by the port retreat and the decline of the inner city. After the extensive property development in the 1960s, a period when many old buildings in Dublin's historic center were demolished for modern offices, the built environment of Dublin was dramatically transformed.<sup>349</sup> This stimulated the rapid growth of the conservation movement in the 1970s and 1980s. Since phase IV started, the infusion of neoliberalism impacted the political system and urban planning both nationally and locally.<sup>350</sup> As docklands redevelopment took place and foreign capital flowed in, the indigenous communities continuously moved out. The urban landscape was renewed, and heritage received more concerns with the conservation trend over Europe. In phase V, when the Celtic Tiger period ended, the issue of the Irish economy overly relying on foreign investment started to be noticed. This contributed to urging authorities and the public to repurpose Dublin's heritage as a source to drive the economy and enrich the narratives of

---

<sup>347</sup> MacLaran, "Dublin.;"Kevin C Kearns, "Preservation and transformation of Georgian Dublin," *Geographical Review* (1982).

<sup>348</sup> MacLaran, "Dublin."

<sup>349</sup> Negussie, "Implications of neo-liberalism for built heritage management: Institutional and ownership structures in Ireland and Sweden.;" Byrne, "Entrepreneurial Urbanism After the Crisis: Ireland's "Bad Bank" and the Redevelopment of Dublin's Docklands."

<sup>350</sup> Stuart Hodkinson, "A Review of "Neoliberal urban policy and the transformation of the city: reshaping Dublin", Edited by Andrew MacLaran and Sinéad Kelly," (Taylor & Francis, 2016); MacLaren, Kelly, and MacLaran, *Neoliberal urban policy and the transformation of the city: Reshaping Dublin*.



the city's story. Simultaneously, DPC has recognized the importance of the soft values of seaports as their expansion was hindered. Hence, they also started seeking new destinations for their heritage from business and cultural perspectives.

### **3.6 Conclusion**

The port of Dublin was first developed responding to the environmental challenges and later to the need to berth bigger vessels as trading grew and shipping technology advanced. It expanded eastward and moved away from the city center in the last three centuries, initiating the separated port-city interface. The docklands were developed in the late 18th century, but later became derelict due to port decline and urban decay and required regeneration. Under such circumstances, in the 1980s, a politically unstable Ireland met neoliberalism. Dublin adopted an urban development model that integrated American economies with European social democracy.<sup>351</sup> Economic recovery was considered the priority, and it outweighed the other concerns, including community culture and conservation, which the government did not efficiently address. More industrial structures in the docklands were demolished for development. The economic success brought the country to the Celtic Tiger period. When more budgets were allocated to culture, relevant legislation and policies regarding heritage and planning were improved. However, such improvements did not benefit CHPC in docklands too much, as many elements were not recognized as heritage. Furthermore, tourism development has been encouraged, and the sector has become more involved in heritage issues since the 1990s. After 2010, as an impact of the 2008 recession and because of the need for port development, authorities, business sectors and DPC turn to explore further potentials of CHPC. These all contribute to the current situation of the city, the port and the PCR, and provide the context for the detailed analysis of issues regarding Dublin's CHPC in Chapter 4.

---

<sup>351</sup> Bartley and Treadwell Shine, "Competitive city: governance and the changing dynamics of urban regeneration in Dublin."

## Chapter 4 A Case Study of Dublin

### 4.1 Introduction

This chapter identifies the CHPC of Dublin and conducts a layer mapping of the policies and strategic documents regarding the city's cultural patrimony. Through a detailed analysis, it assesses whether and how cultural heritage goals and economic goals have been advanced together in Dublin from 1980 onward, and examines how relevant strategic objectives have been approached through efforts from different interested groups. It pinpoints several aspects, including the negative parameters, funding mechanisms and deficiencies in the development of the heritage management system. Building on Chapter 3, this case study starts with Dublin's heritage management framework and heritage inventory, then analyzes the uses of cultural heritage and the relevant issues. It provides evidence and research outcomes for comparison with other cases in Chapters 8 & 9.

### 4.2 The Heritage Management Framework of Dublin

Overall, primary information gathered from policy analysis, site inspection, direct observation, and semi-structured interviews with key stakeholders is the main source of this case study. This section explains the roles and responsibilities of different authorities and stakeholders and the collaboration between them, before thoroughly studying how relevant laws, regulations and policies have evolved since 1980. As the policy analysis indicates a tendency from pure conservation to using heritage for socio-economic development and cultural sustainability, this section analyzes how these goals have been approached.

#### 4.2.1 Authorities, Stakeholders and Collaborations

Ireland implements the arm's length principle with the architect model through autonomous semi-state agencies (e.g., HC) in the cultural sector.<sup>352</sup> The central ministry takes most

---

<sup>352</sup> Paraic McQuaid, *Compendium – Cultural Policy and Trends in Europe, Country Profile: Ireland*, ed. Council of Europe (2020).

Note: The arm's length principle means to ensure a distance between political authorities and the daily operations of the cultural institutions, while the architect model is a more interventionist way for a

responsibility, and local offices implement relevant policies.<sup>353</sup> In different cases, different stakeholders, including companies, associations, communities and individuals, are involved. At the national level, when this research started, the heritage division, which oversaw the presentation and preservation of Ireland's heritage assets, was under the Department of Culture, Heritage and the Gaeltacht (DCHG). After the new government coalition was formed in June 2020, heritage has been transferred to the Department of Housing, Local Government and Heritage (DHPL) since September 2020, while DCHG has been renamed the Department of Tourism, Culture, Arts, Gaeltacht, Sport and Media (DTCAGSM).<sup>354</sup> The departmental changes create confusion. Even interviewees in the heritage sector need time to process. As they described, the Built Heritage, Architectural Policy & Strategic Infrastructure, the National Parks and Wildlife and NMS, following the Heritage Division, have gone to the DHPL, but the intangible cultural heritage stays within the Cultural Division of DTCAGSM.<sup>355</sup> Until July 2020, several national cultural institutions, including the National Archives and National Museums (NMI), were directly funded by DCHG.<sup>356</sup> These institutions run independently regarding their daily management, while the Department is responsible for policy matters and "the provision of financial resources" related to them, but the levels of autonomy have been decreasing.<sup>357</sup> Regardless of the frequent switches of heritage responsibilities and the more "interventionist"<sup>358</sup> and centralized approach these switches implied, the government has been forwarding conservation by introducing comprehensive and systematic legislative provisions in planning.<sup>359</sup> It also manages the maintenance and care of many heritage elements, especially built heritage.

---

ministry to take its responsibility in culture. This explanation is summarized from Craik's work "Re-visioning arts and cultural policy: Current impasses and future directions" published in 2007.

<sup>353</sup> Arjo Klamer, Anna Mignosa, and Lyudmila Petrova, "Cultural heritage policies: a comparative perspective."

<sup>354</sup> McQuaid, *Compendium – Cultural Policy and Trends in Europe, Country Profile: Ireland*; "S.I. No. 403/2020 - Culture, Heritage and the Gaeltacht (Alteration of Name of Department and Title of Minister) Order 2020," (2020); "S.I. No. 339/2020 - Heritage (Transfer of Departmental Administration and Ministerial Functions) Order 2020 View SI Amendments," (2020).

<sup>355</sup> D4, "Interview with D4, for the Case Study of Dublin," interview by Zhen YANG, 4 November, 2020; D6, "Interview with D6, for the Case Study of Dublin" interview by Zhen YANG, 23 October, 2020; "Who Does What, Assignment of Responsibilities under the Public Service Management Act 1997," 2020, <https://whodoeswhat.gov.ie/division/housing/Heritage/>.

<sup>356</sup> McQuaid, *Compendium – Cultural Policy and Trends in Europe, Country Profile: Ireland*.

<sup>357</sup> *Ibid.*, 13.

<sup>358</sup> Jennifer Craik, *Re-visioning arts and cultural policy: Current impasses and future directions* (Canberra: ANU Press, 2007).

<sup>359</sup> Department of Arts, Heritage and the Gaeltacht, *Architectural Heritage Protection: Guidelines for Planning Authorities* (2011).

The HC is an important statutory public body in the heritage sector. Its functions are stated in the Heritage Act 1995 as proposing “policies and priorities for the identification, protection, preservation and enhancement of the national heritage”.<sup>360</sup> HC is described similar to “a first cousin to the Department”.<sup>361</sup> Having a broad remit and funded by the Department, HC promotes interest, education, knowledge, pride and care of Ireland’s national heritage, supports appreciation and enjoyment of it through cooperating with authorities, education bodies and others and coordinating relevant activities.<sup>362</sup> They operate a specific network with the local authority heritage officers.

The Office of Public Works (OPW)<sup>363</sup> also plays a vital role in Ireland’s heritage field. It maintains, protects and presents all National Monuments and National Historic Properties, and also about 16,000 works of the State Art Collection. For a long time, especially after the independence, it was the main state agency responsible for conservation, without structural changes.<sup>364</sup> However, it does not make policy, despite having a strong interest “to have a policy on architecture” for a better built environment and working closely with the heritage division.<sup>365</sup> Notably, OPW is also in charge of presenting heritage sites, including some of the most iconic ones in Ireland. It facilitates or provides experiences like guided tours and interpretive signs to tourists. Furthermore, OPW coordinates and implements policies on flood risk management nationwide. Since the Flood Policy Review Group report was approved in 2004, OPW has been apportioned as the lead agency in this field.<sup>366</sup>

As for archaeological heritage, NMS has an advisory role to the Minister for DHLH (Department of Housing, Local Government and Heritage). The underwater archaeology unit within NMS has a

---

<sup>360</sup> Heritage Act, 1995,(1995).Part II, Section 6.

<sup>361</sup> D6, interview.

<sup>362</sup> Heritage Act, 1995; Heritage Council, *Heritage at the Heart: Heritage Council Strategy 2018-2022*, (Dublin 2018).

<sup>363</sup> Note: OPW is overseen by the Department of Public Expenditure and Reform.

<sup>364</sup> Gabriel Cooney and Joanne Gaffrey, "Sustainable Tourism and Conservation Management: Mapping Policy," (2015); McQuaid, *Compendium – Cultural Policy and Trends in Europe, Country Profile: Ireland*; Pat Cooke, "Stabilising cultural policy: A review of the departmental and non-departmental structures for cultural administration in Ireland," *Administration*, 61 (2) (2013); Gillian O'Brien, "What's the government's problem with heritage?," *RTÉ* (Dublin) 2020, <https://www.rte.ie/brainstorm/2020/0716/1153731-heritage-culture-arts-ireland-government-ministers/>; Negussie, "Implications of neo-liberalism for built heritage management: Institutional and ownership structures in Ireland and Sweden."

<sup>365</sup> D4, interview.

<sup>366</sup> OPW, *Flood Risk: Policy and Co-ordination*, (Dublin 2004).

wide remit in protecting and preserving the underwater cultural heritage. Meanwhile, the responsibilities of NIAH are interwoven with local planning and development. “The NIAH has an obligation under the law to carry out surveys, and recommend structures for legal protection”.<sup>367</sup> The surveys are conducted on a county or city basis, and local authorities need to consult the NIAH regarding drawing up their record of protected structures (RPS).<sup>368</sup> However, the NIAH “do not have the power over local authorities”, and “it is the local authorities that make the decision as to whether or not to include structures on their RPS”.<sup>369</sup> In the NIAH records, buildings are rated with international, national and regional importance, and recommended to the Minister. The rating decisions are made in-house by the individuals who have “a tremendous expertise and familiarity” built up over decades of experience, and in some cases, through peer discussions.<sup>370</sup> When the structures are of international importance, such as the Custom House and BusÁras, international experts would be invited to evaluate the building’s significance.<sup>371</sup> Overall, it is an evolving system, as some previous decisions are reviewed and re-decided over time.

The NMI, with four branches, also has a formal legislative role in the heritage field, particularly regarding “bringing to the public any new information about objects and works that come into the museums”.<sup>372</sup> Other departments, organizations and agencies that take responsibility for the cultural heritage of Dublin include Waterways Ireland, Geological Survey Ireland, Environmental Protection Agency, etc. Other departments may take part in certain occasions.<sup>373</sup> For instance, the Department of Foreign Affairs offers several grants to specific projects of the EPIC museum, such as supporting their residential historian financially. Fáilte Ireland also states their role in leading the development and promotion of culture and heritage regarding “offerings that ‘deliver on the promise’ of Tourism Brand Ireland to mainstream and niche visitors in core geographical

---

<sup>367</sup> D5, "Interview with D5, for the Case Study of Dublin," interview by Zhen YANG, 5 November, 2020.

<sup>368</sup> Pat Cooke, *The Containment of Heritage: Setting Limits to the growth of heritage in Ireland* (Dublin: Policy Institute at Trinity College, 2003); D5, interview.

<sup>369</sup> D5 Cultural heritage specialist at NIAH, "Interview with D5, on 5 November, 2020," interview by Zhen YANG, 2020.

<sup>370</sup> D5, interview.

<sup>371</sup> Ibid.

<sup>372</sup> D7, "Interview with D7, for the Case Study of Dublin," interview by Zhen YANG, 22 October, 2020.

<sup>373</sup> Government of Ireland, "Heritage Act, 2018," (Stationery Office Dublin, 2018); McQuaid, *Compendium – Cultural Policy and Trends in Europe, Country Profile: Ireland*; Ellis and Kim, "Dublin."; Cooney and Gaffrey, "Sustainable Tourism and Conservation Management: Mapping Policy."

markets”.<sup>374</sup> However, its proactive way of considering heritage only from a tourism perspective can generate issues regarding conservation and reuse of heritage.<sup>375</sup>

At the local level, authorities are “empowered to protect the architectural heritage, in the interest of proper planning and sustainable development within their respective functional areas, and to prevent its deterioration, loss or damage”.<sup>376</sup> They can make decisions about granting planning permission.<sup>377</sup> In DCC, the archaeology conservation and heritage section is in the planning department. The 27 county heritage officers employed by local authorities cooperate with HC to promote heritage awareness and offer advice and information regarding heritage issues, as “heritage mediators”.<sup>378</sup> They connect HC to the local communities, carry out strategies, draft and implement heritage plans for the city/county.<sup>379</sup> Dublin’s city heritage officer shares a similar role, while the conservation officer protects the architectural heritage. Projects that influence the pre-1700 elements are dealt with centrally through the department, and provisions regarding planning impacts on heritage structures post-1700 are principally implemented by the conservation office of the local authority like DCC.<sup>380</sup> The arts office gets involved in the heritage field by working with the conservation and heritage officers, but also through collaboration with other stakeholders, such as DPC and Irish Rail, for public arts-related projects.<sup>381</sup> There are also divisions and special programs, for instance, Sculpture Dublin, which aims to raise awareness of the city’s sculpture heritage, and DCC Culture Company which carries out “heritage practice”.<sup>382</sup> Furthermore, the Docklands office, as “a sub-office of the planning section”<sup>383</sup>, is expected to “address local issues on the ground” through communications with relevant stakeholders and combining sources for projects, but the planning and conservation issues within the Docklands area

---

<sup>374</sup> Fáilte Ireland, *Cultural Tourism Making it Work for You—A New Strategy for Cultural Tourism in Ireland*, (2007), 21.

<sup>375</sup> Note: Issues related to tourism are further discussed in section 4.4.3 and 4.5.5.

<sup>376</sup> Department of Arts, Heritage and the Gaeltacht, *Architectural Heritage Protection: Guidelines for Planning Authorities*, 17.

<sup>377</sup> D5, interview; D6, interview.

<sup>378</sup> Pauline McGuirk, "Economic restructuring and the realignment of the urban planning system: the case of Dublin," *Urban Studies* 31, no. 2 (1994); D6, interview.

<sup>379</sup> McQuaid, *Compendium – Cultural Policy and Trends in Europe, Country Profile: Ireland*.

<sup>380</sup> D5, interview.

<sup>381</sup> D5, interview; D16, "Interview with D16, for the Case Study of Dublin," interview by Zhen YANG, 8 October, 2020; D17, "Interview with D17, for the Case Study of Dublin," interview by Zhen YANG, 21 October, 2020.

<sup>382</sup> D6, interview.

<sup>383</sup> D3, "Interview with D3, for the Case Study of Dublin," interview by Zhen YANG, 16 November, 2020.

still go through DCC.<sup>384</sup>

Besides the authorities, DPC also plays a crucial role in managing and repurposing heritage in Dublin. In DPC's current masterplan, cultural heritage is an important component of their strategy, especially for port-city integration.<sup>385</sup> It has connected and cooperated with many cultural institutions, commissioned artists, carried out cultural initiatives, and worked with theater companies to produce site-specific plays at their heritage buildings, such as the pump house.<sup>386</sup> Due to their keen actions on opening up the port and developing heritage, it is described as "an important heritage organization in this country"<sup>387</sup> who deals with heritage in a mixed manner.<sup>388</sup>

The contribution made by non-governmental groups and organizations like ICOMOS Ireland should also be recognized. Furthermore, the roles of the museum sector and the participatory strategies they apply are listed in detail in Appendix 6. The voluntary bodies, including the Irish Georgian Society, Dublin Civic Trust and more, are also active.<sup>389</sup> An Taisce, the charity with a consultee role in the Irish planning process, is a "prescribed body" under the Planning Acts. They review planning applications that may affect built heritage, and provide recommendations for changes to proposed developments, in order to mitigate the impact on heritage.<sup>390</sup> In recent years, An Taisce has been very active in environmental issues; for example, Clean Coasts is a program underneath its education unit, and they engage with coastal communities regarding responsible uses of coastlines.<sup>391</sup> Docklands community groups are also important contributors, such as the Dublin Dock Workers Preservation Society and St. Andrew Resource Center. While the former focuses on preserving the history related to dockers and checkers who previously worked at the port, the latter serves as a "one-stop shop of different social services," including employment and training, and has its heritage project.<sup>392</sup> These groups connect the docklands communities, even the previous

---

<sup>384</sup> D3, interview.

<sup>385</sup> Note: Relevant context also sees section 3.2.

<sup>386</sup> D1, interview.

<sup>387</sup> D6, interview.

<sup>388</sup> Note: The way DPC uses heritage sees section 4.4.2.

<sup>389</sup> Erika Hanna, "'Don't make Dublin a Museum': Urban Heritage and Modern Architecture in Dublin, 1957–71," *Past & Present* 226, no. suppl\_10 (2015); Dickson, "The state of Dublin's history."

<sup>390</sup> D21, "Interview with D21, for the Case Study of Dublin, through multiple emails," interview by Zhen YANG, 2020.

<sup>391</sup> D22, "Interview with D22, for the Case Study of Dublin," interview by Zhen YANG, 28 October, 2020.

<sup>392</sup> D14, "Interview with D14, for the Case Study of Dublin," interview by Zhen YANG, 15 October, 2020;

residents who have moved out during gentrification.

The forms of collaboration between different authorities and stakeholders vary. For instance, in promoting heritage, OPW lists their “official agencies and partners,” including the relevant departments, HC, Fáilte Ireland, local authorities and their heritage officers, local groups and societies, etc.<sup>393</sup> The cooperation between HC and the local authorities is facilitated with a specific program, through which, HC pays 25% of each heritage officer’s salary, and the heritage officers have regular meetings with HC and are expected to help the local authorities abide by rules to protect heritage.<sup>394</sup> There are workflows between the department and the local conservation officers as well.<sup>395</sup> Moreover, NIAH has ongoing contact and engagement with local authorities as they are involved in commenting on planning applications or development plans and need to maintain consistency across the state.<sup>396</sup> Meanwhile, NMI has also formed partnerships for education programs with DCC Cultural Company, the Arts office, DPC, etc.<sup>397</sup> One example is the lecture series “stories of Archaeological Discovery at Dublin Port, the River Liffey and the Irish Sea”. Locally, increased partnerships are created between the arts offices and the heritage offices.<sup>398</sup> Furthermore, DPC sponsors several art and cultural initiatives run by the Arts Office.<sup>399</sup> When it comes to the docklands office of DCC, they interact with the communities and the other organizations in both formal and informal ways.<sup>400</sup> As for climate-related issues, a cross-sectoral approach is taken in the policy-making process.<sup>401</sup> These all indicate that heritage issues rely on collective efforts from different sectors to address.

#### **4.2.2 Laws, Regulations and Policies**

As such, legislation ensures all relevant organizations and individuals take responsibility and action in heritage preservation, while policies communicate the authorized views regarding heritage to

---

D15, "Interview with D15, for the Case Study of Dublin," interview by Zhen YANG, 16 October, 2020.

<sup>393</sup> Cooney and Gaffrey, "Sustainable Tourism and Conservation Management: Mapping Policy," 28.

<sup>394</sup> D4, interview; D6, interview.

<sup>395</sup> D6, interview.

<sup>396</sup> Cultural heritage specialist at NIAH, interview.

<sup>397</sup> D7, interview.

<sup>398</sup> McQuaid, *Compendium – Cultural Policy and Trends in Europe, Country Profile: Ireland*.

<sup>399</sup> D16, interview.

<sup>400</sup> D3, interview.

<sup>401</sup> D4, interview.

Note: This is also shown in the policy analysis in section 8.3.4.3.



decision-makers and the wider population.<sup>402</sup> The bigger umbrella consists of international instruments, the Constitution of Ireland, and the more general policies regarding Ireland's development. More key points of the selected documents are summarized in Appendix 5, following the table.

The legal concept of heritage in Ireland started broadly, but has evolved alongside decades of practice and global conservation trends. The National Monuments Act 1930 (and amendments) and the Heritage Acts are the most referenced legislation in this field. While the former makes provision for the protection of national monuments, archaeological objects and matters related to these; Heritage Act 1995 promotes public interest in and knowledge, appreciation and protection of the national heritage, etc.<sup>403</sup> As the concept monument "traditionally concerned medieval and pre-medieval built structures", the monument acts tend to protect pre-1700 structures and archaeological sites.<sup>404</sup> Hence, many post-1700 buildings were not included, until the act 1999 added architectural heritage elements and established NIAH to fulfill Ireland's obligations under the Granada Convention. As for the Heritage Act 1995, it points out the working relationship between the government and heritage agencies,<sup>405</sup> and defines national heritage as including

*"...monuments, archaeological objects, heritage objects, architectural heritage, flora, fauna, wildlife habitats, landscapes, seascapes, wrecks, geology, heritage gardens and parks and inland waterways".*<sup>406</sup>

Topics regarding what elements should be included in "archaeology" or "architectural heritage" were discussed in Oireachtas debates. In particular, the "industrial complexes" and the vague positions of elements like "warehouses, mills, canal sites and any 19<sup>th</sup>-century industrial sites" were

---

<sup>402</sup> Cooney and Gaffrey, "Sustainable Tourism and Conservation Management: Mapping Policy."; Maja Lagerqvist, "My goodness, my heritage! Constructing good heritage in the Irish economic crisis," *Culture Unbound* 7, no. 2 (2015).

<sup>403</sup> Heritage Act, 1995, (1995); The National Monuments Act, 1930, (1930); The National Monuments (Amendment) Act, 1987, (Stationery Office Dublin, 1987); The National Monuments (Amendment) Act, 1994, (1994); Architectural Heritage (National Inventory) and Historic Monuments (Miscellaneous Provisions) Act 1999, (1999); The National Monuments (Amendment) Act, 2004, (2004).

<sup>404</sup> Negussie, "What is worth conserving in the urban environment? Temporal shifts in cultural attitudes towards the built heritage in Ireland," 205.

<sup>405</sup> McQuaid, *Compendium – Cultural Policy and Trends in Europe, Country Profile: Ireland*; Local Government (Planning and Development) Act, 1963, (1963).

<sup>406</sup> Heritage Act, 1995.

specifically mentioned,<sup>407</sup> which implies an early interest in the industrial heritage, even though it is not an official category in the act.

As for planning, after the 1963 Act empowered local authorities to protect “buildings of artistic, architectural or historical interest”,<sup>408</sup> significant improvements regarding conservation were not shown until the 2000 Act, which broadened the scope of protection, and reflected the wider considerations of heritage value in the built environment.<sup>409</sup> The protection of the interior, exterior and curtilage of buildings were highlighted in Oireachtas debates.<sup>410</sup> As for docklands, it was regulated that conservation needed to be included in planning schemes. However, when DDDA was dissolved, the relevant act was considered missing the reference to organizations representing the docklands’ heritage in the newly established consultative forum.<sup>411</sup> The value and concerns of maritime and industrial heritage were raised in Oireachtas debates,

*“...there was much activity in the past involving dockers and the various associated social and industrial history (in Dublin). That should not be lost in the regeneration of the area...there is a rich culture and tradition and although it is there now, how long more will it survive in living memory, with people capturing and retelling stories of the great industries located there and the lives sustained by that?”<sup>412</sup>*

Notably, DDDA has always been controversial, especially after several reports pointing out its

---

<sup>407</sup> Michael D. Higgins, Dáil Éireann debate -Wednesday, 1 Mar 1995 Vol. 449 No. 8-Heritage Bill, 1994 [ Seanad ] : Report Stage (Resumed) and Final Stage, (1995); Valera Síle de, Dáil Éireann debate -Wednesday, 1 Mar 1995 Vol. 449 No. 8-Heritage Bill, 1994 [ Seanad ] : Report Stage (Resumed) and Final Stage, (1995).

<sup>408</sup> Local Government (Planning and Development) Act, 1963, Part IV. 5.

<sup>409</sup> Negussie, "What is worth conserving in the urban environment? Temporal shifts in cultural attitudes towards the built heritage in Ireland."; Michael J Bannon, "Irish urbanisation: Trends, actions and policy challenges" (Citeseer, 2004).; Local Government (Planning and Development) Act, 1999, (1999); Planning and Development Act, 2000, (2000).

<sup>410</sup> Dáil Éireann debate - Tuesday, 30 Mar 1999 - Local Government (Planning and Development) Bill, 1998 [Seanad]: Second Stage (Resumed), Vol. 502 No. 6, (1999).

<sup>411</sup> Joe Costello, Select Sub-Committee on the Environment, Community and Local Government debate - Wednesday, 11 Nov 2015 - Dublin Docklands Development Authority (Dissolution) Bill 2015: Committee Stage, (2015).

<sup>412</sup> Paudie Coffey, Select Sub-Committee on the Environment, Community and Local Government debate - Wednesday, 11 Nov 2015 - Dublin Docklands Development Authority (Dissolution) Bill 2015: Committee Stage, (2015).

serious drawbacks,<sup>413</sup> and its reputation was severely tarnished before its dissolution.<sup>414</sup> Moreover, heritage was never a priority in DDDA's plans for gentrification.

Alongside the legislation, departmental strategies show the tendency from pure conservation to using heritage for socio-economic benefits. The pre-recession plan (2001-2005) emphasizes protecting heritage's intrinsic value. The plan (2008-2010) during the crisis focuses on balancing protection/ appreciation and economic and social development, and the post-recession plan (2011-2014) sees heritage as "a valuable amenity for business, farming and tourism" and a way to present Ireland as "an attractive destination for sustainable inward investment".<sup>415</sup> The recent plans, including Heritage Ireland 2030 and Cultural 2025, indicate integrated cross-sectoral approaches. In particular, Culture 2025 implies an instrumental use of culture for society.<sup>416</sup> Similarly, HC's plans go from "promoting pride in Ireland's Heritage" (1997-2000); protecting and enhancing "the richness, quality and diversity" of national heritage (2001-2005); raising "awareness and appreciation" of heritage value in the quality of life (2007-2011); considering heritage as "an exceptional resource for employment" and the backbone of communities and tourism that drives "entrepreneurship and innovation in the wider economy" and "contributes to national recovery" (2012-2016), then finally promoting and nurturing heritage as "a source of personal, community and national well-being".<sup>417</sup>

Dublin has shared this nationwide trend. The detailed analysis and comparison of Dublin city development plans from 1980 onwards are listed in Appendix 7, and a summary of that is provided

---

<sup>413</sup> Note: Among these reports, the one by the Comptroller and Auditor General regarding the purchase of the former Irish Glass Bottle factory is the most influential.

<sup>414</sup> "Government to wind up Dublin Docklands Development Authority," *RTE* 2012, <https://www.rte.ie/news/2012/0531/323187-ddda-got-warning-over-glass-bottle-site-purchase/>; Olivia Kelly, "A new dawn for the Dublin Docklands?," *The Irish Times*, 19/08/2015 2015, <https://www.irishtimes.com/news/environment/a-new-dawn-for-the-dublin-docklands-1.2321329>.

<sup>415</sup> Lagerqvist, "My goodness, my heritage! Constructing good heritage in the Irish economic crisis," 295; Department of Arts, Heritage and the Gaeltacht, Statement of Strategy 2011–2014, (2011).16.

<sup>416</sup> Department of Arts, Heritage, Regional, Rural and Gaeltacht Affairs, "Culture 2025: A Framework Policy to 2025," (2016); Department of Culture, Heritage and the Gaeltacht, Heritage Ireland 2030 Public Consultation, (Dublin 2018); "The Royal Irish Academy Consultation Forum on Heritage Ireland 2030", (paper presented at the The Royal Irish Academy Consultation Forum on Heritage Ireland 2030, Dublin, 2019).

<sup>417</sup> Heritage Council, The Plan 1997-2000, (Dublin 1997); Heritage Council, The Plan 2001-2005, (Dublin 2001); Heritage Council, Strategic Plan 2007-2011, (Dublin 2007), 3.; Heritage Council, Strategic Plan 2012-2016, (Dublin 2012), 15.; Heritage Council, Covid 19 Impact on the Heritage Sector Survey Result, (2020), 6.

following the table. These plans show that authority's perceptions of heritage have become increasingly inclusive through a process of neglecting CHPC, realizing the loss, and now making efforts to preserve and reuse the remaining elements. The focus of revalorizing heritage has also shifted from its cultural and historic values, to socio-economic potentials, then as an integral component of sustainable development. A similar tendency is shown in the docklands development. Relevant plans since 1994 are studied through three aspects: identified heritage elements, conservation, and strategies or recommendations regarding reusing heritage in these plans, as shown in Appendix 8, with a summary of the analysis following the table. However, while more elements are recognized and discussed as plans evolved, some sites were removed from RPS and eventually demolished, including the historically important Hailing Station and a protected crane. Besides strategies of using tangible and intangible heritage for public space, social inclusion and attracting wider audiences and risks of climate change are also addressed in the more recent plans. However, balancing conservation and development is still challenging, as stated in the latest plan.<sup>418</sup>

The results of the development from 1980 onward can be visually perceived by comparing the before-and-after scenes of Dublin (see Figures 4-1 to 4-3), as the landscapes have been significantly changed and many CHPC elements have disappeared.

---

<sup>418</sup> Dublin City Council, North Lotts and Grand Canal Dock SDZ Planning Scheme, (2014).



These two photos were taken from a similar position where the Grattan Bridge and the buildings along both riversides are shown; the views of these two photos are almost unchanged.

**Photo above:** The view of Dublin City Center in the early 20<sup>th</sup> century

**Source:** Photo by Tomás Ó Muircheartaigh. “The Photographic Collection, D150.06.00411” by Dúchas © National Folklore Collection, UCD is licensed under CC BY-NC 4.0.

No specific date is provided for this photo, but the photographer was active in the early 20<sup>th</sup> century. Thus the photo should be taken during that period.

**Photo below:** The view of city center today **Source:** Photo taken by the author in August 2016.

Figure 4-1 The view of Dublin City Center in the early 20<sup>th</sup> century and today<sup>419</sup>

---

<sup>419</sup> Source: Photo (above) by Tomás Ó Muircheartaigh. “The Photographic Collection, D150.06.00411” by Dúchas © National Folklore Collection, UCD is licensed under CC BY-NC 4.0.





Both photos portrayed the southwest end of Sir John Rogerson's Quay. Although these two photos were taken from different sides of the river, it is clear that only the Columbia Mills remains, while the surrounding has been significantly changed.

**Photo above:** Viewed from Custom House Quay in 1980

**Source:** Photo taken by Gerard Brady in July 1980. "The Photographic Collection, A010.06.00796" by Dúchas © National Folklore Collection, UCD is licensed under CC BY-NC 4.0. The photo has been cropped to focus on the particular building, Columbia Mill, as it is the only landmark that remains in the area.

**Photo below:** the south side and west end of the Sir John Rogerson's Quay

**Source:** Photo taken by the author in 2020.

Figure 4-2 The southwest end of Sir John Rogerson's Quay in the 1980s and now<sup>420</sup>

<sup>420</sup> Source: Photo (above) taken by Gerard Brady in July 1980. "The Photographic Collection, A010.06.00796" by Dúchas © National Folklore Collection, UCD is licensed under CC BY-NC 4.0. The photo has been cropped to focus on the particular building, Columbia Mill.



Both photos captured the north side of Docklands along the Liffey, but the only recognizable element is the Liberty Hall (built in the 1960s) highlighted in the yellow circles.

**Photo above:** Industrial buildings and cattle pens along Custom House Quay.

**Source:** Photo taken by Gerard Brady. “The Photographic Collection, A010.06.00797” by Dúchas © National Folklore Collection, UCD is licensed under CC BY-NC 4.0. A yellow circle has been added to mark the Liberty Hall building.

**Photo below:** The North riverside of Liffey today    **Source:** Photo taken by the author in 2020.

Figure 4-3 The North riverside of Liffey in 1980 and now<sup>421</sup>

<sup>421</sup> Source: Photo (above) taken by Gerard Brady in July 1980. “The Photographic Collection, A010.06.00797” by Dúchas © National Folklore Collection, UCD is licensed under CC BY-NC 4.0. A yellow circle has been added to mark the Liberty Hall building.

In summary, from the development perspective, the built environment of the city, especially the docklands, has been substantially improved, and some of the decayed districts have been transferred into functional urban space. However, some streets in the docklands are still considered the most dangerous areas (e.g., Sheriff Street) in Dublin. Thus, certain districts' progress in socio-economic aspects is still behind the area's overall development, therefore aggravating segregation between different resident groups. Although the recent plans have recognized that heritage can contribute to social inclusion, whether the disappearance of heritage elements related to social polarization requires further research. As for conservation, heritage is always considered important in planning documents, but it was often sacrificed for development in reality. The medieval core and Georgian buildings have been better preserved due to the more favorable attitudes towards them than the industrial constructions of the late-modern period. Furthermore, the docklands planning is more pro-development than the city development plans. Considering these factors, consequently, there are fewer historic structures left in the docklands.

#### ***4.2.3 Excavation, Management and Planning***

Within the legal framework, excavation in Ireland is regulated by government policy and within EU law, and adopts a developer-pay principle.<sup>422</sup> NMI and NMS are responsible for archaeological objects and monumental heritage, respectively. They work closely with each other, and are involved with excavation from the outset.<sup>423</sup> Thus, many industrial heritage finds related to Dublin's previous port activities and maritime history are recorded and conserved by NMI.

Archaeological works are conducted under specific licenses. Developers need to contract with archeologists, who would firstly conduct desktop surveys by searching known archives (e.g., NMI records).<sup>424</sup> This preliminary step results in a series of impact assessments that gauge the impact of proposed developments on the archaeological environment. It also provides recommendations on mitigation for how archaeology may be resolved within the context of the development while maintaining the best archaeological practice. That forms part of an environmental impact

---

<sup>422</sup> D8, "Interview with D8, for the Case Study of Dublin," interview by Zhen YANG, 4 November, 2020.

<sup>423</sup> D8, interview; Department of Arts Heritage Gaeltacht and the Islands, Policy and Guidelines on Archaeological Excavation (1999).

<sup>424</sup> D20, "Interview with D20, for the Case Study of Dublin," interview by Zhen YANG, 2 November, 2020.



assessment, as part of the larger planning application, for the decision of whether the project may proceed or under the conditions to proceed.<sup>425</sup>

Excavation finds should be handed over to NMI, which is legislatively authorized to acquire all archaeological objects from Ireland. Anyone who finds archaeological objects is legally obliged to report to NMI. In practice, whether an object is kept often needs to consider resourcing, especially vulnerable and endangered findings can stretch resources.<sup>426</sup> NMI will receive the archeological report with a full record of all the finds and some recommendations. Based on criteria including the period these objects belong to and their rarity, the contracted archaeologist may recommend NMI keep a relatively small number of the finds, while the more common parts are recorded.<sup>427</sup> These post-excavation activities, including “sample processing, analysis, synthesis, archiving...” are parts of the preservation by record approach.<sup>428</sup> The finds must be conserved and maintained to certain conditions for deposit with NMI, also at the developers’ expense.<sup>429</sup>

This whole system enables history to be explored and told from archaeological perspectives. For instance, the archeological works for the Alexandra Basin Redevelopment project are mainly about uncovering the historic deep water basin, which is a relatively modern construction started in the 19<sup>th</sup> century to get deeper water for the port. The Alexandra Basin, under the direction of port engineer Bindon Blood Stoney, adapted a technique that allowed large-scale construction to be processed quickly and inexpensively. It was an engineering marvel of its day. In this excavation, the finds are quite contemporary, mostly 19<sup>th</sup> century and early 20<sup>th</sup>-century port structures, quays, etc. As such, it is expected to “be in a position to write the history of the development of the Alexandra Basin, from an archaeological perspective”.<sup>430</sup>

While archaeology is relatively well-considered in planning, the conservation of built heritage goes

---

<sup>425</sup> D20, interview.

<sup>426</sup> D8, interview.

<sup>427</sup> D8, interview; D20, interview.

<sup>428</sup> Department of Housing Local Government and Heritage and Office of the Planning Regulator, *Archaeology in the Planning Process*, (2021); Department of Arts Heritage Gaeltacht and the Islands, *Policy and Guidelines on Archaeological Excavation*; The Royal Irish Academy, *Archaeology 2025, Ireland's strategy* (2020); Insitute of Archaeologists of Ireland, *BEST PRACTICE STANDARD: Archaeological services in fixed price contracts* (2012), 2.

<sup>429</sup> D8, interview; D20, interview; The Royal Irish Academy, *Archaeology 2025, Ireland's strategy*.

<sup>430</sup> D20, interview.

through a different path. In this aspect, city development plans are the key documents because they include RPS and Architectural Conservation Areas, as well as the objectives to guide conservation in practice.<sup>431</sup> However, authorities are not always considered the best friend of conservation, as exemplified by the Wood Quay and Stack C cases in Chapter 3. When buildings with important cultural and historic values may be seriously impacted in upcoming development, groups like An Taisce will get involved in “where a local authority has breached its own Development Plan”.<sup>432</sup> Should a professional planning consultancy be compiling an appeal on behalf of locals, these concerns would be reflected, and An Taisce sometimes takes this role.<sup>433</sup> In Dublin, Georgian and Victorian buildings or districts are more likely to be protected, but for unlisted or “smaller” buildings of cultural or architectural heritage interest, it is harder to argue for safeguarding them in development proposals.<sup>434</sup> This issue is further explained in section 4.5.

### **4.3 Cultural Heritage Inventory of Dublin**

This section aims to identify the material CHPC resources, the tangible part of the subject of study in Dublin. To achieve this goal, inventory works done by the department and DCC are referenced, and the selection of relevant elements in these datasets is based on the definition of CHPC given in Chapter 1. The scope of research (see figures 4-4) focuses on Dublin city, especially the river banks of the Liffey, the port and the dockland area, but may occasionally refer north to Howth and south to Dún Laoghaire when relevant, as these areas have CHPC related to Dublin. The mapping here is based on historical phases and site inspection. The former method builds on Chapter 3 and provides a chronological context of what history has left for Dublin; the latter examines how cultural heritage fits in the contemporary urban environment.

---

<sup>431</sup> Note: For more details of this aspect see Appendix 7.

<sup>432</sup> D21, interview.

<sup>433</sup> Ibid.

<sup>434</sup> Ibid.



Source: Photos taken by the author from 2017-2021, map in the middle is from Google earth

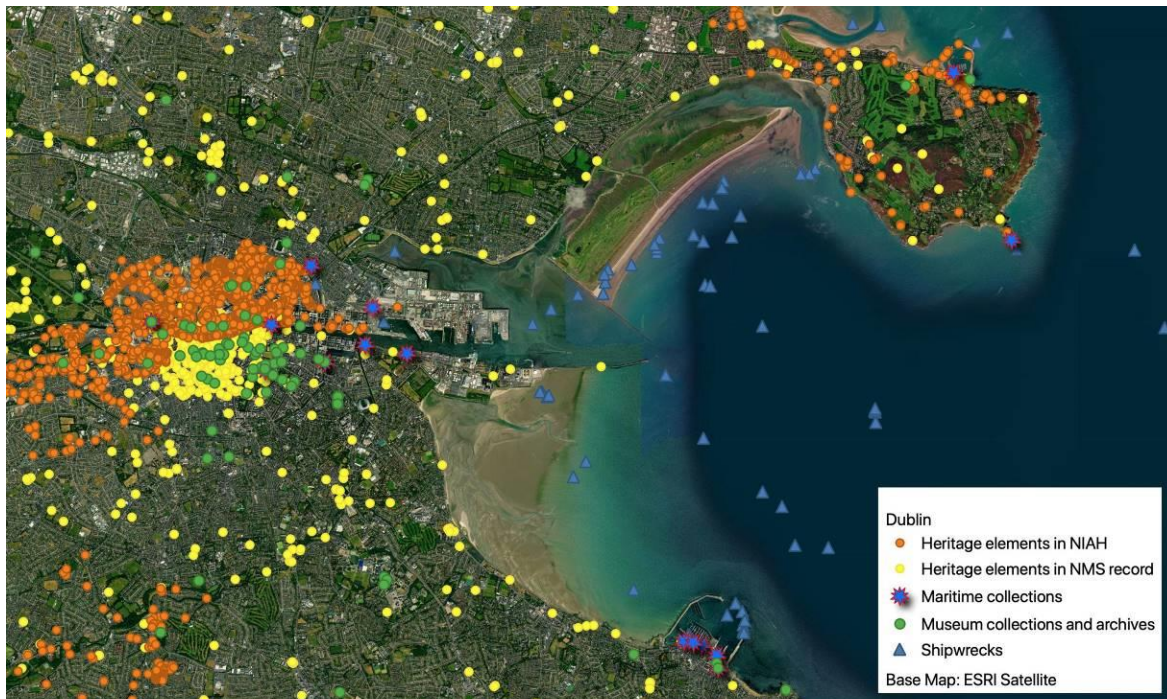
1 Howth Lighthouse (in NIAH, national rating) and harbor/ 2.Martello Tower at Howth Head, now is the Hurdy Museum of Vintage Radio (in NIAH, national rating) / 3. Coastline of Howth / 4.The working port of Dublin view from the river mouth/ 5. View from Sandymount Beach / 6. The inside of National Maritime Museum of Ireland / 7. view of Dún Laoghaire Harbour

Figure 4-4 The coastline from Howth to Dún Laoghaire

The records of NIAH and NMS are both employed while making maps. The Dublin City Industrial Heritage Records (DCIHR) metadata is currently inaccessible, and many important elements are



already covered by the NIAH and NMS. Thus, it will only be referenced when necessary. As shown below, the port and docklands have much fewer identified heritage elements than the city center, where the medieval core and many Georgian buildings are allocated.<sup>435</sup>



Source: This heritage map is created with data of Maritime Collections and Museums, Collections & Archives and the Maritime Collections provided by the Heritage Council; data of NMS and the shipwrecks are provided by NMS; and the NIAH Survey of Dublin Data shared by National Inventory of Architectural Heritage. The base map is ESRI Satellite. (Sources: Esri, DigitalGlobe, GeoEye, i-cubed, USDA FSA, USGS, AEX, Getmapping, Aerogrid, IGN, IGP, swisstopo, and the GIS User Community) All metadata are the latest version, while the NIAH metadata is currently being updated so the southern part of the city is not yet completed.

Figure 4-5 Cultural Heritage of Dublin<sup>436</sup>

#### 4.3.1 Selected Heritage Elements: Based on Categorization

The broad official definition of heritage provides sufficient space for future development and extension of this concept. As for the coastal environmental and maritime history, HC's initiative

<sup>435</sup> Note: The map only presents the results of the latest versions of the chosen metadata sets, and some are incomplete. For instance, the NIAH survey is currently being updated in a more selective manner and therefore only displaying the identified elements in the northern part of the city, while the record of the southern part will be updated in due course. The metadata of DCIHR is not available, but the result of DCIHR is displayed in public domain. Thus, a map captured from [www.heritagemaps.ie](http://www.heritagemaps.ie) with a presentation of the DCIHR is provided in Appendix 9, to complement Figure 4-9. This map also supports the statement in the text: there are more identified heritage elements in the city center than the port, the docklands and the coastal areas.

<sup>436</sup> Source: This heritage map is created with data of Maritime Collections and Museums, Collections & Archives and the Maritime Collections provided by the Heritage Council; data of NMS and the shipwrecks are provided by NMS; and the NIAH Survey of Dublin Data shared by National Inventory of Architectural Heritage. The base map is ESRI Satellite. (Sources: Esri, DigitalGlobe, GeoEye, i-cubed, USDA FSA, USGS, AEX, Getmapping, Aerogrid, IGN, IGP, swisstopo, and the GIS User Community) All metadata are the latest version, while the NIAH metadata is currently being updated so the southern part of the city is not yet completed.

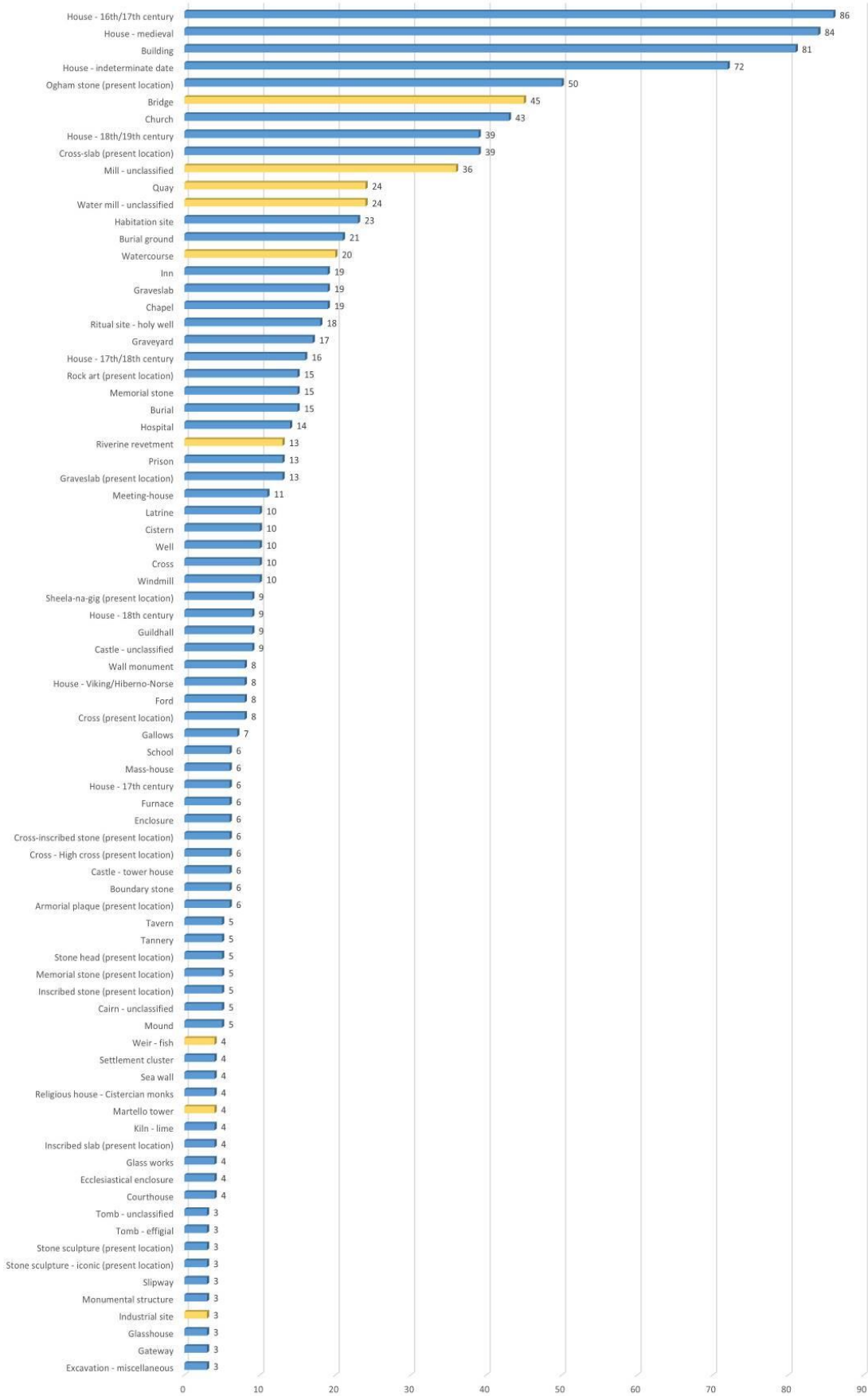
*“Marine & Coastal Heritage Directory”* provides examples for categorization, such as coastal promontory forts, coastal settlements, ports, quays, 18th/19<sup>th</sup>-century coastal defenses, lighthouses, breakwaters, fish traps within coastal archeology, the numerous shipwrecks around Dublin as underwater archaeological finds, coastal structures like Martello towers and dry docks in Dublin, and bathing shelters, sea baths in Co. Dublin, etc.<sup>437</sup> Industrial heritage is of particular significance regarding docklands and the port, and structures including cranes, bridges and the graving docks are all within this category, even though there is no legal definition of industrial heritage in Ireland.

To better understand the categories of Dublin’s CHPC, mapping is done by selecting features of the NMS data. The information provided by NMS includes a column “CLASSDESE”<sup>438</sup>, which indicates the type of heritage the element is. The smallest scope for downloading datasets is county. The city-level boundary is not provided, but the data is divided into smaller districts recorded as “TLAND\_NAME”. Hence, to suit our research scale, 19 “TLAND\_NAME”, approximately Dublin city plus Howth and Blackrock are selected. Consequently, 1,509 entries are included, and an analysis of the numbers of each heritage category is conducted. In total, there are 174 types of heritage. Since over 80 types of heritage appear less than twice, only the top 80 types are visualized for better presentation. The most frequent one, “redundant record”, with 181 entries, is eliminated. As presented in Figure 4-6, six out of the top 10 categories are buildings, despite in an archaeology database. Bridges are common as well. Mills, watermills and quays within the top 20 are possibly CHPC. The other most common heritage factors in the approximate area of Dublin are also displayed. The results coincide with the comparison from figures 4-1 to 4-3: what have been decimated were not only single port heritage sites, but also the interaction of these elements and their immediate surroundings.

---

<sup>437</sup> "Heritage in the Coastal Zone-Cultural Heritage," 2020, accessed 01/09, 2020, [https://www.coastalheritage.ie/Heritage\\_in\\_the\\_Coastal\\_Zone\\_-\\_Cultural\\_Heritage.htm](https://www.coastalheritage.ie/Heritage_in_the_Coastal_Zone_-_Cultural_Heritage.htm).

<sup>438</sup> Note: The information provided by NMS for every individual element see Appendix 10.



Note: The yellow bars represent the heritage types that are potentially highly relevant in terms of the coastal and port environment of Dublin.

Figure 4-6 Dublin's selected heritage elements by categorization

As for the port, under Harbor Act 1996, archives held by port authorities and relevant organizations are important sources of information on Ireland's maritime heritage. DPC's heritage includes industrial and architectural heritage, for instance, the "mainly late Victorian, Edwardian art deco buildings" that are "slowly coming into protection";<sup>439</sup> constructions including the famous south wall, which has the oldest preservation order in Dublin; and the very precious archives.

*"They (the archives) survive because of the goodwill of the people involved over the last 300 years...30,000 drawings, engineering drawings have survived. We have the original drawings for the South Wall. We have (the drawings of) most of the quay walls which were built in the Victorian period... (the drawings for) the buildings that lots of them have been disappeared in the docklands... photographs of all the buildings that they (the engineers) were building, all the works they were doing. We have social history photographs taken by the company itself in the fifties of all the people who worked in the port..."<sup>440</sup>*

In addition, the harbor police is a separate police force in Dublin, and they have many photographs along the quay walls.<sup>441</sup> Thus, these archives cover most aspects of the modern port's history. However, the survival of heritage relied on people's goodwill, which implies the inefficiency of the legal and management system regarding certain CHPC. This also raises the concerns of losing such materials with significant heritage potential if the management team does not value heritage that much.

---

<sup>439</sup> D1, interview.

<sup>440</sup> Ibid.

<sup>441</sup> Ibid.





Source: this photo is from the “1920-1960 Photograph Collection” of Dublin Port Company’s Archive. This collection shows previously unseen and rare photographs which show the life and workings of Dublin Port from the 1920s – 1960s.

Figure 4-7 Dublin Port from the 1920s-1960s<sup>442</sup>



Source: Photo taken by the author

Figure 4-8 A view of Dublin Port today, where natural and industrial heritage are presented

<sup>442</sup> Source: this photo is from the “1920-1960 Photograph Collection” of Dublin Port Company’s Archive. This collection shows previously unseen and rare photographs which show the life and workings of Dublin Port from the 1920s – 1960s.



Other sources, such as collections and archives in NMI, the Geological Survey Ireland Aerial Photograph Collection based in Dublin, and collections from local communities (e.g., the photo collections from relevant individuals to Dublin Dock Workers Preservation Society), are all precious heritage.<sup>443</sup> In particular, due to the unique social network in Ireland, community members often refer to certain social hubs like pubs and butchers, as those are socially and culturally important sites for them.<sup>444</sup> These elements, even though not listed, are their cultural heritage. Thus, the intangible part of the physical heritage is included here, and the intangible heritage, especially their meanings for the communities, from “old street names and local nicknames various sites and buildings”<sup>445</sup> to traditional activities that are passed down through generations like jumping into the canal from familiar buildings,<sup>446</sup> should not be ignored. After all, “it is just where they live”.<sup>447</sup> Although the local people do not adopt the term heritage, their feelings toward such pieces of their day-to-day life bestow the elements heritage values.

#### ***4.3.2 Mapping CHPC of Dublin: Based on Historical Phases***

In Chapter 3, the history of Dublin is divided into five phases according to how socio-economic and cultural factors have shaped Dublin’s urban landscape. Building on that and from the material heritage perspective, the long timeframe is divided into four phases with slightly different standards: pre-18<sup>th</sup> century, 18<sup>th</sup> century to mid-19<sup>th</sup> century, mid-19<sup>th</sup> century to the 1970s, and after 1970. For the pre-1700 period, elements can be further divided into “Mesolithic (7500BC-3500BC), Neolithic (3500-1800BC), Bronze Age (1800- 500BC), Iron Age (500BC-500AD), Early Christian/Medieval (500-1200AD), Later Medieval (1200-1600AD)”<sup>448</sup>, etc. Within Dublin city, few elements predate 1650.<sup>449</sup> Although the 18<sup>th</sup>-century economic prosperity and political importance enriched Dublin’s fine built heritage, the city was “preserved almost intact” until the

---

<sup>443</sup> D15, interview.

<sup>444</sup> D14, interview.

<sup>445</sup> Wonneberger, *Salvaging the Past-Shaping the Future: Preceptions of Changes in the South Docklands-St.Andrew's Heritage Project*, 9.

<sup>446</sup> D14, interview.

<sup>447</sup> Ibid.

<sup>448</sup> The Coastal and Marine Resources Centre (CMRC/UCC), "Heritage in the Coastal Zone-Cultural Heritage."

<sup>449</sup> Negussie, "Dublin, Ireland."

mid-20<sup>th</sup> century due to the depression.<sup>450</sup> From the architectural perspective, the classic Georgian city appearance was definitely changed following the Great Famine, because new materials and techniques were employed for construction, and many previous Georgian houses were converted for commercial use<sup>451</sup>. Hence, there should be a subdivision within this long period. The office boom started in the 1960s; however, the urban decay lasted longer than that and development in the city center did not start on a large scale again until the 1970s. Thus, the last period is demarcated here.

To illustrate how heritage elements of each historical phase locate, the NIAH data is employed. There are features of “DATEFROM” and “DATETO” in every entry.<sup>452</sup> In this mapping, the “DATEFROM” feature is selected. There are 2,019 entries in total in the latest NIAH dataset for Dublin city.<sup>453</sup> With QGIS, these entries are divided into four sets by selecting features based on the historical phases discussed above. There are 23 entries for pre-1700; 1,258 entries for the period 1700-1850 including 1700; 734 entries for 1850-1970 including 1850, and 4 entries for the time since 1970 (see figures 4-9). Notably, the dots shown do not imply they are the only elements within that period. In fact, although the NMS adopts the pre-1700 working definition of archaeology, it also contains post-1700 elements (see figure 4-5) in NMS. However, the NMS dataset does not have the features to conduct similar mapping.

---

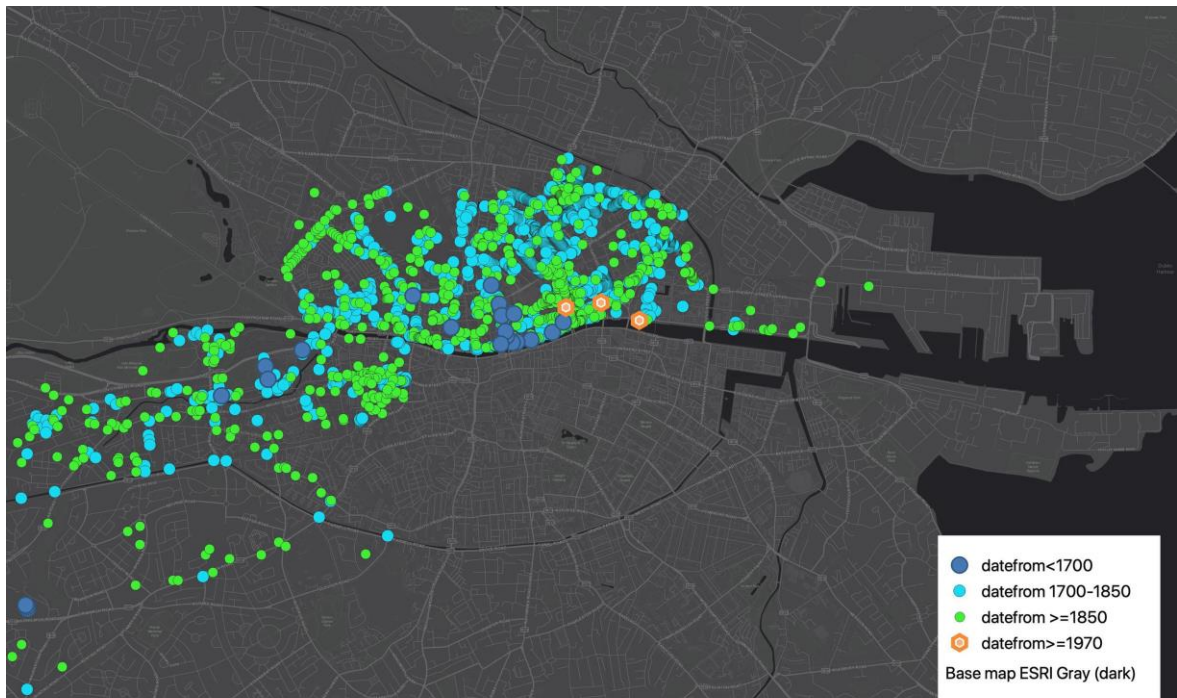
<sup>450</sup> Ibid.

<sup>451</sup> "Development of Dublin," 2020, accessed 20/11, 2020, <http://www.dublincivictrust.ie/dublins-buildings/development-of-dublin->

<sup>452</sup> Note: Information for individual heritage element in NIAH record see Appendix 10.

<sup>453</sup> Note: 1) The smallest scale for downloading this dataset is county Dublin, and there are 3,475 entries in County Dublin. The scale of only city Dublin can be chosen by selecting “DU” of the feature “COUNTY\_ID”.

2) The current NIAH dataset only includes surveys done north to the Liffey plus the city within the canals. Thus, many important elements in the South side, especially the southeast part of the city where the port and the docklands locate, have not been covered yet. According to interviewee D5, these elements of significant architectural and historical interests, such as the bridges, quays, and many industrial buildings will be included in the NIAH dataset in due course.



Note: The dark blue dots show the pre-1700 elements, light blue dots are elements of 1700-1850, green dots are elements of 1850-1970, while the orange symbols are elements after 1970. Dataset from NIAH, and base map is ESRI dark gray (Sources: Esri, HERE, Garmin, INCREMENT P, © OpenStreetMap contributors, and the GIS user community)

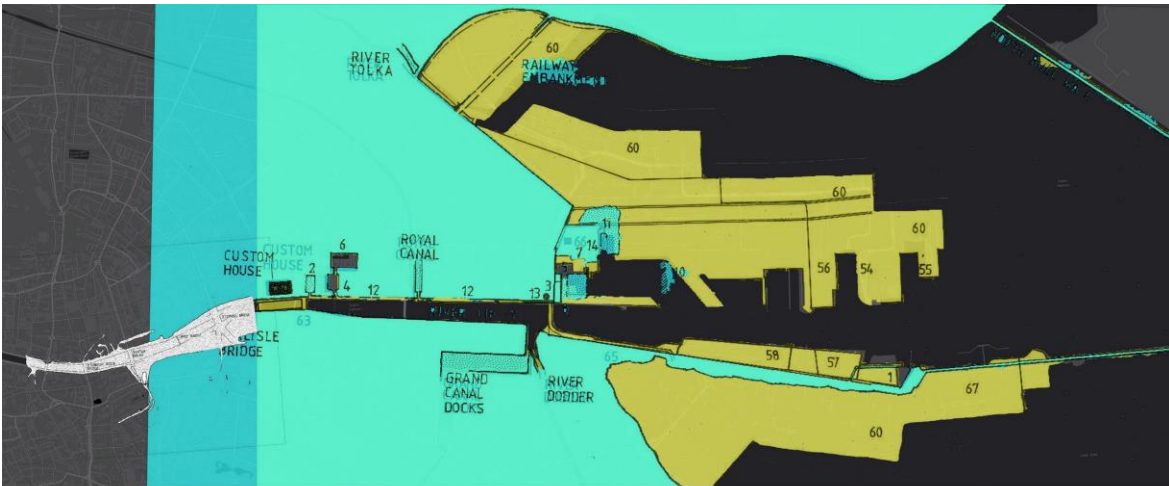
Figure 4-9 A map displaying heritage based on historical phases<sup>454</sup>

As presented, a few pre-1700 elements can be found alongside the Liffey. They are mostly buildings constructed in the late-16<sup>th</sup> century, while some were completed after 1700. Heritage sites of 1700-1850 include the South Wall, Poolbeg Lighthouse, Grand Canal Dock, Pigeon House harbor, Sir John Rogerson’s Quay, Custom house, north wall, Ringsend Bridge, etc. Elements of 1850-1970 include the Gasometer, Busáras, Scherzer lift Bridges, Grain Silo-Flour Mill and more. The elements built after 1970 are all sculptures; for instance, the Famine Memorial on the North Quay was built in the late 1990s. They were set to commemorate the past.

#### ***4.3.3 Mapping CHPC of Dublin: Based on Site Inspection***

The port of Dublin, moving eastward for centuries from its medieval location around the current city center to the present place, has left countless heritage elements alongside the river.

<sup>454</sup> Source: Dataset from NIAH and the base map is ESRI dark gray (Esri, HERE, Garmin, INCREMENT P, © OpenStreetMap contributors, and the GIS user community).



Note: The white area is the medieval shoreline. The blue area is the port in 1786-1866, and the yellow area is the port in 1965-1986.  
**Source:** This georeferencing map is made by the author with maps (Map 1, P. vxi; Map 3, P 52; Map 8, P 200) from Henry A, Gilligan's book "A History of the Port of Dublin". The base map is ESRI dark gray.(Sources: Esri, HERE, Garmin, INCREMENT P, © OpenStreetMap contributors, and the GIS user community)

Figure 4-10 The port moved eastward from city center<sup>455</sup>



Source: Photo taken by the author

Figure 4-11 The view of the cruise terminal

The maps below are based on site inspections conducted in Dublin since September 2017. They provide an immediate view of how historical materials have been used and integrated into the contemporary life of Dublin.

<sup>455</sup> Source: This georeferencing map is made by the author with maps (Map 1, P. vxi; Map 3, P 52; Map 8, P 200) from Henry A, Gilligan's book "A History of the Port of Dublin". The base map is ESRI dark gray. (Esri, HERE, Garmin, INCREMENT P, © OpenStreetMap contributors, and the GIS user community)





P1 shows the grain silos (of architectural and technical interest), in Dublin Port. The red building in P2 is a former train shed dated 1875. All of them are in NIAH.

The buildings on the left is the Convention Centre Dublin (2010). It is not heritage, but is consider an impressive building in Dublin. The red one (1880-1885) on the right was once the London & Western Hotel. The brown one (1890-1910) in the middle was a railway station. The North Wall Quay itself is an heritage element.

3	2	1
MAP		
4	5	6



Map data ©2020 Google

CHQ & a tourist boat in front of it.



Source: All photos taken by the author and the map is from Google earth.



Above is the quay constructed in the early 19<sup>th</sup> century and across the river is a national level heritage, the Custom House. On the left it's the Diving Bell (heritage/ museum) and Samuel Beckett Bridge (landmark) behind it.

Figure 4-12 Dublin Riversides



From Left to right:  
 O'Donovan Rossa Bridge  
 (triple-arch bridge built  
 1813-1816); the pair of  
 rolling lift bridges based  
 on "Scherzer Rolling Lift  
 Bridge" invented by a  
 Chicago –based engineer.  
 They were installed 1932-  
 1934. One of them is  
 covered with graffiti at  
 the moment.



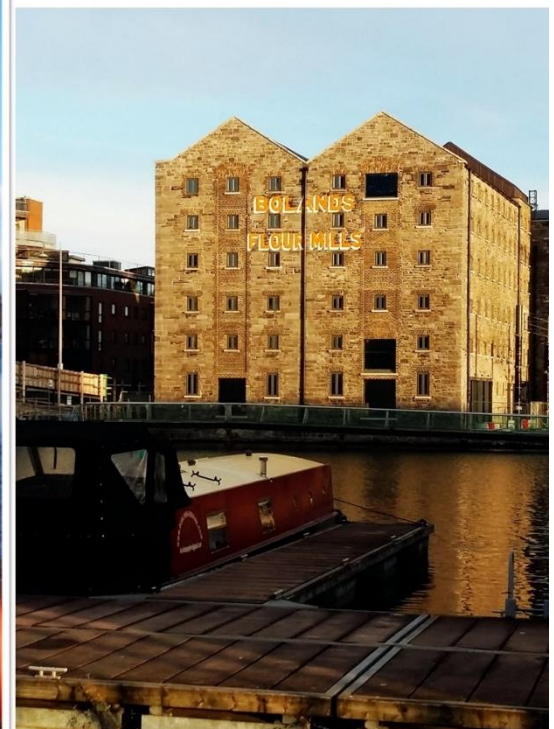
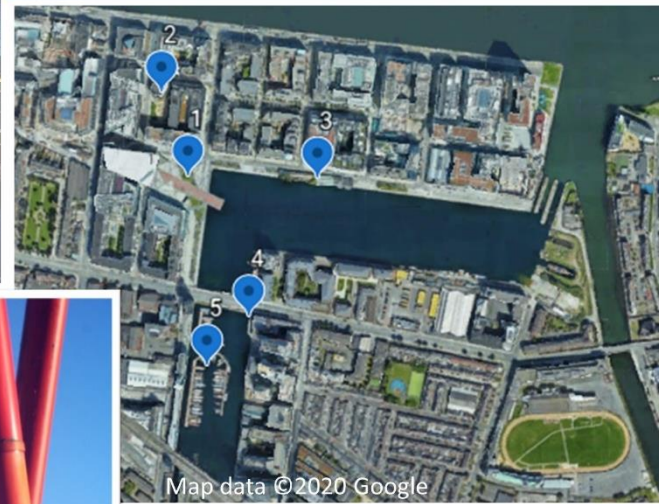
From Left to right, the Grattan  
 Bridge and Ha'penny Bridge.  
 The former one is a five-arch  
 bridge with foundations and  
 piers being of the bridge of  
 1753-1755, and  
 superstructure rebuilt in 1872.  
 Most of the bridges marked in  
 the maps are included in both  
 NIAH, and DCIHR, some of  
 them, such as Grattan bridge  
 is also in NMS.

Source: Photos taken by the author and the map is from Google earth.

Figure 4-13 Bridges over Liffey River



2	3
5	MAP
1	4



Note: Photos taken by the author and the map is created with Google Earth. The red pillars (Photo 1) in the Grand Canal Square are seemed as the new landmark of this public space. Not far away from this is the industrial chimney (photo 2) erected in 1850, now retained as a feature in the playground. Photo 3 illustrates the view from the square. It is the Hanover Quay, built in 1790, and numerous stores and restaurants are located there. Photo 4 is the Boland's Mills, included in DCIHR. Besides that was the dock where many boats are currently there, creating a port city image and the harbor feeling for Dublin.

Figure 4-14 Dublin docklands

#### 4.4 The Uses of Cultural Heritage of Dublin

Overall, heritage goals in Ireland include “economic growth, social cohesion, as well as national pride and well-being” and more.<sup>456</sup> In practice, the approaches to repurposing heritage can be summarized as four closely-linked and partially-overlapping aspects: social capital, port-city integration, cultural tourism and urban & socio-economic sustainability.

A word cloud analysis of NIAH records is conducted to find out the destiny of Dublin’s CHPC. However, the information regarding the latest uses is only available for certain elements. It is not formatted and categorized for accurate statistical analysis, but in the long text under the columns “APPRAISAL” or “COMPOSITION”, right after the term “in use as”. The relevant information is from two words to a whole sentence (usually within six words) after “in use as”, mostly in the form of “measure word (a/an) + noun (usually the new uses) + description (regarding its users, styles, features...),” e.g., a guesthouse with two shopfronts. The noun is the most relevant information about heritage usage. Thus, a lexical search of the term “in use as” through the text of “APPRAISAL” and “COMPOSITION” of the 2019 entries<sup>457</sup> is conducted with MAXQDA. Two coded-segment tables are generated by exporting the results of “keyword+ three words after” and “keyword + six words after”. The word clouds analysis of the two tables is conducted respectively,<sup>458</sup> and the outcomes are visualized below.

---

<sup>456</sup> Heritage Council, *Heritage at the Heart: Heritage Council Strategy 2018-2022*, 13.

<sup>457</sup> Note: the 2,019 entries are the result of selecting only Dublin city in the NIAH dataset.

<sup>458</sup> Note: the terms “in use as” and other high-ranked but irrelevant information are deleted.





Word cloud generated with three words

Word cloud generated with six words

Source: Created by the author using MAXQDA and WordClouds.com

Figure 4-15 Word Cloud analysis regarding the use of built heritage<sup>459</sup>

The top six most frequent words of the two word clouds are the same, with slight differences regarding their frequency. These words are: office, house, flats, public (as public house), shops and apartments. The other common functions, with slight differences in terms of frequency and orders in these two tables, include school, commercial, retail, clinic, hostel, restaurant, hotel, guesthouse, museum, accommodation and community, etc. As seen, commercial uses or mixed-use with commercial values have been preferred, examples including the Pigeon House Hotel adapted into an office, the Airbnb office transformed from a warehouse, mills that cater accommodation, the gasometer in Ringsend as a nine-story apartment block within its 1885 framework, and the train shed as performing venue<sup>460</sup>, etc. This approach, retaining some elements or the appearance from the past, while giving “something of the flavor of the spirits of the time, and being socially useful today”,<sup>461</sup> is common for repurposing structures in Dublin.

The most obvious case of adapting built heritage for multiple functions is the CHQ, which is referred to in the discussion of almost every aspect below. It is a large-scale adaptable building previously named the Stack A warehouse, built in the early 19<sup>th</sup> century, with a unique history bestowed by past port activities. Due to its original function for storing valuable and combustible

<sup>459</sup> Note: 1) the lists of the frequency of top-ranked words are provided in Appendix 11. 2) This result is only for indicative use, as the relevant in NIAH records is not formatted and categorized for accurate statistical analysis.

<sup>460</sup> The building on the right P2 in figure 4-12.

<sup>461</sup> D5, interview.

dry goods, including tobacco and tea, and also wine and spirits downstairs, it was made fireproof, entirely of brick, wrought iron and cast iron, without any wood.<sup>462</sup> It was also one of Dublin's largest indoor spaces in the 19<sup>th</sup> century, and once catered a banquet for veterans of the Crimean war with thousands of guests. However, the building was almost derelict, and used as a car park before finally being restored back to its original design with slight changes.<sup>463</sup> From 1986 to 2001, dozens of proposals were raised, hoping to decide the building's destiny. Almost all proposals were about museums, with "a cultural and public access dimension",<sup>464</sup> and also recreational and commercial functions. Today it hosts the EPIC, a high-tech, interactive museum, and other businesses, providing an experience of juxtaposition between its historical uses, mixed with the digital, tech-advanced landscape upstairs.<sup>465</sup>



Source: Photo taken by the author

Figure 4-16 The CHQ building

---

<sup>462</sup> D9, "Interview with D9, for the Case Study of Dublin," interview by Zhen YANG, 19 October, 2020; Ronald.C. Cox and Philip Donald, *Ireland's Civil Engineering Heritage* (Cork: Collins Press, 2013).

<sup>463</sup> D9, interview; Spector, "From dockyard to esplanade: Leveraging industrial heritage in waterfront redevelopment."; Moore, *Dublin docklands reinvented: the post-industrial regeneration of a European city quarter*.

<sup>464</sup> Moore, *Dublin docklands reinvented: the post-industrial regeneration of a European city quarter*.218.

<sup>465</sup> D10, "Interview with D10, for the Case Study of Dublin," interview by Zhen YANG, 19 October, 2020.

#### **4.4.1 Heritage for Social Capital**

When it comes to the uses of heritage, in addition to the material elements historically identified through AHD, the intangible heritage and the intangible aspects of material heritage should also be included. In that sense, the seven possible ways of building and developing social capital with heritage, as summarized by Murzyn-Kupisz & Działek,<sup>466</sup> are applicable. These approaches can be concluded with keywords: social hubs, identity, inherited networks, social integration, social inclusion, community integration and social renewal. Many examples in Dublin correspond with these aspects.

##### **4.4.1.1 Social and Community Hub**

Heritage can be “places of encounters, leisure, interaction and discussion, functioning as community hubs”.<sup>467</sup> The CHQ, for instance, has a function of a social hub. EPIC has multiple programs and events to target revisiting Dublin-based audiences and to “facilitate local residents to come and attend events”.<sup>468</sup> The various cafes and restaurants in CHQ intend to make it “a real hub for the local area” by attracting people who live and work nearby<sup>469</sup>. This social function is also practiced by NMI-archeology, which considers people nearby who may attend lunchtime lectures as a target group.<sup>470</sup> Furthermore, sites for traditional social interaction cannot be ignored, especially “the living rooms of the Irish”, the pubs. In docklands, local pubs were social hubs where regular customers owned their seats and might spend five nights a week there, exchanging news, asking and returning favors, thereby strengthening social ties.<sup>471</sup> Few of these pubs are left today, but the remaining ones and the docklanders’ traditional social interaction, practice the community hub function. Similarly, abandoned sites were used by local people during gentrification. Children swam in the basins of George’s Dock and the Grand Canal dock as their “territory and playground”.<sup>472</sup> However, under such circumstances, a feeling of exclusion can be sensed by outsiders. When the Viking Splash Tours were introduced, they “felt intruded,

---

<sup>466</sup> Murzyn - Kupisz and Działek, "Cultural heritage in building and enhancing social capital," 45.

<sup>467</sup> Ibid., 45.

<sup>468</sup> D9, interview.

<sup>469</sup> D9, interview.

<sup>470</sup> D7, interview.

Notes: more related to museums and their public participatory strategies see Appendix 6.

<sup>471</sup> Wonneberger, "Living in a Village within the City: Social Networks in the Dublin Docklands," 75.

<sup>472</sup> Ibid., 54.

disregarded and threatened”, and some responded by throwing stones and vandalism.<sup>473</sup> Similarly, while mentioning the local pubs, an interviewee who is not from Dublin described, “I would never have gone in with my accent”,<sup>474</sup> even after working for the community for decades. This seems to contradict the social inclusion aspects of building social capital. It is a conflict between development and conservation, as well as different perspectives and understanding regarding heritage, as elaborated in section 4.5.



Source: Photo taken by the author

Figure 4-17 The Grand Canal Dock and the Viking Splash Tour boat

#### 4.4.1.2 Identities and Sense of belonging

The discussion of the identities of Dublin has continued for decades. The importance of heritage as a vehicle of identity is often revealed by the absence of such patrimony. For decades after independence, the built environment was considered both a “casualty of political forces” and “a political and nation-building tool”.<sup>475</sup> Before the millennium, planning was blamed for the fading of cultural identity: the myth and memories of city life were gone with suburbanization; the sense

---

<sup>473</sup> Ibid., 54.

<sup>474</sup> D14, interview.

<sup>475</sup> Parkinson, Scott, and Redmond, "Contesting conservation-planning: insights from Ireland since independence," 69.



of community was weakened as generations of cultural elements vanished; and civic identity was diminished due to commercial and technological changes and the disappearance of historical landmarks.<sup>476</sup> Besides, the decline of religious practice<sup>477</sup> and the development of intangible elements, including visual arts, music, theatre and sports, also shaped the idea of Dublin. The sense of community has been declining, especially in docklands.<sup>478</sup> For the docklanders, the demolished industrial structures carry “practical and symbolic cultural importance”,<sup>479</sup> and the old place names are still well-remembered and frequently referred to while describing the area.<sup>480</sup> Alongside this, the feeling of Dublin as a port city has been weakening. The port has been expanding; but the riverside cranes, the “testimonies” to Dublin’s trading tradition, the horses, drays, good trains and even dockers...are no longer seen. Goods are kept in containers and they just appear in shops.<sup>481</sup> During this process, the medium, the multiple layers in between are invisible. The highly mechanized images of the modern port are out of sight, so people hardly understand how shipping associates with their day-to-day life. Furthermore, the retained port heritage is limited, compared with the 18<sup>th</sup>/19<sup>th</sup>-century buildings, archeological sites and Viking images. An interviewee expressed a similar feeling while looking at the city’s history; the Viking history and the historical role of Dublin in the 1916 Rising attract more attention, whereas the other parts, including the memories of getting revenue from the sea are forgotten.<sup>482</sup> With all these fading identities, a long-lasting question occurs again: What is Dublin? This issue also relates to cultural resource allocation and administration.<sup>483</sup>

The uses of heritage for reconstructing Dublin’s identity have multiple facets. In the context of a capital city, the word “Irishness” was widely used. It used to mean “predominantly rural, male and Catholic”,<sup>484</sup> but now it often generally implies the Irish characteristic. EPIC was established with an intention to “grow a sense of Irishness”, and it was built on a reverse genealogical project

---

<sup>476</sup> Dickson, *Dublin: the making of a capital city*.

<sup>477</sup> Ibid.

<sup>478</sup> Wonneberger, "Living in a Village within the City: Social Networks in the Dublin Docklands."

<sup>479</sup> Astrid Wonneberger, "The End of Community: Concepts of Locality and Community before and after the Spatial Turn in Anthropology: A Case Study of the Dublin Docklands," *Localities* 1 (2011):142.

<sup>480</sup> Kokot, "Port cities as areas of transition—Comparative ethnographic research."; D15, interview.

<sup>481</sup> D1, interview.

<sup>482</sup> D7, interview.

<sup>483</sup> Note: This is furthered discussed in section 4.5.

<sup>484</sup> John O'Connor, *The workhouses of Ireland: the fate of Ireland's poor* (Dublin: Anvil Books, 1995); Niamh M Moore, "Valorizing urban heritage? Redevelopment in a changing city," *Heritage, Memory and the Politics of Identity: New Perspectives on the Cultural Landscape* (2007): 99.

“where people in Ireland were asked to research family links to people all over the world and to reconnect with them and invite them to come back for a yearlong celebration of Irishness culture”.<sup>485</sup> These participatory strategies take a global approach, as the managers believe the emigrant stories and experiences are shared by millions internationally.<sup>486</sup> Thus, Irishness contains “a multicultural and multivocal diversity”,<sup>487</sup> especially when used in news reports and social media.<sup>488</sup> The increasing diversity is given attention in the heritage sector, as Dublin’s heritage plan aims to “harness all of these diverse and often contradictory opinions into a coordinated vision of the future for our capital’s heritage”.<sup>489</sup> However, the term can be misinterpreted since similar wordings in certain countries may imply a latent nationalistic meaning; therefore, it needs to be thought through. Focusing on the docklands, one criterion to evaluate the success of planning is whether important heritage elements were preserved to ensure a sense of place, maintain the history, and contribute to the local character and community identity.<sup>490</sup> However, in practice, despite a few elements, such as the Diving Bell, which stood out as heritage reusing examples, most structures with local features are gone. The idea of a “new maritime identity” is raised and expected to “distinguish Dublin Docklands on the global stage”.<sup>491</sup> One interpretation of this concept is the mix of cultural and natural landscapes, the once “industrial and intense” sites and the coastal settings, where activities enabling interaction with the sea are right next to the city’s heart.<sup>492</sup>

Heritage often symbolizes certain values, and can advance people’s understanding of the past condition, how society changes, the skills and insights of its time, its users and creators.<sup>493</sup> The Custom House, for example, was built to showcase the prosperity of Ireland and as “a crowning

---

<sup>485</sup> D9, interview.

<sup>486</sup> D9, interview; D10, interview.

Note: the participatory strategies of museums of Dublin see appendix 6.

<sup>487</sup> Brian Graham, *Ireland and Irishness* (London: Routledge, 1997), 9.

<sup>488</sup> Note: Examples of news reports using “Irishness” as an inclusive concept can be found in reports like “*Ireland's Future letter is an own goal for nationalists: Opinion The task ahead is expanding the definition of what Ireland means to include all the people who live there*” in the Irish Times, on 09 Nov 2019; “*The true definition of Irishness: Una-Minh Kavanagh beautifully interweaves tales of family, race and her experience of Irish intolerance to difference*” in the Irish Times, on 23 Nov 2019.

<sup>489</sup> Dublin City Council and the Heritage Council, *Dublin City Heritage Plan 2002-2006*, (2002), 5.

<sup>490</sup> Dublin Docklands Development Authority, “Dublin Docklands Area Masterplan 2008.”

<sup>491</sup> Dublin City Council, North Lotts and Grand Canal Dock SDZ Planning Scheme, 27.

<sup>492</sup> D3, interview.

<sup>493</sup> Department of Arts, Heritage and the Gaeltacht, *Architectural Heritage Protection: Guidelines for Planning Authorities*; Smith, *Uses of heritage*.

monument of the new neo-classical city”.<sup>494</sup> The South Wall is an example of the great engineering work of the time. The 14 Henrietta street, built in the 18<sup>th</sup> century Georgian Dublin, repurposed as a social museum today, epitomizes the social change of Ireland: from the wealth of the 18<sup>th</sup> century, the decline in the 19<sup>th</sup> century when power shifted to London, to after the Great Famine when landlords carved houses into multiple dwellings, to a tenement that housed 100 people by 1911, and later abandoned and almost collapsed during urban decay, then finally saved and opened to the public as a museum in 2018.<sup>495</sup> In addition, the actions taken regarding heritage are a means to present identity; for instance, the restoration of City Hall in the 90s was considered a powerful gesture of “Dublin’s new confidence in its past”.<sup>496</sup> Even non-listed iconic structures are sometimes considered should be safeguarded for this reason. For instance, many Dubliners see the two chimneys at Poolbeg as landmarks because of their value way beyond their architectural, engineering or technical significance, and “if they were lost, people would feel like an anchor has been lost. Like the ship is drifting out the sea.”<sup>497</sup> Similar elements, especially in Docklands, are intended to be used to recreate the historic atmosphere, the sense of port. These are all practices of how heritage, being the root of “individual and collective identities”, inspires a sense of belonging for communities, and grows fresh connections.<sup>498</sup>

#### **4.4.1.3 Social Inclusion, Integration and Cohesion**

In Dublin, the potential of utilizing heritage for social inclusion, integration and cohesion is stated in relevant policies, and has been practiced in different forms. At the local level, social integration, especially regarding attracting new residents, is highlighted. One goal for conservation in the Docklands Masterplan 2008 is to create a sustainable environment and community that aims to benefit newcomers.<sup>499</sup> In contrast, social inclusion is the wording preferred in general cultural and diversity policies, as heritage and culture are expected to play important roles in “promoting tolerance, inclusivity and social cohesion” in an increasingly diverse society.<sup>500</sup> A typical strategy

---

<sup>494</sup> Pearson, "Dublin Port," 452.

<sup>495</sup> "14 Henrietta Street | Georgian townhouse to tenement dwelling," 2020, 14henriettastreet.ie.

<sup>496</sup> Pearson, "Dublin Port," 457.

<sup>497</sup> D5, interview.

<sup>498</sup> Heritage Council, *Heritage at the Heart: Heritage Council Strategy 2018-2022*, 15.

<sup>499</sup> Dublin Docklands Development Authority, "Dublin Docklands Area Masterplan 2008."

<sup>500</sup> Department of Arts, Heritage, Regional, Rural and Gaeltacht Affairs, "Culture 2025: A Framework Policy to 2025," 6.

is the inclusion of the Travellers' culture, identity and heritage in Irish society.<sup>501</sup> Besides, heritage provides an "aim or reason for undertaking common actions",<sup>502</sup> for example, the various voluntary activities for safeguarding heritage. The interaction with heritage is also an important component of these actions. Such attempts include the beach cleaning activities along Dublin's shoreline, facilitated by Clean Coasts, and the story-telling interactive ways of guiding tours in the Little Museum of Dublin.<sup>503</sup> On the other hand, the intangible cultural heritage, such as events and festivals, creates reasons to go somewhere.<sup>504</sup> The Tidy Town annual competition, although it is not a heritage activity, requires people to gather and interact with the area they live in for generations.

*"What is important to them is not necessarily the building. It's the continuity. It's association. It's knowing who has lived and what they have done, and you are part of something that's been going on for years. Stuff that happened 20 years ago is still spoken about like almost yesterday. So this is the pride of place...."*<sup>505</sup>

All these aspects are reflected in some planning strategies. For instance, the current docklands planning focuses on mixing the heritage elements in creating public space, the area for encounters, and promoting water activities, in which people are encouraged to interact with the environment and also each other. Thus, the city planners' responsibility is to build facilities for these, to create a common ground where everyone can get involved.<sup>506</sup> This feeling of cohesion in communities is also an essential part of the vision of a sustainable city.

#### **4.4.2 Heritage for Port-City Integration**

Following section 3.2, DPC has realized the significance of rebuilding the once broken port-city relationship. Influenced by the intellectual thinking shared by ports around Europe today, turning to culture is considered a potential solution facing modernity issues. The strategic goals of the latest

---

<sup>501</sup> McQuaid, *Compendium – Cultural Policy and Trends in Europe, Country Profile: Ireland*.

<sup>502</sup> Murzyn - Kupisz and Działek, "Cultural heritage in building and enhancing social capital," 45.

<sup>503</sup> Note: More details about museums' participatory strategies see Appendix 6.

<sup>504</sup> D16, interview.

<sup>505</sup> D4, interview.

<sup>506</sup> D3, interview.



port masterplan include two aspects: to provide capacity for growth till 2040, which is a big engineering challenge, and port-city integration. Both can not be achieved without the other, and “the integration projects are like oil in the engine.”<sup>507</sup>

CHPC is the heart of the integration, and it has only come into DPC’s strategies since 2010. Back then, the plan to expand the port was denied in a planning tribunal. Surrounded by the Dublin Bay UNESCO Biosphere, the traditional ways of filling, building and progressing were no longer feasible. DPC realized that they needed to start communicating with the city and its citizens.<sup>508</sup> From the port’s perspective, the old way of running a port was to consider what was needed for trade. As discussed in section 3.4, from the late-1960s, people started to be concerned about the influences of projects near them, react to the environmental impacts, and therefore objected to planning permissions. There was a major cultural change where no longer could the engineer decide on a project.

*“From 1965, the (organizational) culture and the port changed more slowly than the external environment. People opposed what the port was doing, while the port...continue doing things like in the last 200 years, even as we were around change.”<sup>509</sup>*

During that process, the port had made many “enemies”.<sup>510</sup> People looked at the port as a problem, while the benefits of the ports were not appreciated. The port development would be difficult to get planning permissions without support in the future. However, problems created over 45 years could not be undone. It is even harder to convince people that things have changed. As the cranes and boats were erased seamlessly, the port-city images gradually faded. The days when people could walk along the quays and witness the busy port were gone, and explaining a port’s importance through statistics and graphs could attract no audience. Noticing that, DPC moved quickly from the pure engineering approach to realizing the necessity to reintegrate the port and the city, to build a bridge for communication. Inspired by the book “Soft Values of Seaports” by Eric van

---

<sup>507</sup> D2, interview.

<sup>508</sup> D1, interview.

<sup>509</sup> D2, interview.

<sup>510</sup> D2, interview.

Hooydonk,<sup>511</sup> the cultural approach became obvious to the management team. In 2011, Eric was invited to give a presentation at Dublin Port, to a room full of architects, local authority officials, and other relevant stakeholders, who might not have a good relationship with DPC. The reactions from the crowd turned out to be “universally positive”, the topic was of their interest.<sup>512</sup> Suddenly, it was evident that DPC needed to utilize the soft values, which was the starting point when the heritage heart came into the masterplan.

To reconnect port and city, DPC also realizes the importance of “emotional intelligence” to consider “the impact of what you are doing”<sup>513</sup>. Soft values should only pair with projects that minimize environmental impact and enhance community gain. Thus, DPC actively engages with the communities through initiatives like offering employment training and small scholarships. They also apply multiple approaches to repurpose heritage, for example, building the Tolka Estuary Greenway, a 3.2 km route along the northern perimeter of Dublin Port to bring people to the port, where heritage buildings are preserved, and the working port is also displayed. It is expected to reverse the hostile stereotype towards the port and create a safe public realm for people to be entertained and educated.<sup>514</sup> The second major heritage project is to redevelop the old Odlums Mills plant into a cultural quarter, which is expected to contain a maritime archive, visitor center, a museum and more.<sup>515</sup> Other projects include refurbishing the Diving Bell.<sup>516</sup> As for the intangible aspect, several art projects have been commissioned in recent years. The Starboard Home musical piece brought the history of Liffey and the docks back to life through songs; several plays were filmed in the pumphouse, etc.<sup>517</sup> These art interventions have reached a wider audience. Moreover, such approaches to port-city integration coincide with the direction of city development regarding the uses of heritage.

---

<sup>511</sup> Note: More insights of this book see section 1.2.2.

<sup>512</sup> D2, interview.

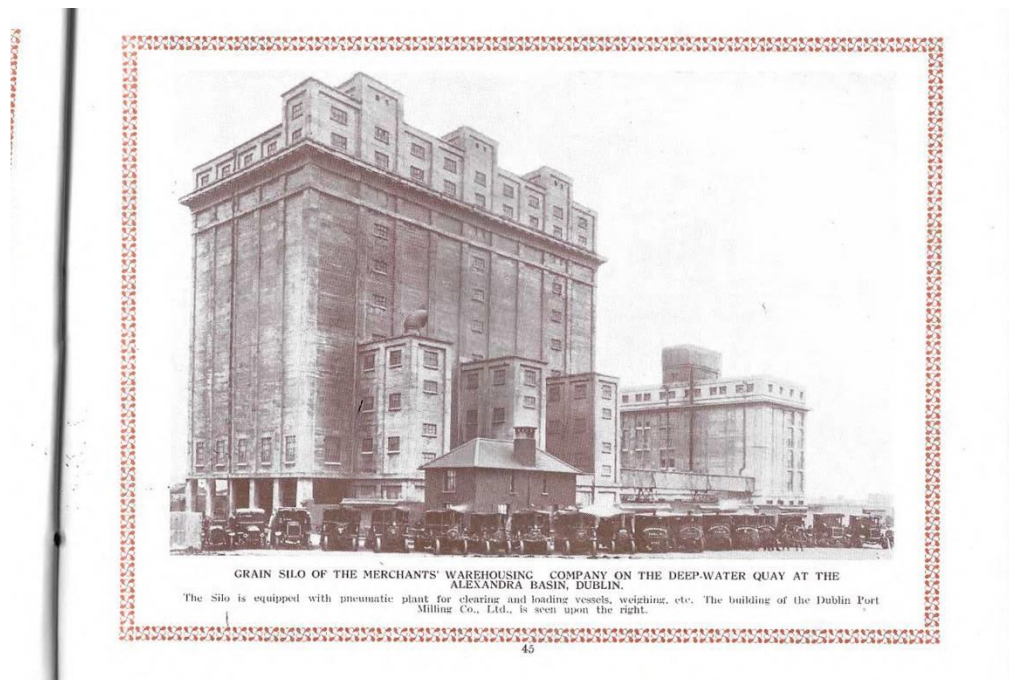
<sup>513</sup> D2, interview.

<sup>514</sup> D1, interview; D2, interview; Grafton Architects and Dublin Port Company, *Liffey -Tolka Project* (2020); Dublin Port Company, *Yearbook 2020* (2020).

<sup>515</sup> Grafton Architects and Dublin Port Company, *The Flour Mill Masterplan* (2020); Dublin Port Company, *Yearbook 2019* (2019).

<sup>516</sup> See figure 4-12 photo 5.

<sup>517</sup> D1, interview; D2, interview.



Source: The 1926 Yearbook, Dublin Port Archive

Figure 4-18 Grain Silo, a heritage building in Dublin Port

#### 4.4.3 Heritage for Cultural Tourism

In Ireland, as the tourism division has been included in the culture department, the links between these two elements are even closer. Heritage underpins the authenticity of tourism, addresses the seasonality of the industry, and supports the nation's image as an "unspoilt destination", and a "smokeless industry".<sup>518</sup> Projects like Dublinplus target the "culturally curious" audience,<sup>519</sup> who is expected to be attracted by Dublin's heritage. Fáilte Ireland is an active player in this game, suggesting refreshing Dublin's image as a significant cultural destination, as their product marketing highlights built heritage in recent years.<sup>520</sup> Inheriting the traditional ways of seeing heritage as a "distinct product", it starts to embrace the interactive approaches and develop more heritage elements for tourism in the 2000s.<sup>521</sup> Previous plans from sustainable tourism to cultural tourism saw changes from preserving and appreciating culture to actively interacting with heritage. The latest approach emphasizing "place-making"<sup>522</sup> adds elements to involve local communities. The attempts to seek the distinctive and unique quality of an area behind "place-making", coincide

<sup>518</sup> Department of Transport Tourism and Sport, People, Place and Policy: Growing Tourism to 2025, (DTTAS Dublin, 2015), 23

<sup>519</sup> Dublin Port Company, *Why Dublin Port is Where it is*.

<sup>520</sup> Fáilte Ireland, Cultural Tourism Making it Work for You—A New Strategy for Cultural Tourism in Ireland.

<sup>521</sup> Ibid.

<sup>522</sup> Fáilte Ireland, Planning for Tourism: Submission by Fáilte Ireland, the National Tourism Development Authority, (2017).

with the strategies of docklands' planning and DPC's heritage practice. Furthermore, Dublin is branded as "a vibrant city",<sup>523</sup> which implies the interaction between people and the space in making the place, and therefore creating collective memories and co-writing the stories of heritage with its present.

This approach has been practiced in docklands.<sup>524</sup> The tourism strategies of this area have been discussed for years. When the DDDA faced dissolution, one main topic in the relevant Oireachtas debates was tourism. Community stakeholders' voices were represented, and they did not show any hostile attitude toward tourism and even suggested a one-stop-shop for visitors at the entrance of docklands.

*"It could provide an interpretative centre for the abundant history and heritage of the docklands, housing some of the amazing artefacts, equipment, memorabilia and photographs that are still extant. It could also serve as the starting point for the Dublin docklands heritage trail and provide facilities for arts and crafts, reflecting the rich musical, theatrical and writing traditions in the docklands. The building could also provide a centre for local employment, placement as well as training services and catering and restaurant facilities for the local and business community."*<sup>525</sup>

However, this has not been practiced. The latest tourism plan includes some levels of stakeholder engagement in Fáilte Ireland's decision-making process. A series of consultations with the local community and representative groups were conducted to identify consistent objectives. One focus of the stakeholder feedback is the innovative uses of the water elements, public space, local heritage, and public art,<sup>526</sup> in order to lead visitors deeper into the area. Heritage elements are considered in a collective way in the "culture" sphere, rather than individual attractions. With maritime stories as the center of its thematic development, many CHPC sites are involved. Thus, the port-city linkage can also offer tourists a more insightful way to experience Dublin as an

---

<sup>523</sup> Fáilte Ireland, Planning for Tourism: Submission by Fáilte Ireland, the National Tourism Development Authority, 10.

<sup>524</sup> Fáilte Ireland, Docklands: Visitor Experience Development Plan, (Dublin 2020).

<sup>525</sup> Joe Costello, Dáil Éireann debate - Wednesday, 7 Oct 2015-Vol. 892 No. 1-Dublin Docklands Development Authority (Dissolution) Bill 2015: Second Stage (Resumed), (2015).

<sup>526</sup> Fáilte Ireland, Docklands: Visitor Experience Development Plan.

integrated port city.

At present, the EPIC provides a 2.5-hour special docklands tour.<sup>527</sup> The emphasis of the storytelling here, as implied by the history of the chosen sites, includes the dockland's glory past through the architect of CHQ, the international trade history, the transport network of Ireland in the past, and Dublin as both the key port of the British Empire and a site for fighting for independence, innate in the history of Custom house. The tech and modern faces of docklands are also showcased. Hence, it is a mix of new and old. In the future, intangible elements, including oral history, may be added to similar tours as the supplement online.<sup>528</sup> In that case, local people shall be more involved in sharing their stories or running tours, which can be a way of advancing cultural and economic goals together. However, the potential issues and the existed conflicts of interest between different stakeholders can not be ignored, which is discussed in section 4.5.



Source: Photo taken by the author

Figure 4-19 The entry of Grand Canal Docks

#### ***4.4.4 Heritage for Urban & Socio-economic Sustainability***

Besides social integration, inclusion and cohesion, the other aspects of heritage's roles from urban

---

<sup>527</sup> D10, "Interview with D10, on 19 October, 2020," interview by Zhen YANG, 2020.

Note: Key stops of this tour include: Triumphal Arch, Harbour Master, Mayor Square, Luke Kelly Statue, Samuel Beckett Bridge as a viewpoint for the introduction of Spencer Dock, Scherzer Bridges and Convention Centre, Diving Bell, Admiral Brown Statue, Windmill Lane, Sean O'Casey Bridge, Matt Talbot Bridge, Custom House then famine Statues

<sup>528</sup> D3, interview.

and socio-economic perspectives are discussed here. In Dublin, the uses of heritage in building a sustainable city can be summarized as two general approaches: heritage as a medium for citizen interaction with and participation in the city's past and present, on the local and global stage; and heritage as a tool to address wider socio-economic issues and changes.

The cultural sector raises the branding of "a vibrant society" with the direction of ensuring "public policy embeds culture" and recognizing the importance of "cultural heritage in achieving wider social and economic goals".<sup>529</sup> Dublin is portrayed as a city facing dramatic changes that come with technological development, demographic shifts, and "new forms of social participation and cultural expression".<sup>530</sup> Still, it is an issue of seeking identity with the shock of modernity. Thus, vertically, chronologically, the undiscovered history, either fragmental facts or thoughts and insights of the time, should be preserved and explored, thereby creating diverse narratives. On the world stage, heritage partially presents what the city is, and it is also an approach to obtaining a higher international profile. This has been practiced for decades, from the "reconfiguration of Irish heritage towards island's European past"<sup>531</sup> to better fit in the EEC in 1973, to again promoting Dublin as the European City of Culture through the Temple Bar Initiative in the 1990s, then proposing the Georgian Dublin as a UNESCO world heritage site in 2010, and recently committing to increase resources to support Irish culture worldwide through arts and heritage.<sup>532</sup> Lisbon has taken a similar path, but features different heritage characters, as discussed in Chapter 5.<sup>533</sup> Consequently, Dublin gradually reflects itself in a wider global context, rather than only referencing and comparing with British cities as usual. With the impacts of Brexit, heritage may play a more significant role in Dublin's repositioning.

In that sense, the materials to be presented, to Dubliners and the world, are firstly the urban landscape. Relevant policies regarding the sustainable built environment start from conserving and

---

<sup>529</sup> Department of Arts, Heritage, Regional, Rural and Gaeltacht Affairs, "Culture 2025: A Framework Policy to 2025," 4, 13, 2.

<sup>530</sup> Dublin City Council, Cultural Strategy 2016-2021, (2016), 5.

<sup>531</sup> Hanna, "'Don't make Dublin a Museum': Urban Heritage and Modern Architecture in Dublin, 1957-71," 367.

<sup>532</sup> Hanna, "'Don't make Dublin a Museum': Urban Heritage and Modern Architecture in Dublin, 1957-71.," Department of Arts, Heritage, Regional, Rural and Gaeltacht Affairs., "Culture 2025: A Framework Policy to 2025.,"; Candida Cuturi, "The revival of urban waterfront areas: evaluation of British and Irish experiences," *International journal of sustainable development* 13, no. 1-2 (2010).

<sup>533</sup> This is further analyzed in chapter 9 while comparing the two cases.

sensitively managing heritage as “qualities” and “common inheritance” and combining historical characters of the original fabric and appropriate adaption in new intervention.<sup>534</sup> A deeper level of integration is the space that can accommodate “education, training, housing, sports, arts, heritage and culture” all together.<sup>535</sup> However, this goal requires further effort to achieve in practice.

Ireland’s heritage sector is responsive to the immediate issues and often uses heritage to address practical and urgent socio-economic problems. For instance, to alleviate the housing crisis, HC raises its objective to motivate heritage-led rejuvenation and facilitate the adaptation of existing buildings.<sup>536</sup> Similar approaches have been applied to education, health and employment, as HC states their needs to lead debates on the contribution of heritage to “physical and mental health and well-being” and ensure heritage as sites and sources for learning and recreation.<sup>537</sup> In practice, many examples can be found, such as the community employment scheme<sup>538</sup> by the National Maritime Museum of Ireland (NMMI), which mainly operates by volunteers.<sup>539</sup> For museums, besides the education function,<sup>540</sup> NMIs also serve as research hubs for researchers to conduct desktop studies, archival research and access the objects that are not normally displayed.<sup>541</sup> With these approaches, heritage is used for addressing the wider societal values, while an improving economy should also “support culture to develop increased personal well-being and better social outcomes”.<sup>542</sup> In this context, heritage bridges the economy and socio-cultural life, as a vehicle, and also a path to achieving sustainability.

---

<sup>534</sup> Dublin City Council, Dublin City Development Plan 2005-2011, (2005); Dublin Docklands Development Authority, Dublin Docklands Area Masterplan 2008; Department of Arts, Heritage and the Gaeltacht, Architectural Heritage Protection: Guidelines for Planning Authorities

<sup>535</sup> Costello, Dáil Éireann debate - Wednesday, 7 Oct 2015-Vol. 892 No. 1-Dublin Docklands Development Authority (Dissolution) Bill 2015: Second Stage (Resumed).

<sup>536</sup> Heritage Council, Heritage at the Heart: Heritage Council Strategy 2018-2022.

<sup>537</sup> Heritage Council, Strategic Plan 2012-2016, 18.

<sup>538</sup> Note: In this scheme, the temporarily unemployed can work 17 hours per week and get paid by the government. About 16 people have been on the scheme, working for the museum, positions vary from box office, accounts, to maintenance, cleaning, in order to gain employable skills while seeking for new jobs.

<sup>539</sup> D13, "Interview with D13, on 15 October, 2020," interview by Zhen YANG, 2020.

<sup>540</sup> Note: This is discussed in the public participation section in Chapter 9.

<sup>541</sup> D8, interview.

<sup>542</sup> Department of Arts, Heritage, Regional, Rural and Gaeltacht Affairs, "Culture 2025: A Framework Policy to 2025," 5.

## 4.5 Discussion: The Issues and the Challenges

There are numerous issues regarding heritage conservation and reuses in Dublin captured by literature and policy documents, such as the historical attitudes towards the Georgian buildings, pro-development planning, low recognition of contributions by built heritage and inappropriate application, etc.<sup>543</sup> Common issues, including the impacts of climate change, the influences of the AHD,<sup>544</sup> the instrumentalization of heritage, are discussed comparatively in Chapters 8 and 9.

The issues here are categorized into six interrelated aspects: administration, planning, identity, resources, tourism and accessibility. These aspects are inextricably linked with each other and jointly contribute to the heritage landscape of Dublin.

### 4.5.1 Administration

The administrative issue can be easily spotted in this case. The most obvious one is the frequency of changing department names and transferring divisions. Although it could mean that the government reacts fast or is proactive, and enhances “transversal collaboration” between departments,<sup>545</sup> it takes extra time to accommodate the consequential changes. The heritage division gets moved around quite often, and the relevant responsibilities follow the divisional swift. Hence, the recent transfer of the Heritage Division back to DHLH, which is where it was years ago, immediately raised the question of how the national cultural institution would be supported.<sup>546</sup> Furthermore, the responsibilities regarding Ireland’s heritage are now shared by the three main political parties, Fianna Fail, Green Party and Fine Gael, and they all have different viewpoints on heritage. For policymakers, even though referencing historical documents produced by the same person in the same section, the changing departmental names make things confusing.<sup>547</sup> For the public, it is difficult to understand who is in charge of what among different departments. Even for

---

<sup>543</sup> Bartley and Treadwell Shine, "Competitive city: governance and the changing dynamics of urban regeneration in Dublin."; Department of the Environment Community and Local Government, *Our Sustainable Future, a Framework for Sustainable Development for Ireland*, (2013).

<sup>544</sup> Note: the concept of authorized heritage discourse (AHD) is explained in Chapter 1 Literature review.

<sup>545</sup> McQuaid, *Compendium – Cultural Policy and Trends in Europe, Country Profile: Ireland*, 11.

<sup>546</sup> Ibid.

<sup>547</sup> D5, interview.



people familiar with the field, the intentions behind these frequent changes are difficult to understand. As a historian stated in a newspaper article, “it seems like a retrograde step to me and it begs a number of questions. What department will have responsibility for our museums and heritage sites?”<sup>548</sup> Such ambiguity of responsibilities can lead to “duplication or gaps of effort”,<sup>549</sup> and further concerns of resources allocation regarding this.

There is “a sort of conceptual clash with administration”,<sup>550</sup> where the government structure does not reflect reality. The government organizes civil services in certain ways, and the current division inherits that tradition of taking heritage apart from culture. At the European level, the concept of cultural heritage is getting wider. For instance, film is considered heritage in the European context, but not in Ireland.<sup>551</sup> At the local level, the attitude of “heritage as everything” seems to be increasingly embraced, as policy documents indicate. There are 8,719 records<sup>552</sup> in Dublin’s RPS and more in DCIHR, which are significantly more than records of Dublin in NMS and NIAH. These generated two issues. First, the heritage concept adapted by different stakeholders and authorities may refer to different meanings in discussions, therefore creating confusion. Second, despite being more culturally inclusive, the expanded concept of heritage can be difficult to sustain from management and resourcing perspectives.

Another administrative issue is the fragmented policies reflected in planning and history-telling. These may lead to inappropriate application to heritage. It was once the focus of the Oireachtas debates for Heritage Act 1995, and yet, it has stayed unsolved for decades. One example raised during the debates was a project for a Viking exhibition in the old church of St. Michael and St. John in Essex Quay. Dublin Tourism back then got millions of funding for this. However, the projected theatrical presentation in the church required striping the interior plaster, removing “the ornate timber-fronted gallery and columns supporting it as well as the organ loft and the vaults, the

---

<sup>548</sup> O'Brien, "What's the government's problem with heritage?."

<sup>549</sup> D1, interview; D6, interview; D8, interview.

<sup>550</sup> D6, interview.

<sup>551</sup> "Protection of film heritage," 2020, accessed 19/02/2021, 2021, <https://ec.europa.eu/digital-single-market/en/film-heritage>; D6 Cultural Heritage policy specialist at HC, "Interview with D6, on 23 October, 2020," interview by Zhen YANG, 2020.

<sup>552</sup> Dublin City Council, Dublin City Development Plan 2016-2022, (2016).

three altars and portions of the rare regency gothic ceiling”<sup>553</sup>. Thus, a heritage case was addressed with a tourism approach, while the heritage sector is not in the position to oversee this project<sup>554</sup>. This also caused the situation of heritage reuses against conservation and inappropriate tourism intervention damaging historic buildings. Furthermore, some policies are too general and lack clear goals and targets,<sup>555</sup> therefore hard to implement.

Furthermore, the redundant organizational structures and processes to implement decisions can lead to management inefficiency. Where projects pile up, it aggravates that redundancy. In archeology, sometimes it is difficult to get the archeologist’s report in a timely fashion. Especially in better economic times, when archaeologists were busy with all kinds of development projects, there was a tendency to finish one project and go straight to the next.<sup>556</sup> In Ireland, when depositing objects to the NMI, it is expected that inventory details and things are packed in the right environmental conditions.<sup>557</sup> However, with the situation discussed, these details are hard to be ensured.

The museum sector in Ireland was considered underdeveloped compared with its European counterparts. About 40% of museums in Ireland are very dependent on volunteers, the majority (76.7%) of museums have fewer than ten paid employees,<sup>558</sup> and there is limited career path for the staff.<sup>559</sup> Furthermore, the volunteers who run the museums are mostly at retired age, and they have been constantly expressing their worries about management issues. For instance, NMMI has been struggling with digitalizing the archives and maintaining the old church where the museum is located in.<sup>560</sup> However, the government has made no attempt to take over and run the organization for decades.<sup>561</sup>

Notably, Dublin has no city museum to tell the city’s story officially. The idea was once discussed,

---

<sup>553</sup> John Connor, Dáil Éireann debate -Thursday, 26 Jan 1995, Vol. 448 No. 2-Heritage Council Bill, 1994 [Seanad]: Second Stage (Dublin 1994).

<sup>554</sup> Connor, Dáil Éireann debate -Thursday, 26 Jan 1995, Vol. 448 No. 2-Heritage Council Bill, 1994 [Seanad]: Second Stage

<sup>555</sup> McQuaid, *Compendium – Cultural Policy and Trends in Europe, Country Profile: Ireland*.

<sup>556</sup> D8, interview.

<sup>557</sup> D8, interview.

<sup>558</sup> Emily Mark-Fitzgerald, *Irish Museums Survey* (2016).

<sup>559</sup> D1, interview.

<sup>560</sup> D13, interview.

<sup>561</sup> D1, interview.

when DCC established a working commission for the city of Dublin Museum and progressed discussions with DDDA.<sup>562</sup> However, the proposal was considered from a commercial perspective, and the value of a city museum that may contribute to the city's self-esteem and cultural life was not sufficiently appreciated.<sup>563</sup> Hence, the docklands was one of the few "international waterfront regeneration projects without a major museum or similar attraction at its heart". Even with the EPIC, "low recognition of docklands as a tourism destination" is still a disadvantage in relevant tourism documents.<sup>564</sup> There are struggles to create new attractions in the docklands. Without a city museum, the Hugh Lane Gallery, the city gallery, has to serve the role of telling part of the city's 20<sup>th</sup>-century history fragmentally. For a capital city, this partially reflects that the city's image is amorphous, and mixed with the nation's branding. However, these two should be different. The storyline of how Dublin was built and developed, attracting the Vikings and Anglo-Saxons because of the Liffey, then the trains came in, and it became the second city of the British Empire, and later a capital of an independent state, misses a powerful presentation. Meanwhile, the vague tourism branding and marketing words, outweigh the undecided cultural identity of the city, and get more resources. These two aspects are reciprocal causation. As an interviewee addressed, it is difficult to "devise or negotiate an appropriate vision to set a direction for the future" with the administrative issues.<sup>565</sup>

#### **4.5.2 Planning**

In Dublin, CHPC is often compromised for contemporary urban demands, such as housing and commercial development. This reflects how planning discourse dwells on the link between planning, development<sup>566</sup>, and the city's undefined identities. Since the 1980s, area-based planning, despite becoming more "flexible and proactive entrepreneurial", further fragmented the city's development.<sup>567</sup> Thus, the housing price rocketed in the developed areas, and accommodation is no longer affordable for some indigenous groups. Consequently, this aggravated population movement

---

<sup>562</sup> Moore, *Dublin docklands reinvented: the post-industrial regeneration of a European city quarter*.

<sup>563</sup> Ibid.

<sup>564</sup> Fáilte Ireland, *Docklands: Visitor Experience Development Plan*, 12.

<sup>565</sup> D12, "Interview with D12, for the Case Study of Dublin," interview by Zhen YANG, 13 October, 2020; D19, "Interview with D19, for the Case Study of Dublin," interview by Zhen YANG, 12 October, 2020.

<sup>566</sup> Andrew Kincaid, "Memory and the city: urban renewal and literary memoirs in contemporary Dublin," *College Literature* (2005).

<sup>567</sup> Bartley and Treadwell Shine, "Competitive city: governance and the changing dynamics of urban regeneration in Dublin," 164.

and segregation, thereby shaping the notion of community, and finally led to many elements that were important to the original communities and heritage practitioners being demolished.

The docklands gentrification, from the communities' perspectives, is fundamentally life-changing;<sup>568</sup> from the authorities' viewpoints, is "a victim of its own success";<sup>569</sup> from heritage practitioners' angle, it loses its character and attractiveness and ends up like "it could be anywhere".<sup>570</sup> For such redevelopment, culture was hardly the priority, since there were serious social issues, including unemployment and drug-use problems to deal with. The bigger argument from the communities is, the promised opportunities regarding housing and employment have never been fully fulfilled, and projects like hotels, student accommodations, office blocks and apartments have "very little benefits to the communities", but have potential underlying issues.<sup>571</sup> Several heritage-related topics in this context are addressed in Chapter 3; what has not been explored sufficiently is the notion of community perceived by different stakeholders, considering the area currently also accommodates a population of well-educated, culturally-diverse mobile workers, who are usually employed by the tech or finance companies around the docklands, as a result of the gentrification. One major issue in the current docklands is segregation and social polarization. The reasons behind this include the privatization of public space at early stage of the gentrification, and later the fundamentally different demographic profile regarding the indigenous people and the newcomers.<sup>572</sup> The new residents were described as having "no emotional attachment with urban landscape", "no historical local knowledge" and "no communal identity".<sup>573</sup> It is difficult to make heritage relevant to them. To integrate these groups, the authority has adopted two main approaches: social housing (for some existing community members) and shared spaces for people to socialize.<sup>574</sup> Today, the population is more mixed, and the profile of the communities has been gradually shaped.

---

<sup>568</sup> D14, interview; D15, interview.

<sup>569</sup> D3, interview.

<sup>570</sup> D1, interview.

<sup>571</sup> D14, interview; D15, interview.

<sup>572</sup> Henrike Rau, "Contested Landscapes-Space, Place, and Identity in Contemporary Ireland Introduction," *NATURE+CULTURE* 4, no. 1 (2009); Moore, *Dublin docklands reinvented: the post-industrial regeneration of a European city quarter*.

<sup>573</sup> Wonneberger, "The End of Community: Concepts of Locality and Community before and after the Spatial Turn in Anthropology: A Case Study of the Dublin Docklands," 150.

<sup>574</sup> D3, interview.

It is important to understand what heritage means and what is significant for these different notions of communities, because perceptions further lead to different interests, preferences, and actions. Most interviewees did not provide definitions for the communities they referred to, but somehow described the groups in discussion. For some, the occupation shapes the idea of community. For instance, in the planners' eyes, the docklands communities are geographically framed by the SDZ. They are portrayed as,

*“...the traditional community, the working-class community that would have worked in the port areas or in other industries that were in the port. There houses a mixture of council-owned properties or private cottages, some of which were originally built by the city in the 30s and 40. This community is still very well-established.... And there's the new docklands community, which would be the people who moved into docklands in the first wave of apartment buildings...at the very heart where the SDZ is drawn...”<sup>575</sup>*

Thus, the idea of communities is restricted by the physical planning area. As for community representatives, the term means the original groups in docklands. The notion associates with strong marks from the past. For instance, Pearse Street was the distinct area with people living in corporate flats; Ringsend, “with much less deprivation”, housed the working-classes who distinguish themselves with the ability to own homes, etc.<sup>576</sup> In terms of port-city integration, the meaning of community varies, from the original residents who moved out to the western suburbs during containerization, to all people in the city as the target audience to be attracted to the port for leisure, entertainment and education;<sup>577</sup> it depends on the context. For residents who have been living in the area for 20 years, they moved in when old buildings were still around, and witnessed small bubbles of new communities develop, as more people, Irish or not, came in for work and might put down roots, sharing the same public space, parks and playgrounds.<sup>578</sup> From public art perspectives, the current docklands populations are divided between “people who grew up there, people moved into the area, and those who are just there between the nine to five”, who all have

---

<sup>575</sup> D3, interview.

<sup>576</sup> D14, interview.

<sup>577</sup> D2, interview.

<sup>578</sup> D7, interview.

different demographic profiles.<sup>579</sup> Thus, seeking common ground of these communities with a sense of identity is a cultural issue.

Eventually, the elements where memories are attached, are more important to the indigenous docklanders. Such structures include the tropical fruit warehouse, nicknamed banana stop, which has been renovated with a major addition modern office; the Hailing station, a listed structure that has been erased; some butchers and pubs in the neighborhood.<sup>580</sup> However, this may not be the case for the other groups. Interestingly, in the current strategic plans of developing dockland as tourism destination, the lack of authentic venues like traditional Irish Bar is listed as a weakness.<sup>581</sup> This reflects that planning was not sustainable enough, as the present needs cannot be satisfied because of destruction caused by the previous acts.

Such dilemma between development and heritage, also housing and heritage can be found elsewhere in Dublin. The tension between housing and conservation can date back to the 19<sup>th</sup> century, when neoclassical houses were converted into tenements. Later in the post-industrial era, it is more of a development against heritage scenario. While land-buying is involved, a cost-benefit analysis is employed from the beginning, and at this stage, architects are not involved to look at the constraints,<sup>582</sup> or the overall impacts on the city's historic inheritance. These issues were discussed throughout the 1990s, exemplified by the several fine Georgian buildings protected by the OPW being vandalized inside; and the proposal of a hotel development located in a conservation area near Trinity.<sup>583</sup> Fundamentally, heritage loses the battle because it is not sufficiently valued, and this "cavalier attitude" to the built environment and architectural heritage is shared by developers and planning authorities.<sup>584</sup> For individual buildings, there is a tendency of pecking order of

---

<sup>579</sup> D17, interview.

<sup>580</sup> D14, interview; "Anger as listed structure on quays removed," *The Irish Times* 2007, <https://www.irishtimes.com/news/anger-as-listed-structure-on-quays-removed-1.956523>.

<sup>581</sup> Fáilte Ireland, Docklands: Visitor Experience Development Plan, 15.

<sup>582</sup> D4, interview.

<sup>583</sup> Dáil Éireann debate - Thursday, 3 Nov 1994 - Vol. 446 No. 7-Heritage Council Bill, 1994 [ Seanad ]: Second Stage (Resumed), (Dublin 1994); Seanad Éireann debate - Tuesday, 15 Dec 1998 - Vol. 157 No. 15-Local Government (Planning and Development) Bill, 1998: Second Stage., (Dublin 1998); Proinsias De Rossa, Dáil Éireann debate - Thursday, 3 Nov 1994 - Vol. 446 No. 7-Heritage Council Bill, 1994 [ Seanad ]: Second Stage (Resumed), (Dublin 1994).

<sup>584</sup> Alan M. Dukes, Dáil Éireann debate - Thursday, 11 Mar 1999-Vol. 502 No. 2-Local Government (Planning and Development) Bill, 1998: Second Stage., (Dublin 1998).

Georgian Dublin.<sup>585</sup> Thus, structures after the 20<sup>th</sup> century, especially industrial heritage received less recognition regarding heritage value. For instance, the Archer's garage, the only art-deco element in its corner, first built in the 1940s and rebuilt in 2006, is famous for being suddenly demolished by developers over the June Bank holiday in 1999.<sup>586</sup> Furthermore, the overall built heritage of Dublin also faces similar challenges. Recently, the government scrapped the long-established building height protections for the historic centre of Dublin, which is another proof of the “pro-development”<sup>587</sup> official planning climate. The “Urban Development and Building Height Guidelines” introduced in 2018 opens up all areas of Irish cities for construction of high buildings. This resulted in the permitting on appeal in April 2020, of a 22-storey building at Tara Street, which had already been refused three times throughout two planning applications. Another application was lodged later for a 21-storey building nearby, even closer to the historic area of Trinity, despite there being already a substantial development permitted for this location. According to An Taisce, “these high buildings at Tara Street, if constructed, will constitute a massive intrusion on the established character and skyline of the city centre” and several important Conservation Areas”.<sup>588</sup> Thus, the guidelines demonstrate a conflict with the heritage policy.

There are also other sub-issues in planning. Despite conservation being criticized, archeology seems to be well-protected. Although the “developer pays” model unavoidably leads to developers seek ways to minimize the costs. Other aspects, such as allowing various architectural styles unharmoniously presented and neglecting the overall picture (e.g., Liffey quays),<sup>589</sup> lacking pro-active approaches, scarifying authenticity for reuses,<sup>590</sup> are all important factors that need to be further explored.

#### **4.5.3 Identity**

Dublin’s evolving self-positioning has always been a reflection of its reality. From the very

---

<sup>585</sup> D1, interview.

<sup>586</sup> Marie O'Halloran, "Archer's garage rebuilt after razing," *The Irish Times* (Dublin) 2004, <https://www.irishtimes.com/news/archer-s-garage-rebuilt-after-razing-1.1152577>.

<sup>587</sup> D21, interview.

<sup>588</sup> D21, interview.

<sup>589</sup> Dáil Éireann debate -Thursday, 26 Jan 1995, Vol. 448 No. 2-Heritage Council Bill, 1994 [Seanad]: Second Stage (Dublin 1994).

<sup>590</sup> D22, interview.

beginning of the state's independence, when TD John McBride made the well-known statement "Dublin is really a foreign town...The front bench talked about the reincarnation of the Gaelic State"<sup>591</sup>, to a monocultural town, then gradually became multicultural, and now exploring the potential nationwide cultural and identity issues that could arise following Brexit,<sup>592</sup> this journey generates self-positioning issues considering how the city wants to present itself to the changing world, and from the outside, what makes the impression of Dublin.

With the world-famous term "Dubliner" through Joyce's works, it is impossible to say that Dublin does not have strong identities. From the outside perspective, the city has sufficient attractions and charm for tourists. However, Dublin is probably missing a narrative of what the city is, as well as the clear images, the visual identity. On the one hand, the indigenous residents have lost heritage that can identify their community during redevelopment. The previous working class is either misrepresented, or missed to be presented. It has been a struggle to tell Dublin's history with the absence of objects. As the newsletter quoted by Moore, The North Wall Community Association expressed the feeling of being devalued, seeing nothing in the surroundings reflects the culture and history, especially "the lives of the ordinary people and their daily struggle to survive..."<sup>593</sup> Thus, the city landscape presented after a series of planning is disconnected from Dublin's historical reality. On the other hand, the docklands quarter in such a central location has sites like CHQ promoting national pride, but also George's dock right next to it turning into Oktoberfest beer garden, then a single element of Diving Bell across the Liffey. These fragments barely interact with each other and the gentrified environment nearby. Therefore, it is impossible to tell stories coherently.

---

<sup>591</sup> John McBride, Dáil Éireann debate -Friday, 4 Apr 1924-Vol. 6 No. 37- Temporary Accommodation of the Oireachtas. - Report of Joint Committee, (Dublin 1924); Parkinson, Scott, and Redmond, "Contesting conservation-planning: insights from Ireland since independence."

<sup>592</sup> Heritage Council, *Heritage at the Heart: Heritage Council Strategy 2018-2022*.

<sup>593</sup> Moore, "Valorizing urban heritage? Redevelopment in a changing city," 106.





Source: The photo above was taken by the author in 2021; the image below is from Whitewater Rafting Center Architects Report by Urban Agency, for DCC. This early 19<sup>th</sup>-century dock, which was used for Oktoberfest for years, is now dried up to be prepared for the newly proposed white-water rafting center, as shown in the image below.

Figure 4-20 George's dock

Although CHQ is often referred to as a successful renovation case, some consider it has no relevance with the surrounding and “nobody from the Sheriff Street would go into that building”,<sup>594</sup> which can create psychological obstacles for the indigenous groups to access their heritage. Alongside this, the branding of Dublin as “a vibrant, cool and hip capital city bursting with a variety of surprising experiences – with sea and mountains of its doorstep”, and its tagline “A Breath of Fresh Air”,<sup>595</sup> only communicate the geographic facts of Dublin, with nothing about the

<sup>594</sup> D14, interview.

<sup>595</sup> Fáilte Ireland, Tourism Development & Innovation- A Strategy for Investment 2016-2022, (2016), 10.

city or its history. The repeated statement of Ireland as an island nation has barely been transferred into meaningful strategies and actions, nor used to trigger the imagination about how the sea can be incorporated into the city's identity.

Like many other cities, Dublin has lost some features due to urban landscape change through gentrification, and damaged existing heritage elements because of lacking consideration regarding authenticity while repurposing them. Heritage is portrayed either as elements with consumable values, or being "inimical to development and economic wellbeing".<sup>596</sup> Consequently, the tendency of instrumentalization urges the heritage sector to justify its cultural and historical values in socio-economic terms, therefore losing the balance between functions and authenticity. For instance, the mid-80s emphasis on new buildings has turned into a preference of a modern city, fostered by city architects,<sup>597</sup> despite the increasing recognition of heritage value. Moreover, the concerns in the 90s regarding "buildings should be restored and maintained for their original purpose", while arguing against the proposal to adopt the tennis court at Earlsfort Terrace into a small concert hall, is still a mainstream attitude within the heritage sector. The cases raised as inappropriate adaption by then, such as renovating churches as furniture stores or restaurants,<sup>598</sup> are even more common today, as shown in figure 4-15.

As many tangible heritage elements were erased, the intangible part shows potential to be revitalized. Some of the most valuable qualities of Dublin are intangible; as one interviewee stated, "James Joyce, Samuel Beckett or Lady Gregory...they are the bigger part of the city's cultural heritage"<sup>599</sup>, and another interviewee replied,

*"I probably need one bottle of wine and three hours to answer that question...I can tell you that, for me, the hospitality and the humor of Dublin are two of the things that make Dublin unique...with such a rich personality, the warm welcome of Dublin, and the good humor, the*

---

<sup>596</sup> Simon Bourke, "Media and heritage in Ireland: representations of heritage in Irish newspapers and the praxis of determination" (Dublin City University, 2009).244.

<sup>597</sup> D5, interview.

<sup>598</sup> David P.B. Norris, Seanad Éireann debate - Tuesday, 15 Dec 1998 - Vol. 157 No. 15-Local Government (Planning and Development) Bill,1998: Second Stage., (Dublin 1998); Deirdre Clune, Dáil Éireann debate -Thursday, 11 Mar 1999-Vol. 502 No. 2-Local Government (Planning and Development) Bill, 1998: Second Stage., (Dublin 1998).

<sup>599</sup> D17, interview.

*storytelling what we call the craic.*"<sup>600</sup>

Hence, it requires creative narratives in different forms to tackle the challenges of telling a story with the absence of objects. Furthermore, Dublin is a unique capital city. The strong sense of place of the residents here often links with somewhere else in the country, or the fragmented area they are located in, but barely the city as a whole. Many have learned about the Northside and Southside urban myth before arriving in the city, then stunned by how Dubliners introduce themselves by specifying their postcodes or suburbs. One interviewee mentioned,

*"...a lot of people have moved to Dublin from the 1960s on, but still would not necessarily always see themselves as Dubliners, even after they have been living in Dublin for 30 years. They are really from Kerry or somewhere else... then Dubliners... I remember working as an archaeologist in the Liberty up in near Thomas Street. People there would tell you, my family is from here, for 500 years, my family has lived in this area...there is a very strong sense of place and sort of pride."*<sup>601</sup>

Even within the dockland communities, there were rivalries between the Northside and the Southside, the deep-sea dockers and the cross-channel dockers.<sup>602</sup> Bonds were built through "kinship, friendship and neighborhood."<sup>603</sup> As mentioned, the areas like Ringsend, Pearse Street and East wall all have their own characters, and members of those communities distinguish themselves from each other.<sup>604</sup> Moreover, when asked to describe the city, many firstly refer to features nationwide, such as green scenery landscape, historic heritage, people and Celtic stories, etc.<sup>605</sup> Some point out that people do not fully realize the distinction between Dublin and the rest of the country.<sup>606</sup> Because of all these reasons above, the image presented by Dublin, although as a city, is a mixed picture.

---

<sup>600</sup> D11, "Interview with D11, for the Case Study of Dublin," interview by Zhen YANG, 13 October, 2020.

<sup>601</sup> D6, interview.

<sup>602</sup> D15, interview.

<sup>603</sup> Wonneberger, "Living in a Village within the City: Social Networks in the Dublin Docklands," 67.

<sup>604</sup> D14, interview.

<sup>605</sup> D18, "Interview with D18, for the Case Study of Dublin," interview by Zhen YANG, 12 October, 2020; D19, interview.

<sup>606</sup> D11, interview.

#### 4.5.4 Resources

A mixed image may sprout possibilities for the future, but it can lead to resourcing issues in terms of deciding what cultural patrimonies should get the priority to be presented and promoted. In fact, there is an overall lack of resources problem across the heritage sector. Most of these issues can be summarized as understaffing, shortage of professional skills, time, space and the most common one, funding. For instance, HC has been understaffed for years, so nobody handles the material culture apart from archeology.<sup>607</sup> These aspects can also impact each other; for example, the shortage of restoration skills and labor can lead to expensive costs for conservation. One example is when the National Gallery was renovated. The building included a ballroom, which is worthy of preservation, and it was noticed before the restoration application was submitted to An Bord Pleanála<sup>608</sup>. The plan was later rejected and needed to be redrawn, but the scaled-down version of the original one cost another £1 million.<sup>609</sup> Such cases also indicate that heritage protection and reuse are resource-consuming.

Ireland's heritage sector is very dependent on funding. During the previous financial crisis, spending on heritage was significantly cut,<sup>610</sup> and many organizations suffered. Funding issues may be caused by inappropriate administration, and it may influence back to governance, such as implementing policy. For instance, the concern of financial commitments by the Government was raised while debating about carrying out the excellent provisions of the planning bill in 1999.<sup>611</sup> As for individuals like historic building owners who may not have the wealth to protect the heritage, they may require some level of financial support.<sup>612</sup> Even in the department, a lack of funding can constrain their public participation attempt. There were workshop plans that came to a halt because of not having enough time and resources.<sup>613</sup> Such examples are common.

---

<sup>607</sup> D6, interview.

<sup>608</sup> Note: An Bord Pleanála is Ireland's national independent planning body that decides appeals on planning decisions made by local authorities as well as direct applications. (Source: <https://www.pleanala.ie/en-ie/home>)

<sup>609</sup> Dáil Éireann debate - Tuesday, 30 Mar 1999 - Local Government (Planning and Development) Bill, 1998 [Seanad]: Second Stage (Resumed), Vol. 502 No. 6.

<sup>610</sup> Lagerqvist, "My goodness, my heritage! Constructing good heritage in the Irish economic crisis."

<sup>611</sup> Dáil Éireann debate - Tuesday, 30 Mar 1999 - Local Government (Planning and Development) Bill, 1998 [Seanad]: Second Stage (Resumed), Vol. 502 No. 6.

<sup>612</sup> Ibid.

<sup>613</sup> D4, interview.

The organizations or institutes that suffer the most within the sector are museums. Relevant statistics regarding funding and staffing of the museum sector have been searched, but there is no useful comparable statistic available. Thus, interviews with museum managers were conducted to gain insights regarding these aspects.<sup>614</sup> For NMI, there is a shortage of staff, funding and storage.<sup>615</sup> Most of NMI's excavation finds and acquisitions are stored in the collection resource center located in Swords, a suburb of North Dublin. Besides that, the museum also has a state-of-the-art conservation laboratory. However, the lab is still not enough, as archaeological discoveries are supposed to be unexpected. Thus, there is a preference for preservation by records or avoidance of impacts. That means, if projects can be designed to avoid impact, that non-interventional approach is often preferred.<sup>616</sup> For private museums like EPIC, they are more precarious than state-funded museums. The admission fees and revenues from events or different channels are used for staffing, sustaining the museum or enhancing the service they provide. "It is a constant concern for us making sure that we have enough money to keep the museum afloat".<sup>617</sup> However, the museum can enjoy a higher level of curatorial freedom. Such museums can freely choose partners for developing exhibition and content programming, and suffer less bureaucracy and inefficiency in management.<sup>618</sup> For museums as charities, such as the Little Museum of Dublin, funding is also a major challenge regarding its sustainability.<sup>619</sup> However, the voluntarily run museums, for instance, the NMMI, suffer the most serious resourcing issue. In particular, NMMI is housed in an old museum, so the maintenance of the building is expensive. The funding issue is the main concern in the museum, and due to the lack of resources, they also face challenges regarding getting full-time paid staff, changing exhibitions, organizing new events or consulting with experts on certain topics.<sup>620</sup> NMMI has its own collections and archives, which currently rely on volunteers to manage. The museum constantly receives queries regarding certain topics and sources, but due to the shortage of labor and funding, the materials have not been digitalized yet,<sup>621</sup> therefore inaccessible to the public.

---

<sup>614</sup> Note: More details regarding museum funding and staffing see Appendix 6.

<sup>615</sup> D8, interview.

<sup>616</sup> D8, interview.

<sup>617</sup> D10, interview.

<sup>618</sup> D9, interview.

<sup>619</sup> D11, interview.

<sup>620</sup> D13, interview.

<sup>621</sup> D13, interview.

Finally, there is a lack of traditional construction skills and creative ways to tackle problems in Ireland, and currently no program is provided to address this issue.<sup>622</sup> However, the built environment needs to be considered ethically, and the full environmental, social and economic effects of a development proposal should be taken into account. Thus, appropriate training for such needs, in terms of taking care of the cultural quality in architecture and the built environment is essential.

#### **4.5.5 Tourism**

The demand for creating new heritage in urban areas like Dublin for tourism is evident. One observer rationalizes this as “broader changes in socio-economic and demographic trends in Ireland that have seen the country become highly urbanized since the mid-1990s.”<sup>623</sup> Yet, in the branding of Ireland, the image of the countryside is still more vivid than cities that are described as “foreign imports”.<sup>624</sup> For Dublin, pubs and nightlife were promoted to fit the branding of a “cool and hip”<sup>625</sup> place. These contribute to the country’s economy, but are irrelevant to the city’s heritage. Furthermore, discussion regarding this aspect is insufficient.

Dublin has built many hotels, and an issue in recent years is that landlords have adapted their properties to Airbnb. People frequently express their anger and confusing feelings on social media, especially because the housing problems in Dublin have never been solved. It indicates that residents and tourists have a conflict in fighting for accommodation resources. Likewise, heritage resources encounter a similar situation, while several interviewees mentioned that it is time to rediscover our heritage within the restricted distance.<sup>626</sup> The heritage sector survey for the pandemic further confirms this point,

*“The social restrictions imposed as a result of COVID-19 have had a silver lining - a*

---

<sup>622</sup> D4, interview.

<sup>623</sup> Ruth McManus, "Identity crisis? Heritage construction, tourism and place marketing in Ireland," *Ireland's heritages: Critical perspectives on memory and identity* 235 (2005): 237.

<sup>624</sup> McManus, "Identity crisis? Heritage construction, tourism and place marketing in Ireland."

<sup>625</sup> Fáilte Ireland, Tourism Development & Innovation- A Strategy for Investment 2016-2022, 10.

<sup>626</sup> D6, interview; D7, interview; D22, interview.

*reawakening of interest amongst Irish people in our local heritage. Throughout the 2km and 5km restrictions, we have seen individuals, families and communities the length and breadth of the country taking the time to really explore their local heritage, looking at the local monuments, historical sites, waterways, landscapes, plants, trees, birds and animals, and we believe this will engender a long-term interest in our built and natural heritage.*<sup>627</sup>

Thus, tourism somehow creates obstacles for local people's access to heritage.

The other aspect of the tourism issue is the underdeveloped policies, which focus on tourism development but not cultural sustainability. The discussion of cultural tourism neglects aspects such as what is involved and how cultural elements can be utilized without compromising local people's benefits. Cultural heritage is seen as either products or sources for visitor experiences, while the responsibilities of preserving heritage are said to belong to OPW, the department and HC.<sup>628</sup> Such plans have no relevant information regarding shared responsibilities of preservation, and possible forms of cooperation, by the tourism sector. Furthermore, similar to the example of the Viking exhibition in section 4.5.1, heritage projects may be in the hands of tourism institutions, which have the funding. However, as a recent report points out, "the tourist body is primarily interested in destination marketing, ensuring a glossy, polished product, an Instagram moment and a snappy soundbite. Very little attention is paid to research, curation, collecting, preserving or educating".<sup>629</sup> These are the priorities of heritage sites and museums, but can be compromised for seeking funding. When the tourism sector holds the financial sources, it naturally dominates the decision-making on how heritage can be used.<sup>630</sup> Then when heritage managers start to consider satisfying their needs, and firstly consider how to attract foreign visitors, that can be an issue: they may not prioritize the research and exploration of the multiple facets of their own stories, and create their narratives. In that case, the tourist narratives and images outweigh the others, and the identity crisis may occur.

Notably, there are possible ways to satisfy both tourists and local communities. For instance, the Little Museum of Dublin normally welcomes the vast majority of overseas visitors during the

---

<sup>627</sup> Heritage Council, Covid 19 Impact on the Heritage Sector Survey Result.

<sup>628</sup> Department of Transport Tourism and Sport, People, Place and Policy: Growing Tourism to 2025.

<sup>629</sup> McQuaid, *Compendium – Cultural Policy and Trends in Europe, Country Profile: Ireland*.

<sup>630</sup> D6, interview.

summer months, and hosts temporary exhibitions that appeal to local audiences in the quiet winter months.<sup>631</sup> Through well-planned cultural programs and appropriately-allocated resources, heritage can be appreciated and enjoyed by more groups.

#### **4.5.6 Accessibility**

There are many forms of the accessibility issue in Dublin, and besides the physical obstacles, visual and psychological factors may also contribute to it. As mentioned, people do not go to the port, and the once close PCR was broken due to historical reasons. From a bird's-eye view, many housing blocks and development were in the city's south and west. When "go to town", people tend to stay with the retail segments and restaurants in the center and do not continue.<sup>632</sup> Furthermore, a working port would not be considered an open space to the sea, and the many derelict buildings in-between the city center and the port did not make people feel safe to go down.<sup>633</sup> Thus, these factors are intended to be solved for reintegrating the port and the city.

Museums in Dublin also face accessibility challenges. For instance, the Little Museum of Dublin plans to move from the current old Georgian house to the building beside, so that elevators can be installed for senior visitors and people with wheelchairs.<sup>634</sup> In some cases, the geographic location creates that obstacle. The NMMI, although enjoys the relatively quieter coastline in Dún Laoghaire,<sup>635</sup> the manager admits that "the remoteness of Dún Laoghaire relative to the hustle and bustle of central Dublin is an impediment."<sup>636</sup> Furthermore, NMMI's library has about 6,000 books, which can only be read on site. It also has an extensive archive of photographs and documents, waiting to be digitalized and cataloged.<sup>637</sup> These valuable sources are currently not accessible to the general public. Similarly, one interviewee mentioned that an old newspaper collection named the "waterfront project" was raised to Trinity College. However, due to copyright issues, and also

---

<sup>631</sup> D11, interview.

<sup>632</sup> D7, interview.

<sup>633</sup> D7, interview.

<sup>634</sup> D11, interview.

<sup>635</sup> Note: A coastal suburb of County Dublin.

<sup>636</sup> D13, interview.

<sup>637</sup> D13, interview.



because the collection is not digitalized, it is not available to the public as well.<sup>638</sup>

Visually, the historic city Dublin has narrow roads and few spaces for people to “get a vast expanse” to display the heritage.<sup>639</sup> As a walking city with many high walls and gated development, there are many black holes in the mental geography when picturing the routes between different places, “the mental map is very invisible”<sup>640</sup>. Hence, this may lower one’s interest in exploring the city. Similarly, the loopline bridges were blamed for blocking the vista from the city out to the sea, so visitors stop at O’Connell Bridge, and turn their back to the river.<sup>641</sup>

In addition, there are also psychological concerns. These have been considered by NMI, which has a responsibility for those who find it harder or less welcoming to go to museums. The notion of barrier is defined widely; it can be geographic-economic, socio-economic, visual, sensory and emotional barriers, etc.<sup>642</sup> These kinds of psychological factors can also mean the wiliness to interact with the surrounding environment. For instance, many years ago, water sports were somehow niche and expensive, so that would have excluded many people.<sup>643</sup> However, since such sports have become relatively affordable and people’s perceptions have changed gradually, it is now an increasingly popular form to build connections with the sea. Furthermore, when heritage loses its relevance to the surroundings, people who had true connections may be demotivated to engage with it.<sup>644</sup>

There are several potential solutions to address this issue, such as building facilities (e.g., the greenway project by DPC), or the ten language guided tours by EPIC to tackle linguistic accessibility<sup>645</sup>. Technology is also a helpful tool. The audio-visual experience of EPIC intends to encourage audience engagement without asking them to read too much text. Moreover, digitalization can make many sources reach a wider audience; thus, it is a common strategy for accessibility. However, the psychological sides are currently understudied, while public

---

<sup>638</sup> D15, interview.

<sup>639</sup> D16, interview.

<sup>640</sup> D16, interview.

<sup>641</sup> D1, interview.

<sup>642</sup> D7, interview.

<sup>643</sup> D12, interview.

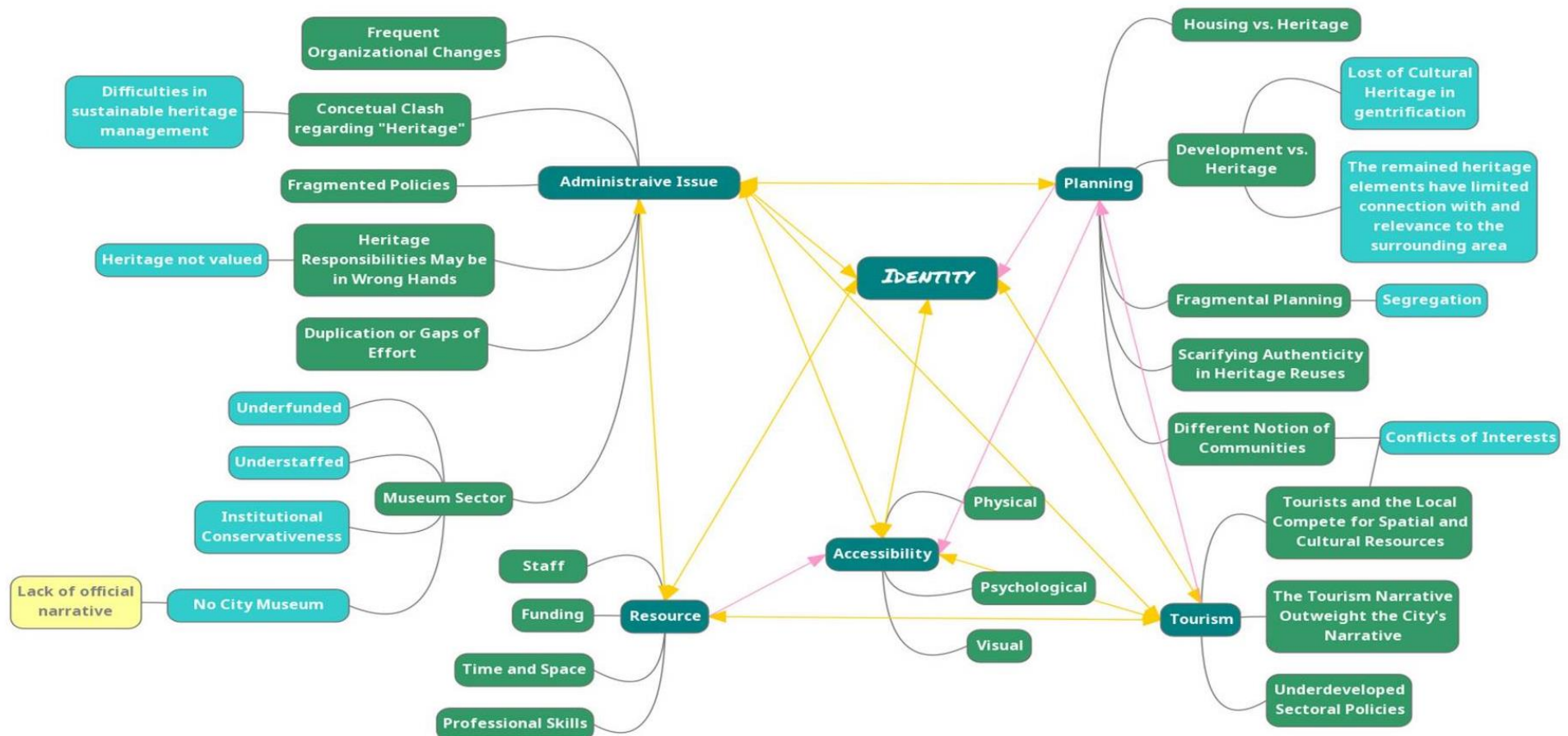
<sup>644</sup> Note: Examples of this sees discussion of the CHQ building in section 4.5.3.

<sup>645</sup> D9, interview; D10, interview.

participation, which requires accessibility to facilitate, can also be a potential solution to remove barriers to accessing heritage. This is comparatively discussed in section 9.3.2.

## **4.6 Conclusion**

In conclusion, the challenges and current issues in cultural heritage management and preservation in Dublin are shown below.



Note: In this diagram, the six dark green nodes represent the six main aspects of issues discussed in this Chapter: administrative issue, planning, identity, resources, tourism and accessibility. All of them are reflected in many sub-aspects, and selected sub-aspects are presented in the light green nodes. Further details of these sub-aspects are presented as the light blue nodes, and some extend to the yellow nodes. The interaction among the six main aspects are displayed. The light orange double-arrows imply reciprocal causation, while the pink arrows mean contribute to. Multiple reciprocal causal relationships can be found between different sub-aspects as well, but they are not shown here for a more clear presentation. Instead, if a sub-aspect interact with another sub-aspect, it is presented as the interaction of the two relevant main aspects here.

Figure 4-21 Challenges and Issues of cultural heritage management in Dublin

As displayed, all main issues have reciprocal causal relationships with “identity”: inconsiderate plans and actions in administration, planning, resourcing, accessibility and tourism can contribute to identity crises. Conversely, identity crises affect the decision-making of what should be preserved and presented, leading to further management problems. The administrative issue as an umbrella concept reflects in all other aspects, while issues in these aspects are generated because of inefficient governance. Similar relationships apply to resources and tourism, accessibility and tourism, etc. Notably, the demands for tourism development also influence planning decisions. One example is how hotel development and Airbnb have worsened the housing issue and intensified the existing conflicts between housing and conservation. Furthermore, pro-development planning, in which humane factors are neglected, and also lacking resources, creates barriers to accessibility.

Overall, Dublin benefits from a strong intangible cultural heritage, its post-colonial positioning, and its identification as a friendly city. However, the heritage mapping indicates that many CHPC elements, the physical memories, have been lost. The curatorial responsibilities of physical and documentary heritage are unclear due to the imperfect legislation. Certain archives are overlooked with the duplication or gaps of efforts in the sector, while no city museum can take the lead at the local level. Finally, the private sector, such as the EPIC, is expected to take certain heritage responsibilities. This raises the issue that heritage can be driven by business needs rather than heritage concerns, and further leads to questions about identity politics, which is currently not handled carefully, but may create more profound impacts on societies. Therefore, the cultural heritage goals and economic goals have barely been advanced together in Dublin. From the development perspective, old docklands have been turned into financial headquarters, but the most disadvantaged and dangerous districts of the city are right behind the affluent riversides, especially in the north, presenting a striking social polarization. Similar contrasts are shown in Dublin’s heritage landscape. Due to the preference towards Viking history, Georgian architecture and the independent story in recent decades, those are the most tangible parts of Dublin’s cultural heritage, while many industrial structures were demolished in gentrification. Furthermore, the uses of remained elements are not considered holistically, and the authenticity of such heritage is often sacrificed for economic benefits. Thus, these sites can be irrelevant to their surrounding areas that are occupied by modern buildings, especially in docklands. Hence, spatially, the city image is

disconnected; while the tangible heritage showcases the glorious past in the contemporary urban setting, Dublin lacks a visual presentation of many factors that contributed to its wealth and prosperity in the 18<sup>th</sup> century and later how Dublin became the second city of the British Empire in the early-19<sup>th</sup> century. These important factors include the trade and consumption boom in the late 17<sup>th</sup> and 18<sup>th</sup> centuries, the early development of Dublin as a railway hub, the political changes and power shifts alongside... and these all relate to the fact that Dublin is a port city. Consequently, the narrative of the city's history is chronologically incoherent, which contributes to the identity crisis. However, this also implies the great potential to reconnect the PCR and reimagine the future of Dublin. As shown in figure 4-5 and discussed in section 4.4, the rich sources of maritime heritage, especially the port-heritage that are not officially identified and the shipwrecks, have not been sufficiently used to construct the context and narratives of maritimity, which can be further explored. Moreover, DPC's strategies to justify its location with heritage is an attempt to enhance PCR. Their two objectives are, in fact, an economic goal and a cultural goal, in which heritage connects people and the environment. Thus, it offers a potential strategy to advance these two aims together.

## Chapter 5 A Case Study of Lisbon

### 5.1 Introduction

This chapter investigates how socio-economic, ecological and historical values of cultural heritage in Lisbon can influence the PCR and its public, at a comparative level, in order to augment the main case study of Dublin. Through primary and secondary documentary research, site inspection, observation and semi-structured interviews with key stakeholders, a sketch of the history and current situation of the cultural heritage resources in Lisbon is drawn. Alongside the analysis of the strategies, policies and challenges regarding heritage usage, preservation and management in Lisbon, the risk assessment of CHPC is discussed in Chapters 8. The outcomes of this case is compared with the others in Chapter 9.

### 5.2 The Heritage Management Framework of Lisbon

In Portugal, cultural policies are usually implemented at national and municipal levels,<sup>646</sup> and this situation is deeply linked with the country's political history. Through interviews and policy studies, the framework of cultural heritage management in Lisbon is explained in three sections: authorities involved, criteria for preservation and the guidelines of excavation, planning to management.

#### 5.2.1 Authorities, Stakeholders and Collaborations

Similar to the policy-making and practice in other cultural fields, DGPC (Directorate-General for Cultural Heritage) and Câmara Municipal de Lisboa (Lisbon City Council) are the two institutes that take the main responsibilities of heritage management in Lisbon. In particular, DGPC manages “archaeological activities, for professional, permission, report, approval, and safeguard”, while Lisbon City Council sometimes shares similar functions with them, but also works on the dissemination.<sup>647</sup> Due to the special nature of port cities, the Navy and APL (Administração do Porto de Lisboa) also play important roles in the related issues. Back in history, the government

---

<sup>646</sup> Note: this statement has excluded the autonomous regions of the Azores and Madeira that also have their own political administrative status and political organs, as this case study focuses on Lisbon.

<sup>647</sup> L1, "Interview with L1 for comparative case study of Lisbon," interview by Zhen Yang, 15 November, 2018.

rule of 1864 defines the seaside as a national property in charge by the Navy Ministry.<sup>648</sup> According to interviewee L5, currently, most of cultural heritage that run and maintained by the Navy are lighthouses and fortresses. In some cases, the Ministry of National Defence and the Ministry of Finance also influence decision-making, if defence issues or financial issues are involved<sup>649</sup>. As for APL, the “developer”<sup>650</sup> who has more responsibilities to improve the PCR, they claim to “prioritize the remodelling of existing facilities rather than new construction” and establish protocols for the shared management of the heritage in APL jurisdiction areas.<sup>651</sup> Although APL has lost some power and influence of Lisbon waterfront in the last two decades, it still decides which parts of their territories will no longer have port activities and can be adapted for other uses in the process of releasing riverfront areas. Moreover, they manage heritage like the Alcântara Maritime Station, and participate in joint education programs with local schools, interventions and some cultural initiatives, regarding heritage-related issues.<sup>652</sup> Besides these institutes, other organizations may also take part in certain occasions. For example, in POZOR, the planning of a narrow strip involved a heavy traffic area. It required efforts from not only APL, the Municipality and the communities, but also the Traffic Division and the Railway Co.<sup>653</sup>

The collaboration between different organizations starts with DGPC deciding whether a heritage object is national level or municipal level, organic or not, does the municipality has the condition to receive, manage and recover it, etc.<sup>654</sup> From the management perspective, the power is allocated to the subordinate organizations, and these organizations usually have their own agenda for publicity and promotion. In some specific cases, the administration is divided by different institutions. For instance, although physically the Jerónimos Monastery and the Maritime Museum are in the same complex, they are run by Jerónimos Monastery and Belém Tower, a dependent service of DGPC

---

<sup>648</sup> Pinheiro, "Lisbon and its port: Urban planning and surveillance expectations and results."

<sup>649</sup> L5, "Interview with L5 for comparative case study of Lisbon," interview by Zhen Yang, 21 November, 2018.

<sup>650</sup> Garcia, "The role of the port authority and the municipality in port transformation: Barcelona, San Francisco and Lisbon,"70.

<sup>651</sup> Porto de Lisboa, *Best Practice* (2008): 21-6.

<sup>652</sup> Cabral, Port of Lisbon Riverfront Rehabilitation; Garcia, "The role of the port authority and the municipality in port transformation: Barcelona, San Francisco and Lisbon."; Porto de Lisboa, *Best Practice* ; Sanchez, *Evolution of the port-city relationship between 1974 and early 2000s*; Sánchez, "The Port and the City- On board diary."

<sup>653</sup> Garcia, "Life and death of Lisbon waterfront."

<sup>654</sup> L1, interview; L3, "Interview with L3 for comparative case study of Lisbon," interview by Zhen Yang, 29 November, 2018.

and the Navy, respectively.<sup>655</sup> Notably, there are some exceptions. For example, EGEAC, a municipal company, is responsible for managing some of “Lisbon’s key cultural space”, including São Jorge Castle, a national monument and Padrão dos Descobrimentos (The Monument to the Discoveries) on the waterfront.<sup>656</sup>



Source: The satellite photo is from google map; other two photos were taken by the author during site-inspection.

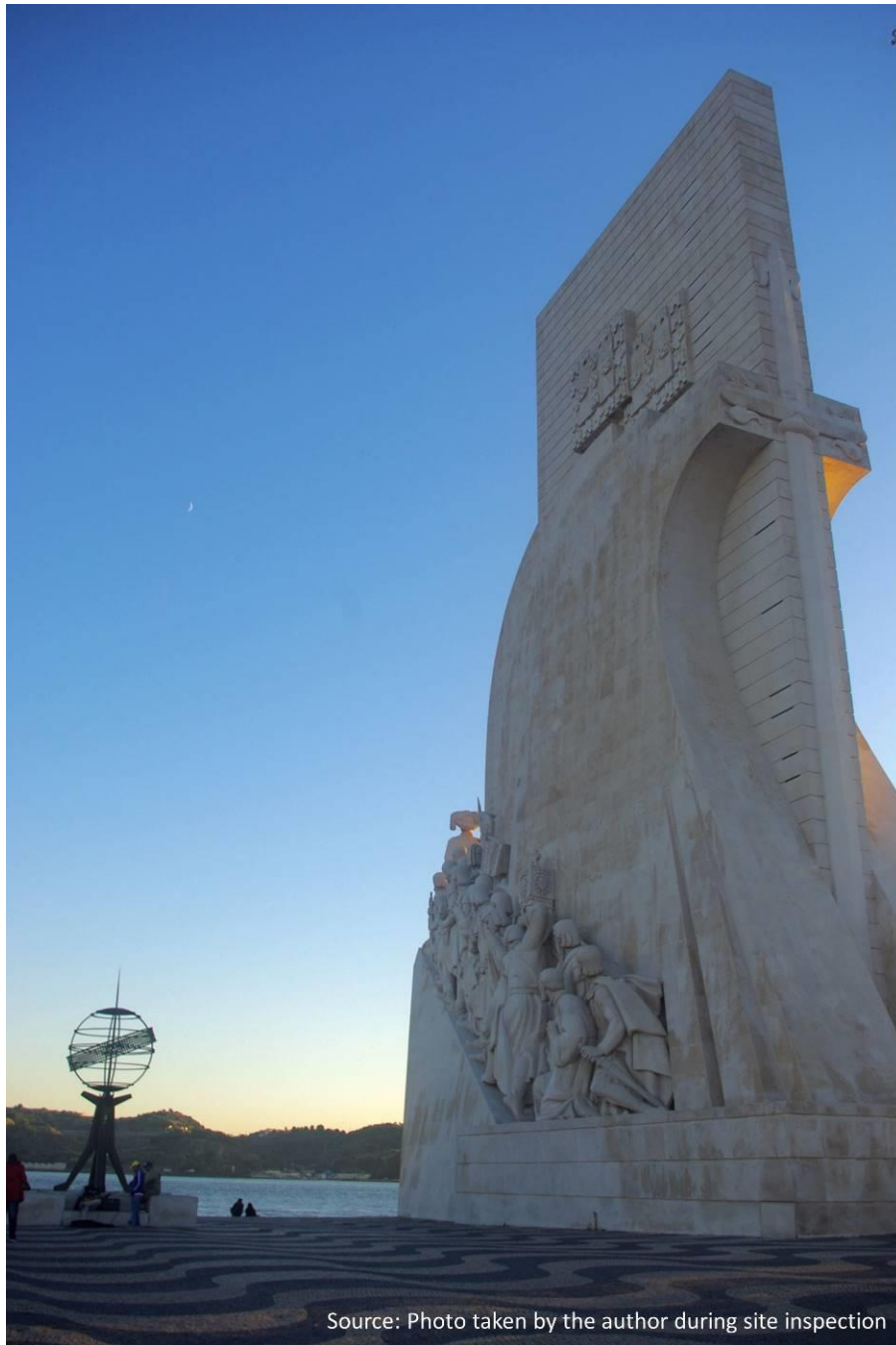
Figure 5-1 Jerónimos Monastery and the Maritime Museum<sup>657</sup>

<sup>655</sup> "DGPC Website," 2018, <http://www.patrimoniocultural.gov.pt/en/quem-somos/>; Augusto Salgado, "Interview with Augusto Salgado for comparative case study of Lisbon," interview by Zhen Yang, 2018.

<sup>656</sup> L2, "Interview with L2 for comparative case study of Lisbon," interview by Zhen Yang, 21 November, 2018; "Sistema de Informação para o Património Arquitetónico," 2018, [http://www.monumentos.gov.pt/Site/APP\\_PagesUser/Default.aspx](http://www.monumentos.gov.pt/Site/APP_PagesUser/Default.aspx); "EGEAC website," 2018, <http://www.egeac.pt/en/about-us/>.

<sup>657</sup> The satellite photo is from google map; other two photos were taken by the author during site inspection.





Source: Photo taken by the author during site inspection

Figure 5-2 the Monument to the Discoveries<sup>658</sup>

According to interviewee L2, the cooperation between different authorities, especially between DGPC and Lisbon City Council, is smooth, because:

*“Different levels of laws have defined the competence of each organism...there are some*

---

<sup>658</sup> Photo by author from site inspection.

*information flows and some formal networks of cooperation between them.*<sup>659</sup>

However, issues still occur while implementing these regulations and policies, as analyzed in detail in section 5.5.

### **5.2.2 The Criteria for Heritage Preservation**

The criteria for inventory vary, especially for different types of heritage. Although the factors to be taken into account in heritage inventory are generally identified, the standards of each factor can be vague, especially because those decisions are based on each individuals' knowledge from various disciplines. The approaches employed in different cases make significant differences in terms of deciding registration categories for heritage items. For example, archaeologists, art historians or urbanists may put the same object on totally different lists,<sup>660</sup> even though for most cases,

*“The criteria is from the archaeological perspectives, they are responsible for the excavation, so they give the first consideration about what to preserve and what not to.”*<sup>661</sup>

The examples given by interviewee L2 also explain how situations vary between cases. In Chiado-baixa, a recent underground parking lot project in charge by a municipal enterprise had an excavation and discovered parts of the 18<sup>th</sup> century Lisbon town wall. Consequently, these structures have been preserved at C2, displaying the materials and the memories to visitors. Not far away, a similar parking lot construction took place years ago, and another part of the same town wall was found there. However, in that case, the wall was removed, leaving a small exhibition on site, telling people a piece of history here.<sup>662</sup>

Generally, the intrinsic quality and importance of the objects are the predominant consideration, and the heritage concepts and international standards are also referenced. For instance, cultural and natural values are essential for evaluating the physical attributes of landscapes, while factors like

---

<sup>659</sup> L2, interview.

<sup>660</sup> Ibid.

<sup>661</sup> L1, interview.

<sup>662</sup> L2, interview.

the importance of authors, the relevance of regional or national projects in which they are integrated into, and the authenticity are important considerations for architectural assets.<sup>663</sup> Interviewees L1 and L2 both mentioned similar criteria, but with different terms, such as architectural and artistic characters, heritage importance, etc. L1 further explained that whether an item can provide “additional valuable information for the future” would lead itself to opposite destinies: to be preserved or discarded.<sup>664</sup> Interviewee L5 expressed a similar opinion from a financial angle, demonstrating that resources with a more permanent value deserve more effort for conservation<sup>665</sup>, which implies a perspective of seeing heritage preservation as an investment, an act of balancing consumption over time.<sup>666</sup>

### ***5.2.3 Excavation, Planning and Management: Policies and Strategies***

With the diverse standards related to the definition and categorization of cultural heritage, DGPC and the city council divide their finds into two main categories: Classificado (classified) and Vias de Classificação (being classified), before further inventory them as architectural, urban, archaeological, movable and intangible heritage, etc. Portugal adopts the IPA system (inventory of architectural heritage)<sup>667</sup> to document their cultural assets. Currently, this national database has about 34,000 monographic records on the heritage.<sup>668</sup>

The main strategies regarding archaeological excavation and heritage management in Lisbon, directed by DGPC’s policies, often focus on standardizing the existing records, in order to facilitate future updates and development of the database.<sup>669</sup> According to L1 and supplemented by L5, the current PDM provides guidelines from excavation to safeguard in many aspects including

---

<sup>663</sup> Directorate-General for Cultural Heritage, "Sistema de Informação para o Património Arquitetónico."

<sup>664</sup> L1, interview.

<sup>665</sup> L5, interview.

<sup>666</sup> Economic theory of the American economist Irving Fisher.

<sup>667</sup> Note: IPA system is a technical-scientific database that documents the architectural heritage, urban planning and landscape. (source: [http://www.monumentos.gov.pt/Site/APP\\_PagesUser/SitePageContents.aspx?id=3528f11c-be07-4088-91be-4f8ed78738c9](http://www.monumentos.gov.pt/Site/APP_PagesUser/SitePageContents.aspx?id=3528f11c-be07-4088-91be-4f8ed78738c9))

<sup>668</sup> Directorate-General for Cultural Heritage, "Sistema de Informação para o Património Arquitetónico."

Note: In this system, each record contains 48 information fields, and they are further divided into six groups: identification; description; historical, artistic and typological analysis; technical data and conservation status; bibliography and specific documentation as well as author identification and data management.

<sup>669</sup> Directorate-General for Cultural Heritage, "Sistema de Informação para o Património Arquitetónico."

construction, economy, society, environment, urban planning and so on. In practice, different districts in Lisbon have been ranked based on their archaeological sensitivity. For the less sensitive areas, developers may need to contact archeologists to evaluate whether there are archaeological finds in the neighborhood. If a construction project is located in historical regions, especially in those sensitive areas where multiple historical evidence may overlap each other, surveys to estimate potential finds should be conducted before excavation. Places with important archaeological finds are considered “unconstructable areas”, and the finds must be recorded and preserved.<sup>670</sup>

Following the national laws and regulations, one essential goal for cultural policy planning at the municipal level in Portugal is preserving and enhancing local heritage. Two of the “strategies for actions” to achieve these goals are directly related to heritage issues: promotion of material and immaterial heritage; and intervention in the preservation, recovery and management of heritage.<sup>671</sup> Furthermore, policies in other fields also contribute to the cultural sector. For instance, the welfare state model supports heritage protection and construction to facilitate public access to cultural assets.<sup>672</sup> Similarly, policies concerning heritage in Lisbon’s waterfronts are often cross-sectoral and integrated into city development. In the 1990s, the reuse of heritage elements played an increasingly significant role in reinforcing the connection between Lisbon and the Tagus, especially in the western and central waterfronts, where many monuments are located. The Plano de Urbanização da Zona Ribeirinha Oriental released in 2001 even provided a detailed analysis of Lisbon’s industrial heritage.<sup>673</sup> Although the plan was not approved and was later republished as a strategic document in 2008, it implied how heritage factors were considered in city planning at the beginning of the 2000s.

### **5.3 Cultural Heritage Inventory of Lisbon**

In this section, the concept CHPC defined in Chapter 1 is adopted in the Portuguese context, to

---

<sup>670</sup> L1, interview; L5, interview.

<sup>671</sup> Augusto Santos Silva, Elisa Pérez Babo, and Paula Guerra, "Cultural policies and local development: the Portuguese case," *Portuguese journal of social science* 12, no. 2 (2013):116-117.

<sup>672</sup> Silva, Babo, and Guerra, "Cultural policies and local development: the Portuguese case."

<sup>673</sup> Sanchez, *Evolution of the port-city relationship between 1974 and early 2000s*.

map the subject of discussion regarding this case.

Lisbon's history and its discourse on history are always evolving, because generations of residents transformed the city to fulfill their needs. Aesthetically, the idea of a port city as "a Gesamtkunstwerk, an architectonic entity, presenting itself to the sea" became a reality in Lisbon, as its waterfront was masqueraded and rectified after the earthquake.<sup>674</sup> This coincides with the archaeological viewpoint, as interviewee L2 explained, "Lisbon city is one huge archaeological site", where sometimes there are different layers of archaeological evidence on the same spot.<sup>675</sup> Based on this, the cultural landscape of Lisbon waterfront can be considered one heritage site. Conversely, as for risk assessment, especially regarding natural threats, interviewee L4 gave his explanation as a coastal geologist,

*"For jurisdiction purposes and attributions, Lisbon is not considered as a coastal city, even though in a more conceptual approach, it is. Lisbon is not exposed to the sea, to the oceanic waves. It is an estuary, so it is not influenced by the sea directly."<sup>676</sup>*

In that sense, the CHPC in Lisbon is hardly coastal. Another concern regarding the geographic aspect of Lisbon is the ever-changing "coastline", which leads to some heritage, including previous harbors and the items attached to them, located inland today (Figures 5-4,5-5).

---

<sup>674</sup> Meyer, "The Premodern Port City: The Orientation of the City Toward the Sea," 121.

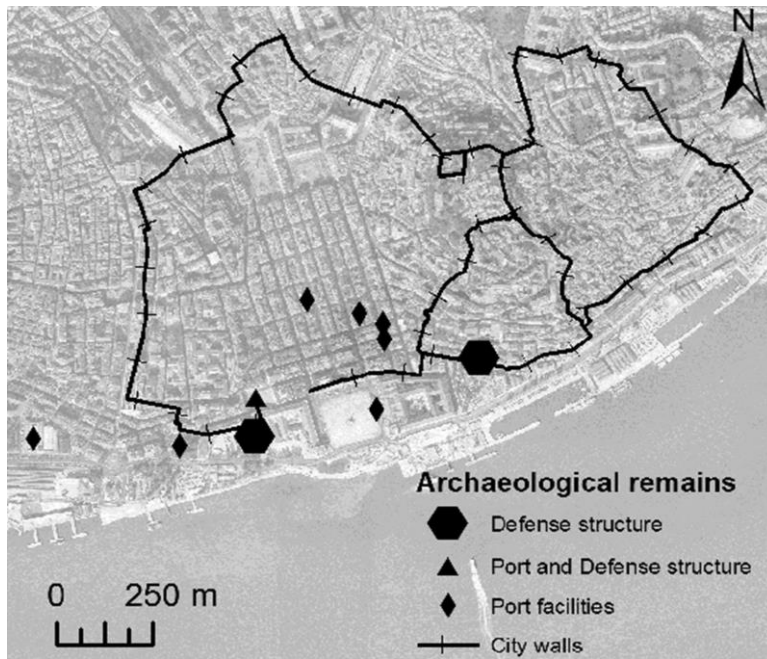
<sup>675</sup> L2, interview.

<sup>676</sup> L4, "Interview with L4 for comparative case study of Lisbon," interview by Zhen Yang, 20 November, 2018.



Figure 5-3 The blue line shows Lisbon’s coastline in 1650 and the orange line shows Lisbon’s coastline in

1785<sup>677</sup>



Source: Matildes, R.; Almeida, I.M.; Taborda, R., and Marques, F., 2011 The contribution of GeoSIS\_Lx database and geoscientific information system to the reconstruction of Lisbon’s coastline. *Journal of Coastal Research*, Special Issue #64 (Proceedings of the 11th International Coastal Symposium), pp. 1702-1706. (Full reference as requested by the journal)

Figure 5-4 Location of archaeological remains<sup>678</sup>

<sup>677</sup> Note: Figure made by the author on Lisbon integrative platform ("Lisboa Interactiva," 2018, <http://lxi.cm-lisboa.pt/lxi>), adapting the following maps: João nunes Tinoco, "Planta Topografico de Lisboa," (1650); Francisco D. Milcent, "Plano geral da cidade de Lisboa em 1785," (1785).

<sup>678</sup> R Matildes et al., "The contribution of GeoSIS\_Lx database and geoscientific information system to the reconstruction of Lisbon's coastline," *Journal of Coastal Research* Special Issue 64 (Proceedings of the 11th

In addition, as Portugal once had many overseas colonies, some heritage professionals (e.g., L5), believe that they still have responsibilities to support the preservation of Portuguese heritage overseas.<sup>679</sup> Following the chronological changes in Lisbon, ideologically, the notion of heritage has broken the framework under the concept of monument, especially when Portugal explores the category of immaterial heritage following UNESCO's rule.<sup>680</sup> The blooming tourism industry also contributes to this, since the aesthetic-culture projection of Lisbon often benefits from the promotion of its heritage. On the other hand, some industrial heritage in Lisbon's waterfront receives controversial opinions, since they symbolize the industrialization that once polluted the Tagus. Interviewee L3, an art historian tried to explain her understanding behind this:

*"When you think about heritage not only as something that connects us to the past, but also something that raises difficult questions to the future, then it makes sense to preserve them."*<sup>681</sup>

Furthermore, elements such as the traditional boat building techniques in the Tagus Estuary area should also be included as CHPC, no matter recognized by law or not, because heritage should be able to represent the local communities' culture, carry messages that can inform the future, and provide essential components that form the identity of the port city.

### **5.3.1 Mapping CHPC of Lisbon: Based on Site Inspection**

The port of Lisbon is a perfect example of "a great seaport with a history that embraces all the phases of a port structure of large dimensions" from being a natural shelter, to small docks, and finally a commercial port.<sup>682</sup> The environment of Tagus estuary is like an inland sea, and its branches connect Lisbon with its surrounding areas.<sup>683</sup> The port of Lisbon nowadays refers to territories scattered around several, including Almada, Barreiro and Montijo, etc.<sup>684</sup> Hence, the waterfronts with containers and port facilities in Lisbon are only parts of the "port of Lisbon",

---

International Coastal Symposium) (2011).

<sup>679</sup> L5, interview.

<sup>680</sup> L3, interview.

<sup>681</sup> L3, interview.

<sup>682</sup> Nabais, "Portugal's Sea Port Heritage," 14

<sup>683</sup> Ibid., 14

<sup>684</sup> "Porto de Lisboa," 2018,

[http://www.portodelisboa.pt/portal/page/portal/PORTAL\\_PORTO\\_LISBOA\\_ING](http://www.portodelisboa.pt/portal/page/portal/PORTAL_PORTO_LISBOA_ING); Sánchez, "The Port and the City- On board diary."

where many heritage sites are located.

According to my site inspection,<sup>685</sup> Lisbon's waterfront is mainly a recreational area with restaurants and nightclubs converted from previous port structures. However, a few abandoned warehouses and urban voids were identified, especially in Santos, Cais do Sodré and Alcântara. The situation is still as Sánchez described in 2015: despite the reasonable free area to access the water, the port is not "a friendly element" in the waterfront.<sup>686</sup> It reminds people that the Lisbon riverside was only used for docking, ship repair, oil pipeline, loading and unloading and was forbidden to the public for decades.<sup>687</sup>

---

<sup>685</sup> Site inspection was conducted in November 2018.

<sup>686</sup> Sánchez, "The Port and the City- On board diary," 21.

<sup>687</sup> Completo and Gustavo, "Lisbon as a Nautical events destination: A new leisure and tourism attraction."





Here are some of the terminals and docks of the Port of Lisbon. The map is from "Porto de Lisboa" website. Photos attached were taken during my site inspection in Lisbon in November 2018.



Walk past the Alcântara Dock (No.7) from the west, here is a structure connecting to Rocha Conde de Óbidos Cruise Terminal (No.8)



A corner of Bom Sucesso Dock (No.1) in Belém: it can accommodate up to 160 boats

Santo Amaro recreational Dock (No.3)



Seeing a part of Alcântara Container Terminal (No.6) from waterfront under Ponte 25 de Abril.

Source: Map is from the "port of Lisbon" websites: [http://www.portodelisboa.pt/portal/page/portal/PORTAL\\_PORTO\\_LISBOA\\_ING/PORTO\\_LISBOA/GEOGRAPHICAL\\_LOCATION](http://www.portodelisboa.pt/portal/page/portal/PORTAL_PORTO_LISBOA_ING/PORTO_LISBOA/GEOGRAPHICAL_LOCATION). photos are from my site-inspection.

Figure 5-5 The functioning docks and recreational docks in the port of Lisbon territories<sup>688</sup>

<sup>688</sup> Note: Map is from the "port of Lisbon" websites: [http://www.portodelisboa.pt/portal/page/portal/PORTAL\\_PORTO\\_LISBOA\\_ING/PORTO\\_LISBOA/GEOGRAPHICAL\\_LOCATION](http://www.portodelisboa.pt/portal/page/portal/PORTAL_PORTO_LISBOA_ING/PORTO_LISBOA/GEOGRAPHICAL_LOCATION). photos are from my site inspection.

The map and site inspection photos below display the current statuses of some Special Protection Zones and heritage sites of Lisbon, from west to east.



Note: Among all these colors, yellow means Zona Geral de Proteção - Classificado (General Protection-Classified Zone), while orange means Zona Especial de Proteção (Special Protection Zone). The other colors represent different types of heritage sites.

Source: Direção-Geral do Património Cultural, "Atlas Do Patrimônio Classificado E Em Vias De Classificação," (2018).

Figure 5-6 Cultural heritage map generated on DGPC's online database.<sup>689</sup>

---

<sup>689</sup> Source: Direção-Geral do Património Cultural, "Atlas Do Patrimônio Classificado E Em Vias De Classificação," (2018). Note: Among all these colors, yellow means Zona Geral de Proteção - Classificado (General Protection-Classified Zone), while orange means Zona Especial de Proteção (Special Protection Zone). The other colors represent different types of heritage sites.





Note: Photo taken from Belém Tower, by the author, during research trip to Lisbon.

Figure 5-7 The view of location 1 on the map of Figure 5-6



Source: Photo taken by the author during the site inspection in Lisbon in November, 2018

Figure 5-8 Site inspection photo of location 2 on the map of Figure 5-6



Source: Photo taken by the author during the site inspection in Lisbon in November, 2018

Figure 5-9 An old crane in front of location 3



Source: Photo taken by the author during the site inspection in Lisbon in November, 2018

Figure 5-10 Location 3, Museu da Electricidade, Classified as IIP - Property of Public Interest





Source: Photo taken by the author during the site inspection in Lisbon in November, 2018

Figure 5-11 Museum of Art, Architecture and Technology, next to Museu da Electricidade



Source: Photo taken by the author during the site inspection in Lisbon in November, 2018

Figure 5-12 Location 4, Museu do Oriente, Classified as MIP - Monument of Public Interest



Source: Photo taken by the author during the site inspection in Lisbon in November, 2018

Figure 5-13 A view of location 5, a recreation dock area



Source: Photo taken by the author during the site inspection in Lisbon in November, 2018

Figure 5-14 A corner under Ponte 25 de Abril showing a combination of graffiti and urban art



Source: Photo taken by the author during the site inspection in Lisbon in November, 2018

Figure 5-15 Lisbon waterfront





Source: Photo taken by the author during the site inspection in Lisbon in November, 2018

Figure 5-16 Waterfront near city center



Source: Photo taken by the author during the site inspection in Lisbon in November, 2018

Figure 5-17 Praça do Comércio, location 6, classified as MN-National Monument



Source: Photo taken by the author during the site inspection in Lisbon in November, 2018

Figure 5-18 A view from Alfama, showing Lisbon as a cultural landscape and a tourism destination

### 5.3.2 Selected Heritage Sites: Based on Historical Phases

Cultural heritage in Lisbon can also be classified based on historical phases. Lisbon's history can be divided into different phases from different perspectives, such as Williams' three periods of development (pre-19 century, 19<sup>th</sup> and early 20<sup>th</sup> century and post-1950),<sup>690</sup> and Salgueiro's categorization (medieval and the renaissance period, 1650-1750, a post-1755 earthquake period and the post-Napoleonic reconstruction and expansion in the 19<sup>th</sup> century).<sup>691</sup> In this long history, there were many decisive moments, such as the Carnations' Revolution in 1974 and the EXPO'98. However, the 1755 earthquake was undoubtedly a key moment, proving how natural catastrophe marked a turning point "between old and new, between an Ancient and a Nouveau".<sup>692</sup>

In this chapter, the material heritage of Lisbon is divided into five phases: pre-discoveries, from the Discoveries to before the 1755 earthquake, a post-1755 period, the period between 1940 and 1998, and post-1998. As an ancient city, Lisbon still has many heritage elements from the time before the

<sup>690</sup> Williams, "Lisbon."

<sup>691</sup> Teresa Barata Salgueiro, *A cidade em Portugal: uma geografia urbana* (Porto: Afrontamento, 1992); O'Flanagan, *Port cities of Atlantic Iberia, c. 1500–1900*.

<sup>692</sup> Meyer, "The Premodern Port City: The Orientation of the City Toward the Sea."



Discoveries. For instance, some remains and artifacts from the Roman period are preserved and displayed in the exhibition section of the Eurostars Museum, a riverside historic building that has been partially museumized and renovated as a hotel.<sup>693</sup> Another example is the “Casa dos Bicos”, a heritage house, where parts of the Roman city wall are preserved.

During “the Descobrimentos”, Lisbon’s ambitions of becoming a major European trading center grew, while the city’s political core moved downhill to the riverside.<sup>694</sup> Elements left from that age include Belém Tower built in the early 16<sup>th</sup> century and Jerónimos Monastery, a national monument from the age of Discovery in the same area. During the 16<sup>th</sup> and 17<sup>th</sup> Centuries, Lisbon, as a dynamic main port in the gateway of the Mediterranean Sea, was transferred “from its cramped medieval locale in a double arc-like structure at right angles to the river”.<sup>695</sup> Shipyards, watermills and ship provisions were established on both sides of Tagus. Some of these are important heritage elements of Lisbon today.

The 8.75 magnitude earthquake in 1755, accompanied by fires and a tsunami, destroyed Lisbon’s commercial heart, wrecked the port and seriously damaged Portuguese capacity to carry out maritime trade.<sup>696</sup> Many heritage buildings in Lisbon, especially Baixa, the city’s historic center, were built after that. The radical scheme to reconstruct Lisbon, insisted by the Marquis of Pombal, also implied Portuguese regents and merchants’ intention to improve the relationship between the ocean and the city, and Pombal’s vision to build “the first modern city in the world”.<sup>697</sup> Inspired by the Enlightenment, this standardized reconstruction processes and uniform urban environment introduced technologies like fire-cut devices and gaiola (seismically protective wooden structure) to protect Lisbon from future natural catastrophes.<sup>698</sup> Waterfront buildings previously used for farming activities were transformed into industrial facilities; docks and wharves were reconstructed;

---

<sup>693</sup> L2, interview; “Eurostars Museum website,” 2018,

<https://www.eurostarshotels.co.uk/eurostars-museum/museum.html>.

<sup>694</sup> Vítor Oliveira and Paulo Pinho, “Lisbon,” *Cities* 27, no. 5 (2010); Jean-Paul Carrière and Christophe Demazière, “Urban planning and flagship development projects: Lessons from Expo 98, Lisbon,” *Planning practice and research* 17, no. 1 (2002).

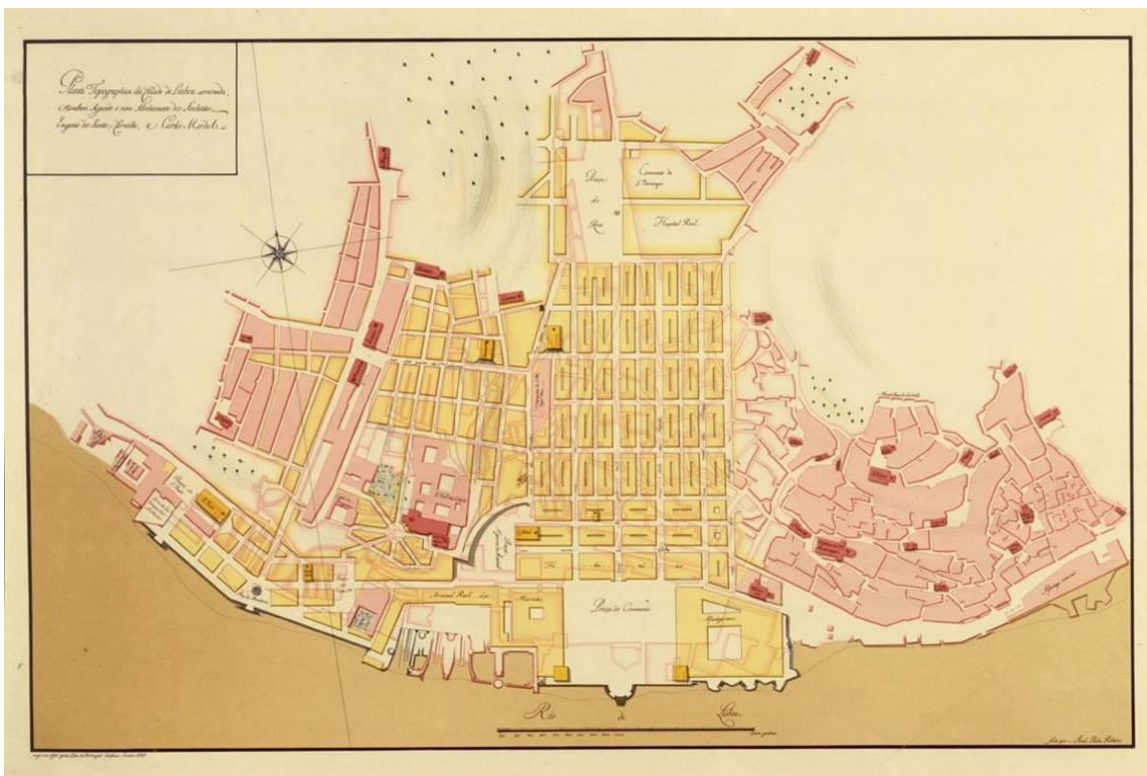
<sup>695</sup> O’Flanagan, *Port cities of Atlantic Iberia, c. 1500–1900*, 150; Sánchez, “Reuse and musealization of port infrastructure in urban waterfronts. The Lisbon Case.”

<sup>696</sup> Williams, “Lisbon.”; Sanchez, “Evolution of Lisbon’s Port-City relation: from the earthquake of 1755 to the port plan of 1887.”

<sup>697</sup> Meyer, “The Premodern Port City: The Orientation of the City Toward the Sea,” 117.

<sup>698</sup> Oliveira and Pinho, “Lisbon.”; Fernandes, “Unfolding Lisbon: An Anthropologist Gazes at a Capital City.”

state agencies for maritime trade were located in or around the monumental Praça do Comércio, the completely remodeled and rebuilt square in the Pombaline Downtown.<sup>699</sup>



Source: Eugénio dos Santos and Carlos Mardel, "Pombaline Baixa Lisbon Map 1756," [https://upload.wikimedia.org/wikipedia/commons/5/5a/Pombaline\\_Baixa\\_Lisbon\\_map\\_1756.jpg](https://upload.wikimedia.org/wikipedia/commons/5/5a/Pombaline_Baixa_Lisbon_map_1756.jpg).

Figure 5-19 Lisbon rebuilding plan after the 1755 earthquake<sup>700</sup>

As a landmark of Lisbon, Praça do Comércio (Figure 5-17), was reopened in 2010. Keeping its U-shape, adding pavement to increase visual dimension, maintaining the arcade with cafes and restaurants and providing opportunities for museums or commerce,<sup>701</sup> it is a good demonstration of adopting a combination of different heritage revitalization strategies. However, many historic buildings in Baixa only have their facades well-maintained due to financial limitations. Even the signature structure gaiola were removed, so that bigger rooms and wider corridors can be built inside, especially if the buildings were renovated for accommodation purposes.<sup>702</sup>

<sup>699</sup> Sanchez, "Evolution of Lisbon's Port-City relation: from the earthquake of 1755 to the port plan of 1887.," O'Flanagan, *Port cities of Atlantic Iberia, c. 1500–1900*.

<sup>700</sup> "Pombaline Baixa Lisbon map 1756," 1756,

[https://upload.wikimedia.org/wikipedia/commons/5/5a/Pombaline\\_Baixa\\_Lisbon\\_map\\_1756.jpg](https://upload.wikimedia.org/wikipedia/commons/5/5a/Pombaline_Baixa_Lisbon_map_1756.jpg).

<sup>701</sup> Sánchez, "Reuse and musealization of port infrastructure in urban waterfronts. The Lisbon Case."

<sup>702</sup> L1, interview.

The 1940 Portuguese World Exhibition was a starting point of the modern redevelopment of the Belém waterfront. This has made Belém a time-honored area with both historical heritage and modern constructions. It is a place that highlights both conflicts and harmony between the new and the old. The event led to “radical alterations” of Belém, but few legacies can be found today, except the Monument to the Discoveries (Figure 5-2), which was rebuilt in 1960, a few pavilions and sculptural pieces. According to DGPC, this “tourist-oriented zone” had significantly developed its cultural facilities, such as the Calouste Gulbenkian Planetarium<sup>703</sup> in the 1960s. The Belém Cultural Centre (BCC) is considered an element that “significantly reinforced and modernised the cultural character”.<sup>704</sup> It was constructed to accommodate participants of Portugal's European Union Presidency, an event that was considered an opportunity to promote this new public space with a cultural scope. However, this sensitive location between the railway and the protected monument Jerónimos Monastery, as well as the concern about this modern construction invading the historical scenery, caused controversy, despite the intention of building BCC was to strengthen the connection with the Tagus through generating public space. This implicates the public's awareness of the conflicts between urban development and conservation in the late 1980s. Interestingly, the Electricity Museum (figure 5-10), which operated from 1909 until the 1970s as the main power plant of Lisbon, was recognized as an industrial heritage site that contributed to the riverside cultural axis. It was opened as a museum to the public in 1990. The arguments about it were financial rather than cultural or aesthetical, which demonstrates how public attitudes towards modern constructions change over time.<sup>705</sup> Heritage sites from the 1940s are also located in areas besides Belém. For example, Museu do Oriente (Figure 5-12) was originally a codfish warehouse with a strong fish odor, no window in the façades and several low free height floors. It was closed in 1992 and was reopened as a museum in 2008, receiving controversial opinions of blocking the direct connection between the Tagus and the city.<sup>706</sup> It shows how the previous traces of a place can be completely erased during renovation.

Finally, the EXPO'98 provided opportunities to regenerate Parque das Nações, a modern urban

---

<sup>703</sup> "Belém," 2018, <http://www.torrebelem.gov.pt/en/index.php?s=white&pid=207&identificador=>.

<sup>704</sup> DGPC, "Belém", <http://www.torrebelem.gov.pt/en/index.php?s=white&pid=207&identificador=>

<sup>705</sup> Sánchez, "Reuse and musealization of port infrastructure in urban waterfronts. The Lisbon Case."

<sup>706</sup> Sánchez, "Reuse and musealization of port infrastructure in urban waterfronts. The Lisbon Case."; Garcia, "Life and death of Lisbon waterfront."

area with almost no trace of the past. Part of it is listed as ZEP (special protection zone), while two sites are outlined on the DGPC database: Pavilhão de Portugal and Lisbon Oceanarium as “Em Vias de Classificação para IM”.<sup>707</sup> For more details of how international events like EXPO influence the use of CHPC, see section 5.4.2.



Source: Photo taken by the author during the site inspection in Lisbon in November, 2018

Figure 5-20 Pavilhão de Portugal



Source: Photo taken by the author during the site inspection in Lisbon in November, 2018

Figure 5-21 Lisbon Oceanarium

---

<sup>707</sup> Directorate-General for Cultural Heritage, "DGPC Website." Note: Pavilhão de Portugal (Pavilion of Portugal) is classified as MIP- Monument of Public Interest, Lisbon Oceanarium is an “Em Vias de Classificação para IM”, meaning “in the process of being classified for municipal interest”. ZEP is the special protection zone that ensures the landscape and visual integration of a given property including the green areas that are relevant to the context. In this case, the ZEP is listed for the Pavilhão de Portugal.

## 5.4 The Uses of Cultural Heritage of Lisbon

In urban regeneration, many heritage buildings and spaces have been transferred for new uses for multiple purposes, from culture to housing, in order to fulfill modern demands. Lisbon is not an exception. Since the 1980s, even though industrialization has been recognized as a major reason for pollution, the public interest in preserving and revitalizing industrial heritage on the waterfront has become more obvious, and the reasons are written behind the nature of industrial heritage itself, as interviewee L6 explained:

*“You only have the interest in preserving something at the moment that you understand that something is declining and you want to preserve some elements...for the local identity and the memory of the space.”<sup>708</sup>*

Therefore, preservation was not an issue before the “heritage” stopped functioning in port activities. Following the global trend of waterfront regeneration, more creative ways and mixed methods have been employed to revitalize CHPC to fulfill stakeholders’ needs, host international events like EXPO, preserve cultural and national identity and represent Portugal as an EU member.

### 5.4.1 Stakeholders’ Benefits

Heritage relates to many aspects of urban life, thereby reaching wider groups of stakeholders, such as property owners, promoters, architects, historians<sup>709</sup> and local communities, etc. Although the stakeholders vary between cases, the most important stakeholder is always the public. The ways Lisbon involves the public in heritage revitalization can be summarized as two approaches: regenerating waterfronts and built heritage to serve the public, and incorporating the public’s opinions into heritage planning processes.

On the one hand, Lisbon’s waterfront, which was devoted to economic and commercial activities, is now a combination of newly developed public space and areas deeply linked with its history.<sup>710</sup>

---

<sup>708</sup> L6, "Interview with L6 for comparative case study of Lisbon," interview by Zhen Yang, 26 November, 2018.

<sup>709</sup> L2, interview.

<sup>710</sup> Fernando Completo and Nuno Gustavo, "Lisbon as a Nautical Events Destination: A New Leisure and



The emphasis on using waterfronts for the general good of the public can be found in policy documents, such as POZOR and the current PDM, and also construction projects, such as BCC in Belém, Parque das Nações and Ribeira das Naus, the ancient shipyard that has been renewed with sufficient public space. In particular, many warehouses in Santo Amaro docks have been refurbished for recreational activities as their previous functions for port activities have been minimalized.<sup>711</sup> These are all examples of using heritage for the public's benefit.



Source: Photo taken by the author during the site inspection in Lisbon in November, 2018

Figure 5-22 Previous warehouses have been transferred into restaurants in the Santo Amaro Dock

On the other hand, policy democratization first appeared in Portugal after the dictatorship ended in 1974. This has given culture and its policies a new meaning, “freedom of creation and commitment of public authorities in implementing access to the fruit of creation for all”,<sup>712</sup> including heritage. Hence, how heritage can represent cultural identity in local development and how the cultural and artistic values of heritage can contribute to the local economy, especially tourism, became important factors to be considered in policy-making. With the rapid transformation of Portuguese society and the country's effort to decentralize its power regarding cultural policies, since the

---

Tourism Attraction," Innovative marketing for coastal destinations (2013), 37; Sánchez, "Reuse and musealization of port infrastructure in urban waterfronts. The Lisbon Case."

<sup>711</sup> Sánchez, "Reuse and musealization of port infrastructure in urban waterfronts. The Lisbon Case."

<sup>712</sup> Silva, Babo, and Guerra, "Cultural policies and local development: the Portuguese case," 124.

mid-1980s, local action has become an unignorable part of cultural policies, but local policies mostly complement rather than compete with or replace the existing national principles.<sup>713</sup> In the 1980s, people started to hold a more careful attitude<sup>714</sup> towards how to handle the older heritage, such as elements related to the Discoveries. They tended to understand the effort put into the time-and-money-consuming processes of studying, conserving and managing heritage.<sup>715</sup> Meanwhile, public awareness regarding the historical and identity values of some port heritage was raised. One example is the refurbishment of the “Casa dos Bicos”, the historic building that combines archaeological evidence from different time periods and multiple architectural factors, especially the Portuguese Manueline style. An influential debate among the public, including historians, architects and engineers was launched on “how to intervene in heritage buildings within a framework common to the shock tactics of post-modernism”.<sup>716</sup>

#### ***5.4.2 International Events: The Two EXPOs as Examples***

Generally, international events bring funding and opportunities to develop infrastructure and accelerate transformative processes, thereby enhancing a city’s competitiveness. The marketing, branding and tourism-generated income are often expected to justify the required investment. The constructions for events like expos often include “natural and cultural heritage preservation” and cultural business as development units, and are expected to benefit “natural, historical and cultural heritage”.<sup>717</sup> As mentioned, the 1940s Portuguese World Exhibition marked the modern redevelopment of the waterfront on the west side of Lisbon, while the EXPO’98 was the turning point of riverfront regeneration in the east. However, scholars notice that, after a short period of development in the 1940s, the issues concerning port-river connection remained unsolved until the 1987 regeneration.<sup>718</sup> Thus, EXPO’98 is a more influential case regarding waterfront renewal.

---

<sup>713</sup> Silva, Babo, and Guerra, "Cultural policies and local development: the Portuguese case."

<sup>714</sup> L5, interview.

<sup>715</sup> L5, interview.

<sup>716</sup> JP Costa, "La Ribera entre proyectos. Formación y transformación del territorio portuario, a partir del caso de Lisboa, UPC, Barcelona," (2007); FLORENCE RAGUÉNÈS, "21st Century Ecomuseums: museums like others?," *CAMOC news*, no. 2 (2016); Sánchez, "The Port and the City- On board diary."; Jorge Figueira, "The return of the Casa dos Bicos, Lisbon, 1983," *The Journal of Architecture* 22, no. 2 (2017): 340.

<sup>717</sup> Huang and Kao, "Public-private partnerships during waterfront development process: The example of the world exposition."

<sup>718</sup> Sánchez, "Reuse and musealization of port infrastructure in urban waterfronts. The Lisbon Case."; Sánchez, "The Port and the City- On board diary."

Weeks before my research visit in November 2018, the months-long site-specific photo exhibition “You are not here” for the commemoration of the 20th anniversary of the EXPO’98, just ended. Back in 1994, with the winning bidding of Lisbon going to host this international event, photojournalist Bruno Portela (interviewee L7) was commissioned to create photo records for the area and “capture the spirit of the place”, because witnessing “the extent to which memories of what was once here have been extinguished” was seen as a way to measure the success of this makeover.<sup>719</sup> However, when these old photos were curated for this exhibition, he had new thoughts,

*“I don’t want to show people the EXPO’98. I think everyone remembers that. It is important to show how it was before the EXPO’98.”*<sup>720</sup>

In that sense, what had disappeared became heritage. EXPO’ 98 is undoubtedly the turning point of this transformation: it aimed to raise public awareness of the importance of the ocean as another habitat that needs to be preserved. This intrinsically contributes to the formulation of CHPC, the symbol and reflection of human interaction with the sea, thereby creating a new heritage in the city. In the interviews, the EXPO area was portrayed as a heavily polluted and unattractive place before the big event happened.<sup>721</sup> Portela’s photos and description, and many literatures reproduced the view of the past: the refinery and petrochemical industries dominated this area, which also embraced other installations and activities such as a fuel terminal, sand terminals, container consolidation and deconsolidation, the Lisbon Industrial Slaughterhouse, the National Depository for Decommissioned Munitions, a wastewater treatment plant, a sanitary landfill and the Beirolas solid waste treatment plant, etc. Besides, lands were also used for illegally dumping waste, and large blocks of social housing for the impoverished population were constructed nearby.<sup>722</sup> Thus, this area was run down and obsolete with serious land contamination problems, as Portela repeated,

---

<sup>719</sup> João Paulo Cotrim, "May their soils rest in peace," in *Uma Cidade Pode Esconder Outra* (Lisboa: Abysmo, 2018).

<sup>720</sup> L7, "Interview with L7 for comparative case study of Lisbon," interview by Zhen Yang, 30 November, 2018.

<sup>721</sup> L3, interview; L6, interview; L7, interview.

<sup>722</sup> Carrière and Demazière, "Urban Planning and Flagship Development Projects: Lessons from Expo 98, Lisbon"; Júlia Lourenço, "Expo 98 and Trickle Down Effects in Lisbon" (paper presented at the The Pulsar Effect, 38th Conference of International Society of City and Regional Planners, Atene, 2002); Irene Helm, "Creative Cities": A Case Study on Lisbon" (2016); L7, interview.



“People did not go there. Most people from Lisbon did not even know this place.”<sup>723</sup> That is also why he named his book “*One City Can Conceal Another*”, and insisted on showing people the pre-existence of this space.

This brownfield was a consequence of the city’s Masterplan in 1948, which outlined this area as the main industrial zone.<sup>724</sup> Thus, the EXPO’98 was hosted with an objective “to correct in a progressive way the old error that consisted on to build and to urbanize the city in opposed direction to the Tagus”.<sup>725</sup> The aims, including reconnecting the city and the river, restoring the environment and landscape and rediscovering usefulness, weaving the development into the urban fabric and establishing a new pole of attraction in its own right, echoed the objective.<sup>726</sup> Hence, this international event was strategically significant for the whole country, particularly Lisbon.

The construction was built from scratch as none of the existing structures were possible to be transformed. With the ambition to generate a new urban center and convert polluted areas into residential communities, the strategy was to create a financial and business center that easily connects with the leisure, cultural and sports facilities, including the Oceanarium and a thematic park. Thus, the redevelopment plan of the previous industrial dock and the new construction were interlinked. Meanwhile, the riverside and the estuary environment was urged to be improved.<sup>727</sup> After the EXPO, there were reports of dolphins and other marine mammals returning to this area of the Tagus after disappearing for decades,<sup>728</sup> verifying the improvement of the environment. However, although the achievement has been proven, this approach of restoring after polluting should not be taken as a comprehensive answer for the future. Thus, the south bank of the Tagus deserves special attention regarding this, as the port activities have been transferred to those municipalities.

---

<sup>723</sup> L7, interview.

<sup>724</sup> Remesar, "Waterfronts and Public art: a problem of language."

<sup>725</sup> Carlos Nunes Silva, *Política urbana em Lisboa, 1926-1974*, vol. 26 (Lisboa: Livros Horizonte, 1994); Remesar, "Waterfronts and Public art: a problem of language."

<sup>726</sup> Irene Helm, "“Creative Cities”: a case study on Lisbon" (2016).

<sup>727</sup> Cabral, Port of Lisbon Riverfront Rehabilitation; Garcia, "The role of the port authority and the municipality in port transformation: Barcelona, San Francisco and Lisbon."; Completo and Gustavo, "Lisbon as a Nautical events destination: A new leisure and tourism attraction."; Huang and Kao, "Public-private partnerships during waterfront development process: The example of the world exposition."

<sup>728</sup> L3, interview.

As for cultural influence, Landry concludes that events like the World Expo are a type of city icon.<sup>729</sup> Geographically, artificial landscape can often be explained historically and economically through stratified identification of resources, and this kind of urban construction is considered the final perception of it.<sup>730</sup> It is believed that “rehabilitation that mixes former and new presences” can better “maintain the ties between past and present generations” and contribute to preserving identity, while the EXPO’98, starting from “terrain vague”, eliminating the past trace, has created “a blank in the minds” of future generations.<sup>731</sup> In fact, one “heritage” element, the SACOR’s<sup>732</sup> distillation tower, is left in this complete makeover. It has not been classified. However, with its recognized patrimonial value, the tower was restored and suffered an intervention before finally being integrated into the EXPO area.<sup>733</sup> As explained,

*“It was preserved for the identity of this place, so the new generations will know that here we have a former industrial area.”<sup>734</sup>*

Since the industrial memory is kept and presented, and people are attracted to visit by the new uses of the lands, new connections between the public and the space have been established. From this perspective, the EXPO’98 construction and the follow-up development again can be projected as creating new heritage, because heritage is “ultimately a cultural practice, involved in the construction and regulation of a range of values and understandings”,<sup>735</sup> or even shifting “from protection towards creation”.<sup>736</sup> For this purpose, exclusive space is highlighted for public arts in this area, to further encourage public participation.

### **5.4.3 National Identity**

Heritage always provides “a physical representation and reality to the ephemeral and slippery

---

<sup>729</sup> Landry, *The creative city: A toolkit for urban innovators*.

<sup>730</sup> Pedro Carlos Bobone Ressano Garcia, "Life and death of Lisbon waterfront" (PhD 2007).

<sup>731</sup> Garcia, "Life and death of Lisbon waterfront," 157.

<sup>732</sup> Note: SACOR was one of the first Portuguese oil companies.

<sup>733</sup> Rita Ochoa, "PUBLIC ART IN WATERFRONTS: PRETEXT AND RECONTEXT."; Sánchez, "Reuse and musealization of port infrastructure in urban waterfronts. The Lisbon Case."; André Fernandes, "Interview with André Fernandes for comparative case study of Lisbon," interview by Zhen Yang, 2018.

<sup>734</sup> L6, interview.

<sup>735</sup> Smith, *Uses of heritage*.

<sup>736</sup> Ioannis Poullos, "Moving beyond a values-based approach to heritage conservation," *Conservation and management of Archaeological Sites* 12, no. 2 (2010).182.

concept of identity”.<sup>737</sup> Thus, the CHPC of Lisbon closely relates to the “protracted and tortuous process” of formulating Portuguese identity as “a sovereign nation-state”.<sup>738</sup> Since Lisbon is a capital city, when heritage is revitalized for international events, the attempt to preserve Portuguese national identity is obvious. As discussed, the EXPO’98 itself was an act to inherit the history and highlight the Portuguese identity. The event was deeply connected with the glorious past and Lisbon’s historic districts, especially Belém. Even the new Torre Vasco da Gama was seen as mirroring the Belém Tower. Drawing upon “imaginative geographies of exploration and discovery” and being supported by the National Committee for the Commemoration of the Portuguese Discoveries (NCCPD), this event was dedicated to the celebration of the 500<sup>th</sup> anniversary of the Discoveries, with the theme “The Oceans: a Heritage for the Future”.<sup>739</sup> Similarly, the requalification project of Ribeira das Naus also focused on integrating heritage into the regeneration of this “mythical space in the national and local identity”<sup>740</sup>. With the concept of “microtopography”, signs of different times have been highlighted directly, or by iconography and cartography, and the tension and integration of these historic elements have been woven into different geometric layers in the renewed public space.<sup>741</sup>

In fact, in the 19<sup>th</sup> century, the public was already aware of “the lack of monumental buildings” in Lisbon, due to “the growth of cultural nationalism”.<sup>742</sup> After the 1980s, more actions were taken to better maintain and refurbish national monuments. The most obvious cases of using heritage for strengthening Portuguese national identity are the Jerónimos Monastery and Belém Tower. Belém Tower, the prominent presentation of the Portuguese Manueline style, has always been incorporated into imperial narratives since its establishment. It was the focus of the articulation between port

---

<sup>737</sup> Smith, *Uses of heritage*.

<sup>738</sup> O’Flanagan, *Port cities of Atlantic Iberia, c. 1500–1900*, 129; José Mattoso, *Identificação de um país: ensaio sobre as origens de Portugal 1096-1325. Composição.--1986.*-(...; 46) (Lisboa: Ed. Estampa, 1986).

<sup>739</sup> Marcus Power and James D Sidaway, "Deconstructing twinned towers: Lisbon's Expo'98 and the occluded geographies of discovery," *Social & Cultural Geography* 6, no. 6 (2005); Completo and Gustavo, "Lisbon as a Nautical events destination: A new leisure and tourism attraction."

<sup>740</sup> GAP-Global Arquitectura Paisagista Lda, "Rehabilitation Lisbon Waterfront – Ribeira Das Naus | Lisboa | Portugal | 2009-2014," (2018). <http://www.gap.pt/project/ribeira-das-naus/>

<sup>741</sup> Sánchez, "Reuse and Musealization of Port Infrastructure in Urban Waterfronts. The Lisbon Case."; Francisco JS Alves and Filipe Castro, "New Portuguese Legislation on Management of the Underwater Cultural Heritage," *Conservation and Management of Archaeological Sites* 3, no. 3 (1999); Rita Ochoa, "Placement of Public Art. Two Examples from Lisbon’s Waterfront" (paper presented at the IOP Conference Series: Materials Science and Engineering, 2017); Lda, "Rehabilitation Lisbon Waterfront – Ribeira Das Naus | Lisboa | Portugal | 2009-2014".L3, interview; L6, interview.

<sup>742</sup> Pinheiro, "Lisbon and its port: Urban planning and surveillance expectations and results."p8

infrastructure and heritage during industrialization.<sup>743</sup> In 1983, when the 17<sup>th</sup> Exhibition of Art, Science and Culture was held, Belém Tower and Jerónimos Monastery were both entitled UNESCO world heritage. Conservation works of the tower were carried out, followed by some specific interventions in the next two decades.<sup>744</sup> The NCCPD started to be active with a presentation in Belém Tower in 1987. Later, the tower was considered by the World Monuments Fund in 1992, and the actual intervention began in 1997.<sup>745</sup> Its exterior intervention was also “the first attempt of a private-public joint venture” for a conservation project in Portugal, and it received the 1999 Europa Nostra Medal for its restoration.<sup>746</sup> Similarly, the signing of the treaty for Portuguese membership of the EEC was hosted in Jerónimos Monastery in 1985. Meanwhile, Fernando Pessoa, the representative Portuguese literary figure, was laid to rest in the cloister, and a pond from Queluz Palace was also placed here.<sup>747</sup> All these actions aimed to reinforce Portuguese national identity, and national monuments like Jerónimos Monastery are ideal venues for that. Afterward, the major restoration work in the Monastery was carried out from 1998 to 2002.<sup>748</sup> Hence, with the development of the economy and conservation technologies, and the purposes of promoting the city and country to the world while boosting tourism, Lisbon’s historical heritage received more investment and care than people assumed.

---

<sup>743</sup> Sánchez, "Reuse and musealization of port infrastructure in urban waterfronts. The Lisbon Case."; Power and Sidaway, "Deconstructing twinned towers: Lisbon's Expo'98 and the occluded geographies of discovery."; Cláudia Susana Nunes Martins, "Portuguese history storyboard," *Teaching Crossroads: 7th IPB Erasmus Week* (2012).

<sup>744</sup> A Elena Charola et al., "The Exterior Conservation Project of the Tower of Belem and its Sequel," *Sphera Mundi-Arte e Cultura no Tempo dos Descubrimentos* (2015); A Elena Charola, Fernando MA Henriques, and Marcelo L Magadán, "The Relevance of Maintenance and Monitoring in Architectural Conservation," *Restoration of Buildings and Monuments* 21, no. 1 (2015).

<sup>745</sup> *Jerónimos Monastery "A Place in Time" Exhibition*, 2018.

<sup>746</sup> AE Charola et al., "The Tower of Belem: Half a Decade after the Exterior Conservation Intervention," 626; Charola et al., "The Exterior Conservation Project of the Tower of Belem and its Sequel."

<sup>747</sup> *Jerónimos Monastery "A Place in Time" Exhibition*.

<sup>748</sup> Directorate-General for Cultural Heritage, "DGPC Website."; *Jerónimos Monastery "A Place in Time" Exhibition*.



Source: Photo taken by the author during site-inspection in November 2018.

Figure 5-23 Belém Tower



Source: Photo taken by the author during site-inspection in November 2018.

Figure 5-24 Jerónimos Monastery





Source: Photo taken by the author during site-inspection in November 2018.

Figure 5-25 The pond from Queluz Palace was moved to the cloister in 1985

#### ***5.4.4 Representing Portugal as an EU Member***

CHPC of Lisbon also plays an important role in integrating the country into the EU. Portugal has been an EU member since 1986. It needed to prove its cultural and historic values, as well as its

economic potential while receiving financial support from the EU. International events like EXPO'98 were considered opportunities to promote Portuguese history and show the modern face of Portugal, especially the renewed urban areas, through the integration into the EU. This is also implicated by the reasons for choosing Lisbon in the "EXPO'98" document:

*"The theme of the exhibition, which focuses on the oceans, is of major importance for the European Union because in the geopolitical development of Europe in the past centuries the sea has played a major formative role and because of the link of a number of EU policies with this theme."*<sup>749</sup>

On the ground of "Union solidarity", EXPO'98 was considered the platform to present the results of policies and initiatives such as maritime industry policy and industrial showcases, coastal environment and coastal regions, etc.<sup>750</sup> Thus, with the history of the Discoveries representing Portugal's legacy and EXPO'98 as an occasion to commemorate it, the tangible and intangible heritage of Lisbon contributes to the visual and spiritual presentation of how this peripheral country has been included in such a continentalized area and connected with the other members of the EU.

## **5.5 Discussion: The Issues and the Challenges**

Despite all these achievements regarding CHPC revitalization, preservation and management in Lisbon, the challenges and issues should not be neglected. These include two interlinked aspects: lack of an integrated cultural heritage management system, in terms of communication, capacity, criteria, urban planning, resource allocation and approaches to engage public participation; and the modernity issues, including tourism, demographic change and gentrification that further lead to confusion regarding cultural identity.

### **5.5.1 Integrated Systems and Holistic Plans**

In the interviews, pieces of evidence regarding the lack of an integrated system and holistic plan

---

<sup>749</sup> Commission of the European Communities, Communication from the Commission to the Council and European Parliament: "Expo 98.", (Office for Official Publications of the European Communities, 1996), 2.

<sup>750</sup> Ibid., 2

were indicated by several interviewees. This issue, together with the undeniable bureaucratic characters in the Portuguese society,<sup>751</sup> not only result in difficulties of accepting and implementing good plans,<sup>752</sup> but also cause difficulties in communication between central and subordinate institutions, administered units at the same level, institutions and the public, and also within organizations.

A study states that good waterfront regeneration practice only occurs when conflicts between different administrative powers are solved, but “no such beneficial dialogue” between these authorities existed at least from 1994 to 2008.<sup>753</sup> The situation has not changed much, especially concerning heritage management. Although the guidelines of how these relevant organizations should cooperate are clear, the details of responsibility distribution are missing. An interviewee answered the question of “who is responsible for taking care of the excavated and classified heritage item” by concluding,

*“It is a bit chaos. In the beginning, we (DGPC) decide whether the municipality has condition to receive all the assets from recoveries, but sometimes they may not have enough space to manage them. It is complicated.”*<sup>754</sup>

Interviewee L5 supported this view by explaining that sometimes different organizations may want to take the management roles of the same heritage elements, or intend to convert the elements for different purposes, which create conflicts of interest. Oppositely, as heritage restoration is money-and-time consuming, sometimes no organization wants to take responsibility, resulting in abandoned heritage trapped in a management vacuum.<sup>755</sup> This also happens to the refurbished

---

<sup>751</sup> Pedro Hespanha, "The activation trend in the Portuguese social policy. An open process," *Amparo Serrano Pascual and Lars Magnusson, Reshaping Welfare States and Activation Regimes* (2007); Luís De Sousa, "‘I Don't Bribe, I Just Pull Strings’: Assessing the Fluidity of Social Representations of Corruption in Portuguese Society," *Perspectives on European Politics and Society* 9, no. 1 (2008); David J Hickson, *Management in Western Europe: Society, culture and organization in twelve nations*, vol. 47 (Berlin: De Gruyter, 2015).

<sup>752</sup> L3, interview.

<sup>753</sup> Garcia, "The role of the port authority and the municipality in port transformation: Barcelona, San Francisco and Lisbon." Note: This paper is published in 2008.

<sup>754</sup> L1, interview.

<sup>755</sup> L5, interview.



city-river relationship, as some infrastructures are not taken proper care of.<sup>756</sup>

Moreover, more stakeholders, such as promoters, architects and urbanists, have been involved in urban development since the last decade. They are more aware of the significance of the place and the heritage in construction projects, but quite often just “take advantage of the heritage in their own context”.<sup>757</sup> As APL often functions as a developer in Lisbon, it has a record of claiming intervention projects as maintenance, in order to skip the necessary survey and excavation process before.<sup>758</sup> Furthermore, heritage sites managed by the APL do not provide sufficient information for visitors. Hence, they are suggested to make efforts in communication and CSR (Corporate Social Responsibility), in order to improve the public image of the port,<sup>759</sup> and the waterfront.

The discussion above reveals another aspect of the lack of communication: heritage authorities sometimes do not actively approach the public, even when necessary, which creates miscommunication and perception gaps. L5 further illustrated that people are sometimes not supportive to heritage preservation and management activities, such as underwater archaeology, because they do not understand the specificities of the marine environment, which often requires more time and money compared with similar scale projects inland.<sup>760</sup> It is also difficult for the public to consider heritage issues sustainably, both economically and environmentally. Consequently, heritage often only receives uncompleted or temporary care for a quick financial return. Likewise, few people understand how human behaviors and urban constructions may damage the coastline.<sup>761</sup>

Conversely, for people who are interested in heritage issues, can their voices be heard? According to interviewees, Portugal does not have the civic tradition and accessibility for people to take actions,<sup>762</sup> but the cases of POZOR<sup>763</sup> and Casa dos Bicos<sup>764</sup> may prove the opposite. After all, it

---

<sup>756</sup> Sánchez, "The Port and the City- On board diary."

<sup>757</sup> L2, interview.

<sup>758</sup> L1, interview. Note: The APL only involved in limited email communication and provided digital documents instead of answering any face-to-face interview request in this research. Thus, it is impossible to confirm this piece of information with them.

<sup>759</sup> Sánchez, "The Port and the City- On board diary."

<sup>760</sup> L5, interview.

<sup>761</sup> L4, interview.

<sup>762</sup> L1, interview; L3, interview.

depends on the scale and importance of the heritage element involved. L2 explained that Portugal has some associations regarding heritage protection that are still active since their establishment during the 1970s democratic revolution. He stated,

*“The local people are already involved themselves in heritage preservation. These is a mechanism for them to express themselves, to defence their heritage and cultural values.”*<sup>765</sup>

However, people may not be aware of these approaches if they are not appropriately informed. As L3 emphasized,

*“If you naturalized the process, that is a major issue. Heritage should not be taken for granted. People should not be taken for granted.”*<sup>766</sup>

Another piece of evidence regarding this is elaborated in 5.5.2: while heritage managers and policy-makers still consider there is sufficient capacity to boost tourism in Lisbon, people in historical districts expressed their unheard anger through graffiti and social media. However, even though heritage issues are important, they are not the priorities in people’s daily life. From a political perspective, heritage management concerns are usually not in the “political routine”, unless during election years.

*“The politics are now concerned to give a new installation to the surveys, to give means to do the work...we only have five people working in the public sector for national safeguard (underwater). It is underbalanced and complicated.”*<sup>767</sup>

This also indicates that public concern is not enough to accelerate positive changes, especially at the policy-making and implementation levels. Furthermore, not having sufficient qualified personnel is also an unignorable issue, due to the lack of internal communication within an

---

<sup>763</sup> A waterfront regeneration plan that received public opposition, discussed in 5.1.2

<sup>764</sup> Case discussed in 5.4

<sup>765</sup> L2, interview.

<sup>766</sup> L3, interview.

<sup>767</sup> L1, interview.

institution.

In addition, the lack of an integrated system and holistic plan is shown in the various criteria of heritage inventory, since those standards heavily depend on the chosen approaches, as discussed in 5.2. The importance of a heritage element often differs from architectural, administrative and urban development viewpoints. Some areas of the land-sea interfaces in Lisbon are not classified as archaeological sensitive, but multiple layers of archaeological evidence have been discovered there through several excavations. As L1 concluded, “it is a tricky area, because you do not have a safeguard to preserve your finds there”.<sup>768</sup> This issue further results in a capacity problem, especially when there is a conflict between public interest and economic profit. One example is the construction in Cebolas, where boats and port structures were found. Although these finds were considered worthy of being conserved by technologists and archaeologists, the project developer argued that they had no economic viability. Consequently, half of these structures were destroyed, with the reasons to create more space for public activities and to concentrate resources on the preserved half.<sup>769</sup> In particular, L1 pointed out that sometimes museums appointed to receive archaeological finds may not have “enough space, enough teams or capability” to do so.<sup>770</sup> Thus, resource allocation is also an aspect of the lack of an integrated heritage management system.

Finally, some waterfront projects that are beneficial to heritage reuse and the city-river connection were often delayed for years and were not fully integrated into the urban fabric.<sup>771</sup> This reveals the fragmented planning and can generate accessibility issues, which may discourage public engagement with certain heritage elements.

### **5.5.2 Modernity**

In sociology, modernity often refers to the effects of “industrialization, urbanization and political

---

<sup>768</sup> L1, interview.

<sup>769</sup> Lusa, "O Cais E O Barco Revelados Pelas Obras No Campo Das Cebolas," <https://www.dn.pt/sociedade/interior/o-cais-e-o-barco-revelados-pelas-obras-no-campo-das-cebolas-5558991.html>; Electrictuk, "The History of Lisbon in “Campo Das Cebolas”, " <https://electrictuk.pt/history-lisbon-campo-das-cebolas/.L1>, interview.

<sup>770</sup> L1, interview.

<sup>771</sup> Sánchez, "The Port and the City- On board diary."

democracy” on some societies, thereby contrasting “the modern” with “the traditional”.<sup>772</sup> As the phenomenon has become worldwide, the term embraces a broader context, regardless of the original time period and initial geographical locations, such as in Giddens’ work.<sup>773</sup> The modernization process in Portugal was late but intense. The moment of acceptance of Portugal in the developed Europe may enable the country to catch the train of “the period following the second modernity (1968-1989)”.<sup>774</sup> Thus, the heritage industry in Portugal still faces issues related to the long-lasting effects of its modernization. These are all discussed under the umbrella of modernity below.

In fact, bureaucracy, the main contributor to the lack of communication, is an important characteristic of modernity. Meanwhile, mechanisms such as the public-private partnership (PPP) adopted for the EXPO’98 enabled organizational structure coordination and resources integration, therefore internally benefiting the natural, historical and cultural heritage sectors through the corresponding developmental parcel in waterfront regeneration.<sup>775</sup> The pros and cons of modernity are further presented in many ways. As mentioned, infrastructures along the coastline were developed, but also created barriers between the city and the river. Likewise, industrialization once generated public health problems<sup>776</sup> and environmental issues of the riverside and the estuary, which required requalification projects to solve. The increased movement of capital is another integration that comes with modernization. However, the “alignments and realignments” of cities are often shaped by economic factors<sup>777</sup>, and unavoidably prioritize economic development. Because of this, and the lack of communication between different institutions, heritage issues are barely given strategic consideration. This point is echoed by an interviewee’s observation about how houses were built along the riverside for the view to achieving a better selling price, regardless of their damage to Lisbon’s cultural landscape.<sup>778</sup>

---

<sup>772</sup> Hans Haferkamp and Neil J Smelser, *Social change and modernity* (Berkeley: University of California Press, 1992), 37.

<sup>773</sup> Anthony Giddens, "The consequences of modernity. 1990," (2007).

<sup>774</sup> Boaventura de Sousa Santos, "Portugal: tales of being and not being," *Portuguese Literary & Cultural Studies*, no. 19/20 (2011): 421.

<sup>775</sup> Huang and Kao, "Public-private partnerships during waterfront development process: The example of the world exposition."

<sup>776</sup> Sánchez, "Reuse and musealization of port infrastructure in urban waterfronts. The Lisbon Case."

<sup>777</sup> Alan Digaetano and John S Klemanski, "Power And City Governance: Comparative Perspectives on Urban Development," (1999).

<sup>778</sup> Garcia, "The Role of the Port Authority and the Municipality in Port Transformation: Barcelona, San

Among these, tourism is another controversial facet of modernity that significantly influences Lisbon today. Lisbon has become “an important city-break destination” because of its historical heritage<sup>779</sup>, and its recreational waterfront<sup>780</sup>. The tourism industry in Lisbon generates direct economic benefits and supports heritage preservation and revitalization financially; but it is also seen as a threat that aggravates demographic changes, gentrification and housing problems that further lead to cultural identity issues.

Today, Lisbon’s waterfront is a strategic point for tourism attraction and development. The tourism industry has been systematically involved in the official discussion for generations. For instance, the 1904 Congress of International Maritime Association held in Lisbon already included a tourist program.<sup>781</sup> The current tourism scenario of Lisbon has inherited the changes that took place for EXPO’98: the rising of new strategic tourism and sports products indicates “a clear ideological return to the sea”, as a source of the blue economy; the riverbank was planned to be given back to people within the years 2011-2014, with an improvement of harbors to facilitate the blooming nautical tourism; the influx of cruises in the Tagus has significantly increased in the last few years; strategies of hosting international sports events for promoting economy and spreading tourism potentials have been implemented.<sup>782</sup>

The focus on creating new sightseeing products and attractiveness indicates a full awareness of tourism’s contribution to the local economy. The pros of developing tourism based on heritage resources are obvious. For example, the Volvo Ocean Race 2012 created an economic impact between 29 and 34 million.<sup>783</sup> The economic dimensions are directly and widely benefited from touristic activities. Part of this revenue has been invested back in the cultural heritage sector, which maintains and promotes the international aesthetic-culture projection of Lisbon. More funds have been allocated to facilitate access to riverside heritage, or facelift previously neglected waterfronts

---

Francisco and Lisbon.”;L3, interview.

<sup>779</sup> Completo and Gustavo, “Lisbon as a Nautical events destination: A new leisure and tourism attraction.”

<sup>780</sup> L1, interview.

<sup>781</sup> Pinheiro, “Lisbon and its port: Urban planning and surveillance expectations and results.”

<sup>782</sup> Completo and Gustavo, “Lisbon as a Nautical events destination: A new leisure and tourism attraction.”

<sup>783</sup> *Ibid.*, 41.

by transforming them into “new visual spectacles and revitalized theatrical decors”.<sup>784</sup> This coincides with L6’s opinion,

*“The tourism bloom may create sensitiveness for planners and managers to give attention to the importance of preserving cultural heritage elements...From a material point of view, I think tourism is giving a good help to the heritage preservation here.”*<sup>785</sup>

Indeed, all interviewees recognized these advantages before analyzing the potential risks of tourism, but most of them put the opportunities first at this stage of tourism development. Only L3 pointed out that the resource allocation emphasizes developing tourism rather than encouraging local people to engage with their territory and surrounding coastal areas.<sup>786</sup> This implies a potential problem that tourists and local people may compete for resources, both spatially and culturally. However, this has not been considered as an issue, or has not received much attention yet, especially at the administrative level. L5 took the Maritime Museum as an example and analyzed that there is no long queue outside the museum anytime, even though it is one of the most visited cultural institutes in Lisbon. He admitted,

*“People just hope that the tourists will bring money (at this time)...The bloom just started a few years ago, and people are still trying to see how we can manage this situation that no one had expected.”*<sup>787</sup>

This approach is more reactive than proactive. L2 echoed this point by stating that despite Lisbon suffering touristic pressure, it “has the capacity to receive even more tourists”<sup>788</sup>, because its sufficient cultural heritage has more to offer. This may come from a policy-making or management viewpoint, because after all, the travel and tourism business of Portugal contributed 17.3% to their

---

<sup>784</sup> Ana Gonçalves and Huw Thomas, "Waterfront tourism and public art in Cardiff Bay and Lisbon's Park of Nations," *Journal of Policy Research in Tourism, Leisure and Events* 4, no. 3 (2012); M Christine Boyer, *The city of collective memory: its historical imagery and architectural entertainments* (Cambridge: Mit Press, 1996), 54.

<sup>785</sup> L6, interview.

<sup>786</sup> L3, interview.

<sup>787</sup> L5, interview.

<sup>788</sup> L2, interview.

national GDP and 20.4% to the total employment in 2017.<sup>789</sup>

One significant change associated with port cities' international nature and the prosperity of tourism is demography. As more people come, the increasingly expensive urban land pushes the population outwards to the urbanized suburbs. As Fernandes describes, the Lisboners without terra are the groups that always have their roots in the city.<sup>790</sup> Their parents or even grandparents were also born here, but they cannot further locate where their more distant ancestors were from and they have nowhere to go for those family-reunion festivals. With the sweeping globalization trend, Fernandes further summarizes, "soon enough, most of the dwindling urban population in Lisbon will be incapable of tracing their origins to anywhere else in the country".<sup>791</sup> For this population, how heritage can contribute to their cultural identity and make them feel home, requires further studies.

The growing population in Lisbon also deteriorates the housing situation, especially in historic districts, including some waterfronts. This situation is similar to Dublin. In fact, the housing crisis also happened in Lisbon in the 19<sup>th</sup> and early 20<sup>th</sup> centuries.<sup>792</sup> After the revolution in the 1970s, there were widespread social protests about urban living conditions, and a decade later, low-rent dwellings were still lagging behind demand. The problem has never been solved, but today, the situation is being blamed on tourism: more rooms and houses are rented out to the tourists for the short-term, and the city center becomes unaffordable for the locals, who had to move away from where they used to live in.<sup>793</sup> The rage from the locals is visible, as you walk around old districts like Alfama; aggressive slogans and graffiti are everywhere. When homes are no longer homes,

---

<sup>789</sup> World Travel & Tourism Council, *Travel & Tourism Economic Impact 2018 Portugal* (2018), <https://www.wttc.org/-/media/files/reports/economic-impact-research/countries-2018/portugal2018.pdf>.

<sup>790</sup> Fernandes, "Unfolding Lisbon: An Anthropologist Gazes at a Capital City."

<sup>791</sup> *Ibid.*, 548.

<sup>792</sup> Williams, "Lisbon."

<sup>793</sup> Jenny Barchfield, "Portugal is finally in fashion, but real estate and tourism booms have some locals worried," *GlobalPost* 2018, <https://www.pri.org/stories/2018-08-09/portugal-finally-fashion-real-estate-and-tourism-booms-have-some-locals-worried>; World Travel & Tourism Council, *Travel & Tourism Economic Impact 2018 Portugal*; Raphael Minder, "Lisbon Is Thriving. But at What Price for Those Who Live There?," *The New York Times* (New York), 23 May 2018 2018, <https://www.nytimes.com/2018/05/23/world/europe/lisbon-portugal-revival.html>; Oliver Smith, "Is overtourism turning Lisbon into the next Venice?," *The Telegraph* 2018, <https://www.telegraph.co.uk/travel/destinations/europe/portugal/articles/overtourism-lisbon-portugal/>; "Lisbon's Overtourism Lesson: Living Like a Local Is Not Enough," 2018, <https://skift.com/2018/05/31/lisbons-overtourism-lesson-living-like-a-local-is-not-enough/>.

heritage issues become irrelevant: it is hard for them to claim ownership of or feel attached to their cultural heritage.



Source: Photo by Mark de Jong on Unsplash

Figure 5-26 Graffiti in Alfama<sup>794</sup>

This is a dilemma of gentrification: old buildings are supposed to be rehabilitated and renovated to solve the housing problem and improve the living situation for residents. However, they have been refurbished as high-price accommodation for a posh lifestyle. In Lisbon, the property prices have been inflated and are out of reach of the middle classes, let alone the poor.<sup>795</sup> The battle between conservation and gentrification can be endless, and Lisbon in the 1980s was the perfect example. In Baixo, the area chosen to be gentrified, the commercial demands and architectural preservation were often in conflicts. In Bairro Alto and Alfama, old quarters that were occupied by poor quality housing, heritage buildings kept declining and conservation could hardly start.<sup>796</sup>

*“The first mistake (of gentrification) is taking people out of their places. Heritage only works when it is connected with people. Otherwise, what is heritage?”<sup>797</sup>*

<sup>794</sup> Rebecca Stone Skift, "Lisbon's Overtourism Lesson: Living Like a Local Is Not Enough," (2018). <https://skift.com/2018/05/31/lisbons-overtourism-lesson-living-like-a-local-is-not-enough/>.

<sup>795</sup> Fernandes, "Unfolding Lisbon: An Anthropologist Gazes at a Capital City."

<sup>796</sup> Williams, "Lisbon."

<sup>797</sup> L3, interview.



But what if that is the only chance for cultural heritage to get attention and resources? L5 recognized this possibility by observing that sometimes people were expelled from collapsing buildings, which later received investment for rehabilitation because they were transferred to other uses, such as hotels.<sup>798</sup> In Alfama, this situation happened frequently. You can barely find “the locals” walking on the old streets today. Interviewee L2 described that it was painful to witness the process, as he excavated Alfama daily from 2005 to 2010, right before the tourism boom and makeover arrived.

*“We call this ‘bacelonazation’, because the similar process occurred in the Gothic Quarter in Barcelona. Even in 2010, you could see fresh fishes, salted or iced in wooden boxes being sold in the main roads. Nowadays they have all gone. Buildings are nicely and freshly painted, shining and bright...It is all fake, because what made Alfama a typical quarter for hundreds of years were not the buildings, but the buildings, the roads and the people who lived in it.”<sup>799</sup>*

Consequently, part of the identity had gone with people who left. Ironically, modern tourists look for authenticity, but authenticity is quite often destroyed because of them. Compared with heritage issues, managing the relationship between tourism development and local livelihood may be more important. However, it is crucial to balance the tourist invasion and local cultural identity, to maintain the collective memory, in order to achieve a sustainable future. The difficulty here is again hard to engage with the public, as the natives have left, and the new inhabitants of the recovered heritage buildings are mostly “passengers”: they are either tourists who emerge themselves in the “local” settings temporarily, or relatively high-income international workers who live there for a longer-term but also do not stay, just like many residents of Dublin docklands. The situation will be worsened if the relevant institutions do not actively and strategically communicate with and engage people. However, it is also notable that, the role of “cultural heritage as a vehicle” for expressing and constructing a group’s cultural identity is always a double-edged sword, which can lead to an aggressive assertion of identity, or create cohesion within a group.<sup>800</sup> As cultural identity is changeable, negotiable and challengeable in contemporary society, the question of how to

---

<sup>798</sup> L5, interview.

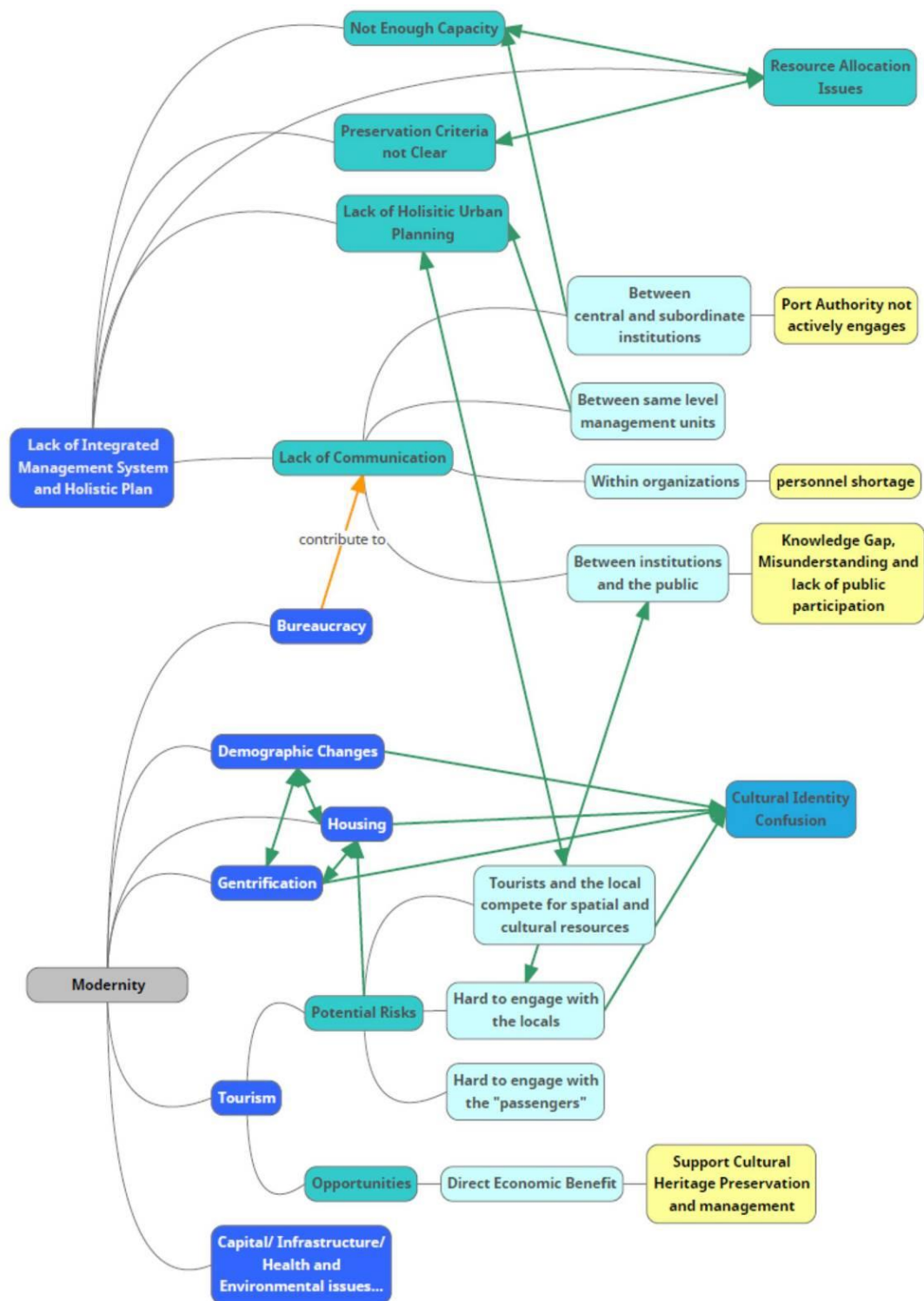
<sup>799</sup> L2, interview.

<sup>800</sup> Blake, Janet. "On defining the cultural heritage." *International & Comparative Law Quarterly* 49, no. 1 (2000): 61-85.

strengthen cultural identity for the locals while being inclusive to diversity is worthy of consideration.

## **5.6 Conclusion**

In conclusion, the two main aspects of the challenges and issues regarding heritage management and preservation in Lisbon are shown below.



Note: Diagram created by the author. The double-arrow lines represent reciprocal causation, while single-arrow lines from A to B mean A contribute to B. The lack of integrated management system and holistic plan, and modernity are the two main issues, while their child nodes are the sub-aspects of that issue. The rest is presented in the same manner.

Figure 5-27 The interlinked relationships between the issues of Lisbon’s heritage management

This analysis also indicates that problems regarding CHPC never appear solely: they always reflect and link with other aspects of society. This relatively short chapter can only discuss parts of the various issues.

Overall, Lisbon has a rich maritime and port-related heritage, but mostly related to the more remote history of Portugal. The city is experienced in heritage management and has achieved a lot, especially considering its previous economic situation. The relative responsibilities regarding heritage are mainly shared at national and municipal levels, with occasional collaboration with other organizations and the private sector. In recent years, all the strategies and plans to boost tourism were carried out as solutions to save the country from the financial crisis. This is an old path that many societies have walked: we solve one problem by creating another. Fortunately, political awareness towards achieving a more sustainable development has been raised, and initiatives such as limiting the number of permits for guesthouses, overtaxing touristic uses of buildings and enhancing the data management system for cultural heritage have been implemented. Besides revitalizing its patrimonies for economic purposes, Lisbon's heritage is also used for the greater public good, national identity and place-marketing, which share similarities with Dublin. Furthermore, the tensions between tourism, housing and heritage reuse in these two cities are comparable. These identified aspects are further analyzed with the other two cases in Chapter 9, in order to explore the sustainable direction for revitalizing CHPC in the future.

## Chapter 6 A Case Study of Rotterdam

### 6.1 Introduction

This chapter analyzes how CHPC of Rotterdam has been used to enhance the relationship between the port, the city and its public, at a comparative level, as well as the challenges and issues in this process, to augment the main case study of Dublin in this thesis. Alongside this chapter, the risk assessment of CHPC of Rotterdam is discussed in Chapter 8. The outcomes of this case are compared with the others in Chapter 9.

### 6.2 The Heritage Management Framework of Rotterdam

Through interviews and policy studies, the framework of cultural heritage management in Rotterdam is discussed in two sections: authorities, stakeholders and cooperation, as well as planning and management.

#### 6.2.1 Authorities, Stakeholders and Collaborations

Due to the democratic tradition in the Netherlands, basically, every member of the Rotterdam society is a stakeholder of heritage management. Even though many people feel that “no authority” is involved,<sup>801</sup> several national organizations still set tones for heritage issues in Dutch cities. Public governance is administrated in a three-tier system. While the central government is responsible for the financial and legislative framework, the provinces distribute and maintain institutions beyond municipal borders.<sup>802</sup> Each level pursues its cultural policy with its funding and advisory streams.<sup>803</sup> The Cultural Heritage Agency of the Netherlands (RCE) is a department, an executive body of the Ministry of Education, Culture and Science that provides guidelines for sustainable conservation and protection of tangible heritage.<sup>804</sup> The Council for Culture, on the other hand, plays an advisory role regarding “individual designation of national monuments and

---

<sup>801</sup> R4, "Interview with R4 for the case study of Rotterdam," interview by YANG Zhen, 7 March, 2019.

<sup>802</sup> Rogier Brom and Sabine Zwart, *Compendium of Cultural Policies & Trends: Country Profile the Netherlands* (Association of the Compendium of Cultural Policies and Trends, 2019).

<sup>803</sup> Brom and Zwart, *Compendium of Cultural Policies & Trends: Country Profile the Netherlands*.

<sup>804</sup> R3, "Interview with R3 for the case study of Rotterdam," interview by YANG Zhen, 5 March, 2019; Angeline Basuki et al., *Reinventing souls of heritage buildings*, (2016); The Cultural Heritage Agency of the Netherlands, *Caring for Heritage: The Cultural Heritage Agency connects policy, knowledge and practice*, (2015).

protected cultural objects”, which is not included in the legislative proposal.<sup>805</sup> At the local level, the Municipality of Rotterdam owns many heritage buildings. It is in charge of regulations, including risk assessment aspects, provides certain levels of financial subsidies for relevant organizations, and is sometimes involved in occasions where conflicts of interest between different stakeholders occur.<sup>806</sup> The state and municipality standards regarding monument status are similar, which guide the directions of reusing heritage together.<sup>807</sup> Likewise, while the municipality advises on national monument designation, issuing permits for restoration, supervision and safeguarding cultural heritage, the province “plays a connecting role” and coordinates national heritage interests with regional spatial planning.<sup>808</sup> Other authorities manage their own collections. There are also collaborations across sectors and administrative levels; for instance, The Ministry of Economy and the Ministry of Transport, Rivers and Sea cooperated with the city of Rotterdam for a “top-down development program” regarding waterfront regeneration, in which cultural heritage is always an important element.<sup>809</sup>

The Port of Rotterdam Authority (PoR), as described to be supported by or under the “umbrella” of the municipality, serves as a separate power than the city hall regarding port development.<sup>810</sup> While the city owns the port lands, PoR is in charge of leasing them to private sectors taking on port activities.<sup>811</sup> Nowadays, the PoR takes a more “proactive” role in waterfront redevelopment,<sup>812</sup> as well as issues concerning CHPC. For the former, it sometimes engages in planning on various levels, such as defining planning principles and investing in projects, and often has a strong position while negotiating with the municipality because of its economic significance.<sup>813</sup> As for

---

<sup>805</sup> Heritage Act 2016, (2016); “Council for Culture,” 2019, <https://www.cultuur.nl/english/item138>.

<sup>806</sup> R4, interview; R2, “Interview with R2 for the case study of Rotterdam,” interview by YANG Zhen, 5 March, 2019.

<sup>807</sup> R3, interview.

<sup>808</sup> Heritage Act 2016, 44.

<sup>809</sup> Heritage Act 2016; Tuna Taşan-Kok and Yesim Sungu-Eryilmaz, “Exploring Innovative Instruments for Socially Sustainable Waterfront Regeneration in Antwerp and Rotterdam,” *Transforming urban waterfronts: Fixity and flow* (New York: Routledge, 2010).

<sup>810</sup> R2, interview; Daamen and Vries, “Governing the European port–city interface: institutional impacts on spatial projects between city and port.”; José Manuel Pagés Sánchez, “Port–City governance. A comparative analysis in the European context.”

<sup>811</sup> Sánchez, “Developing Sustainable Port–City Relationships in Europe: An Institutionalist Analysis of Waterfront Projects Governance in Lisbon.”

<sup>812</sup> Aarts et al., “Port–city development in Rotterdam: a true love story.”

<sup>813</sup> Angela Carpenter and Rodrigo Lozano, *European Port Cities in Transition: Moving Towards More Sustainable Sea Transport Hubs* (Switzerland: Springer, 2020), 187–204; Sánchez, “Developing Sustainable Port–City Relationships in Europe: An Institutionalist Analysis of Waterfront Projects Governance in Lisbon.”

heritage, in the MAASVLAKTE 2 interdisciplinary research of drowned landscapes, PoR funded the investigations conducted by a consortium of research institutions, museums and universities, under the supervision of RCE.<sup>814</sup> PoR's role shifts between partner, sponsor, initiator, influencer, lector, facilitator and more,<sup>815</sup> according to the nature of the heritage-related activities and projects.

Different organizations, including museums, councils, festivals and associations, also play essential roles in heritage management. The big four museums of Rotterdam (Museum Rotterdam, Maritime Museum Rotterdam, Museum Boijmans Van Beuningen and Wereldmuseum) are financed by the municipality, but there is no strong guiding or restriction in terms of collection management and the programs they run.<sup>816</sup> Councils such as the Rotterdam Council for Art and Culture offer policy advice to the municipality on cultural issues, while events like World Port Days, in which many parties involved are also considered stakeholders who make significant contributions to cultural initiatives, regarding public participation.

A special type of stakeholder in the Dutch heritage world is foundation. For instance, Droom & Daad Foundation, which aims to “make the city more livable for the people living here and lovable for the people visiting”, is in charge of several heritage buildings.<sup>817</sup> According to interviewee R2, they try to

*“Keep some specific monuments of the past, and to give them a second youth, to transform these buildings...some buildings are very site-specific Rotterdam, it is important to give that sense of place.”<sup>818</sup>*

These foundations have different funding sources, and some of them are NGOs. Thus, they are different from the developers, entrepreneurs and companies who own heritage buildings. Finally

---

<sup>814</sup> Henk JT Weerts, "Maasvlakte 2 (Port of Rotterdam), a showcase of interdisciplinary research of drowned landscapes," *Quaternary International* 279 (2012); Geoff Bailey, "Maritime Culture Heritage & Blue Growth: What's the Connection?."

<sup>815</sup> Patrick Verhoeven and N Backx, "Code of Practice on Societal Integration of Ports," (ESPO, European Sea Ports Organisation. Brussels, 2010).

<sup>816</sup> R3, interview; R4, interview; R1, "Interview with R1 for case study of Rotterdam," interview by YANG Zhen, 4 March, 2019.

<sup>817</sup> R2, interview; "Droom & Daad Foundation," 2019, [https://stichtingdroomendaad.nl/en/home\\_EN/](https://stichtingdroomendaad.nl/en/home_EN/).

<sup>818</sup> R2, interview.

and most importantly, many heritage elements in Rotterdam, from buildings to vessels, belong to private persons, who may not be interested in “interference by the state”, getting status or financial support, and prefer to manage the objects in their own ways.<sup>819</sup> Inheriting the pragmatic tradition in the Netherlands,<sup>820</sup> since Rotterdam is not the capital and most of its money spent on cultural heritage is locally financed, the organizations and trustees that support heritage initiatives are automatically involved.<sup>821</sup> Furthermore, embracing the “super-diversity” of port cities, a more “liquid” concept of communities is widely accepted,<sup>822</sup> which becomes both an advantage and challenge in heritage management, as discussed in section 6.5.4. Local artists who create artworks in public spaces are also unignorable.<sup>823</sup> Thus, in some ways, every member of the society is considered a stakeholder in heritage management of Rotterdam.

### ***6.2.2 Planning and Management: Policies and Practice***

In practice, stakeholders mentioned above follow the rules and policies in different fields as guidance. For instance, museums oblige collection rules based on national legislation. Every four years, the big four museums need to present their works to the municipality, which may raise requirements to improve different aspects of the city’s cultural life, such as talent development, participation and diversity. If necessary, an external review community may involve, which may influence the museums' subsidies. Within this framework, museum managers are barely restricted in terms of management, creating their own rules and initiating programs.<sup>824</sup> Different cultural institutions stay independent and may cooperate. To summarize, in the heritage sector, just like many other industries in the Netherlands,

*“Decision making is slow...because everybody always has to talk with each other, and there is no direct central steering.”<sup>825</sup>*

---

<sup>819</sup> R3, interview.

<sup>820</sup> Hickson, *Management in Western Europe: Society, culture and organization in twelve nations*, 47.

<sup>821</sup> R1, interview.

<sup>822</sup> Albert van der Zeijden, "'Super-diversity'and the Changing Face of Intangible Cultural Heritage: the Case of West-Kruiskade, Rotterdam," *International Journal of Intangible Heritage* 12 (2017).

<sup>823</sup> R1, interview.

<sup>824</sup> R3, interview; R4, interview; R1, interview.

<sup>825</sup> R3, interview.



With these decentralized decision-making processes, cities play more important roles than the state regarding local issues.<sup>826</sup> Embracing the idea of “city-making”, which implies recognizing the conflicts of interest and also the importance of discussion and cooperation, communities and individuals try to reach consensus, especially on arguments related to conservation and development.<sup>827</sup> Thus, the level of public participation in Rotterdam is relatively high, and this is compared with other cases in detail in Chapter 9. However, the problem-solving processes can be long and become a disadvantage, as discussed in section 6.5.3.

The preservation and modernization of built heritage vary according to an individual building’s listing situation, which is based on RCE’s designation. RCE is also in charge of advising local authorities regarding major alterations of heritage, administrating some subsidies, monitoring heritage conditions, conducting relevant research, promoting knowledge related to heritage conservation and uses, etc.<sup>828</sup> As explained by R2, whose foundation is currently in the process of acquiring heritage buildings from the municipality, the principles of modernizing a listed building are basically “restore it as it was, bring it back to the original state”.<sup>829</sup> This refers to aspects such as materials and colors. There are three pillars in the current heritage scheme at the municipal level: protection and conservation of built heritage, knowledge development and dissemination regarding historic buildings and the surrounding environment.<sup>830</sup> The rule “no demolition, unless there is technical, economic or social necessity to do so” is applied to buildings that tell stories of Rotterdam or determine the local identity.<sup>831</sup> The city also aims to sustain the monumental values of national monuments, municipal monuments and buildings in protected cityscapes.<sup>832</sup> The booklet *Duurzaam Rotterdams Erfgoed* is provided to inform heritage owners and other stakeholders about what they can or cannot do in practice, in order to sustain heritage in Rotterdam. As for cultural objects, they are firstly categorized as privately owned cultural objects, cultural goods owned by public authorities and export of cultural objects, then being protected

---

<sup>826</sup> R3, interview.

<sup>827</sup> R5, "Interview with R5 for the case study of Rotterdam," interview by YANG Zhen, 7 March, 2019; R4, interview.

<sup>828</sup> The Cultural Heritage Agency of the Netherlands, *Caring for Heritage: The Cultural Heritage Agency connects policy, knowledge and practice*.

<sup>829</sup> R2, interview.

<sup>830</sup> Gemeente Rotterdam, *Erfgoedagenda Rotterdam 2017-2020*.

<sup>831</sup> *Ibid.*

<sup>832</sup> Gemeente Rotterdam, *Duurzaam Rotterdams Erfgoed*.

accordingly.<sup>833</sup> For instance, without permission from the Cultural Heritage Inspectorate or the Ministry, private object owners are prohibited from carrying out actions such as offering the object to auction, disposing of it or encumbering it.<sup>834</sup> As for exportation, certain heritage objects are only permitted to leave the country with the owner's consent; some are only allowed to be taken outside of the EU with specific permissions.<sup>835</sup> These laws, regulations and policies provide detailed instructions for the protection and reuse of heritage in different categories, covering most cases in Rotterdam.

### 6.3 Cultural Heritage Inventory of Rotterdam

This section intends to map the CHPC element, the subject of discussion regarding this case. The Netherlands has about 62,000 national monuments.<sup>836</sup> According to a study in 2014, Rotterdam has only 1% of these.<sup>837</sup> The Heritage Act 2016 defines cultural heritage as:

*“tangible and intangible resources inherited from the past, created in the course of time by people or arising from the interaction between man and the environment that people, irrespective of the ownership thereof, identify as a reflection and expression of continuously evolving values, beliefs, knowledge and traditions, and that offer a frame of reference to them and to future generations.”*<sup>838</sup>

This definition naturally includes more elements as cultural heritage than the already classified national, provincial and municipal heritage. Thus, the term “young monument” is also written in official documents to expand the concept of heritage, but the meaning of “young” may evolve.<sup>839</sup>

---

<sup>833</sup> Heritage Act 2016.

<sup>834</sup> Ibid.

<sup>835</sup> Ibid.

<sup>836</sup> "monumenten.nl," 2019, <https://www.monumenten.nl>.

<sup>837</sup> Woltil, "Heritage planning in Malmö and Rotterdam during the 2000's: A cross-contextual analysis of arguments, metaphors and figures of thought."

<sup>838</sup> Heritage Act 2016, 6.

<sup>839</sup> R3, interview; Janssen et al., "Heritage planning and spatial development in the Netherlands: changing policies and perspectives."; Council of Europe, *Architectural heritage: inventory and documentation methods in Europe-proceedings. Nantes colloquy (28-31 October 1992). Strasbourg, 1993.*

The prewar Rotterdam introduced urban planning rules in building regulations after 1875.<sup>840</sup> Gerrit J. De Jongh, Director of Public Works from 1879 to 1910, has left “a strong mark on today’s appearance of both the city and the port of Rotterdam”, due to his desire to give this modern port city “monumental allure”, with “the creation of harbor basins of unprecedented dimensions”.<sup>841</sup> In the last decades of the 19<sup>th</sup> century, awareness regarding the cultural climate of Rotterdam was raised by many groups.<sup>842</sup> The heritage landscape of Rotterdam has been completely shaped by the German bombing of Rotterdam on 14 May 1940. As described,

*“In World War II, the old city was wiped out. So it is not a matter of policy, it is a matter of history, which writes its own story.”*<sup>843</sup>

The city’s reconstruction focused on its business functions,<sup>844</sup> but the “architectonic image presented by buildings lining the streets” was also considered.<sup>845</sup> The revised replanning document *the Basisplan* implies that the new Rotterdam should not be a city of “imperious, dazzling, and compelling monumentality”, and the architecture within a cityscape should represent “the new collective identity of the urban community”, as the city center’s new borders were reset (Figure 6-1).<sup>846</sup> Influenced by Italian architect Aldo Rossi’s architectural theory that emphasizes heritage preservation, interest in “the historical visual vocabulary” of Rotterdam was revived.<sup>847</sup> This affected the planning of important waterfront areas like the Kop van Zuid (Head of South). Such reconstruction plans have preserved certain buildings and town planning artifacts that were once strictly used for industrial activities.<sup>848</sup>

---

<sup>840</sup> Hans Van der Cammen et al., "The selfmade land: Culture and evolution of urban end regional planning in the Netherlands," (2012).

<sup>841</sup> Paul Meurs, "Rotterdam: from Port City to Harbor Landscape," *ICOMOS–Hefte des Deutschen Nationalkomitees* 54 (2012), 110; Meyer, "The Northwestern European Port City: Rotterdam and the dynamic of the Delta."

<sup>842</sup> Meyer, "The Northwestern European Port City: Rotterdam and the dynamic of the Delta."

<sup>843</sup> R3, interview.

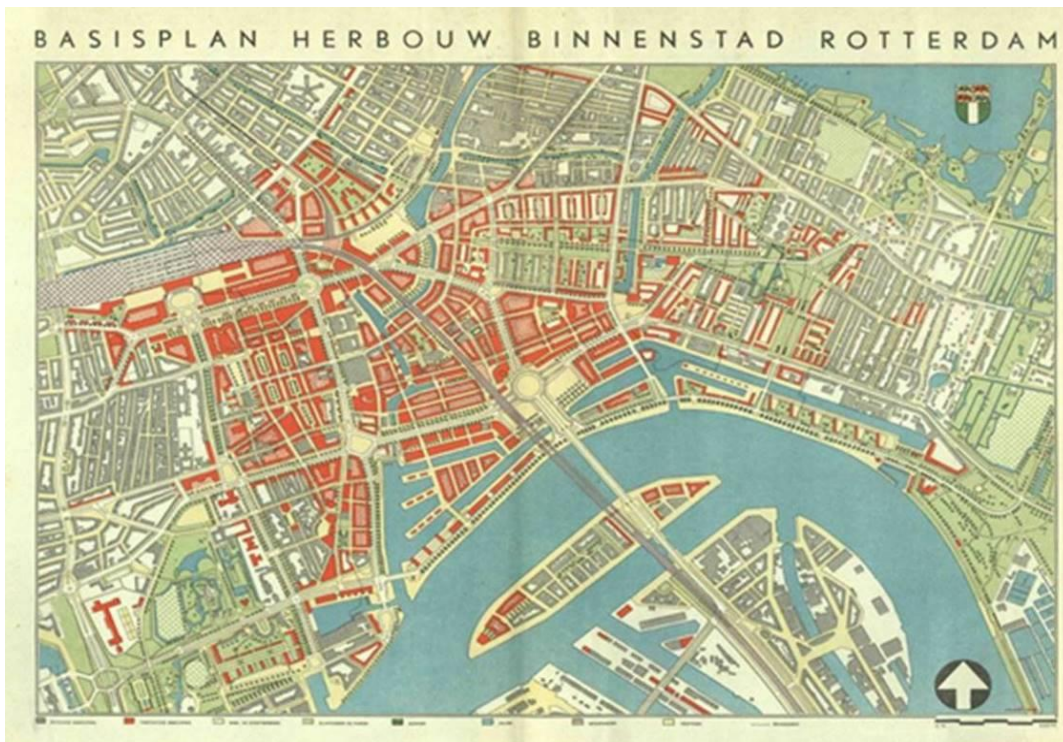
<sup>844</sup> R4, interview; Rivière, *New Neapolis: No Structure*.

<sup>845</sup> Meyer, "The Northwestern European Port City: Rotterdam and the dynamic of the Delta," 317.

<sup>846</sup> Ibid; van Traa, *Basisplan voor de Herbouw van de Binnenstad*; C van Traa, "Het nieuwe hart van Rotterdam," *Toelichting op het Basisplan voor den herbouw van de binnenstad van Rotterdam* (1946).

<sup>847</sup> Aldo Rossi and Peter Eisenman, *The architecture of the city* (Cambridge: MIT press, 1982); Van der Cammen et al., "The selfmade land: Culture and evolution of urban end regional planning in the Netherlands."

<sup>848</sup> Van der Cammen et al., "The selfmade land: Culture and evolution of urban end regional planning in the Netherlands," 371.



Note: In this map, grey color represented existing buildings while red color represented future buildings in 1946.  
Source: van Traa, "Het Nieuwe Hart Van Rotterdam."

Figure 6-1 Basisplan of reconstructing Rotterdam.<sup>849</sup>

Today, the city is “straightforwardly modern”,<sup>850</sup> with dynamic images, previous harbor constructions and various public artworks representing its unique associations with the sea. In this context, the cultural heritage inventory is conducted based on site inspection and different types of heritage.

### ***6.3.1 Mapping Cultural Heritage in Rotterdam: Based on Site Inspection***

The geographical condition of Rotterdam is illustrated as at the mouth of the small marshland river the Rotte, within larger bodies of water (the Maas).<sup>851</sup> The port of Rotterdam went through three development stages: the creation of direct access to the sea, rapid development as a gateway and transformation into a transit harbor,<sup>852</sup> as shown in Figure 6-2.

<sup>849</sup> van Traa, "Het nieuwe hart van Rotterdam."

<sup>850</sup> Russo and Van Der Borg, "Planning considerations for cultural tourism: a case study of four European cities," 634.

<sup>851</sup> Meyer, "The Northwestern European Port City: Rotterdam and the dynamic of the Delta," 288.

<sup>852</sup> Meurs, "Rotterdam: from Port City to Harbor Landscape."



Note: Maps created on Google earth based on information from the website of the Port of Rotterdam, especially "History-Port-of-Rotterdam," section, as well as the literature review of this Chapter. The colored areas indicate the approximate time of development of the port.

Figure 6-2 The history of Rotterdam's Port Development<sup>853</sup>

Since the port has been moving westward to the North Sea and many previous abandoned port sites near the city center were reurbanised, the port became "out of the sights and minds" of Rotterdammers.<sup>854</sup> Consequently, the heritage elements of Rotterdam scatter around its various waterfront areas, such as Stadsdriehoek, Nieuwe Werk, Kop van Zuid and so on, providing the lively economic and cultural atmosphere in the current heart of the city. These are all captured by my site inspection in Rotterdam, as elements shown in the selected areas below (Figures 6-4, 6-5, 6-6).<sup>855</sup>

<sup>853</sup> Source: Map created by the author on Google earth based on information from the website "History-Port-of-Rotterdam," <https://www.portofrotterdam.com/en/files/history-port-of-rotterdam.png>.

<sup>854</sup> Aarts et al., "Port-city development in Rotterdam: a true love story," 25.

<sup>855</sup> Note: I conducted three research trips to Rotterdam on 18-21 October 2018, 16-20 December 2018 and 3-8 March 2019 respectively. Site inspections were carried out during all these three research trips.





Source: The satellite photo is from Google map and the photos are from site inspection on 17 December 2019.

Figure 6-3 the view on the way from Rotterdam city center to the current Port of Rotterdam, where part of it has been recovered as recreational beach



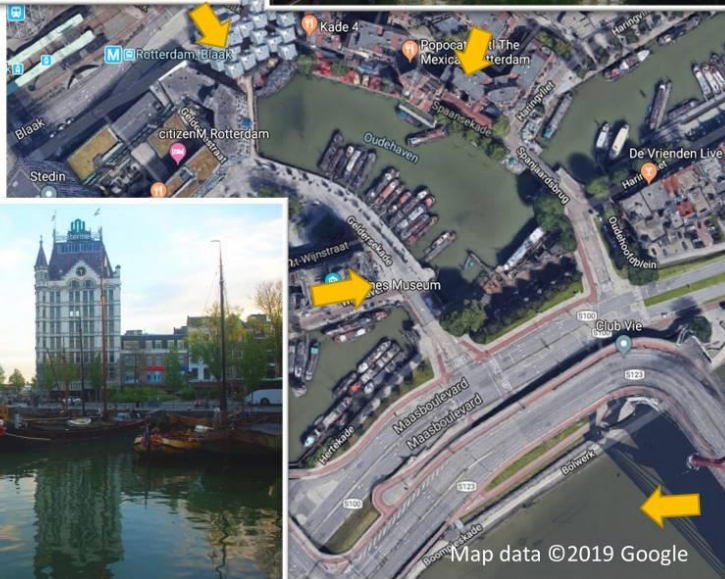


Cube Houses, built in the 1970s, not listed monuments, but they are famous and innovative landmarks that attract tourists.

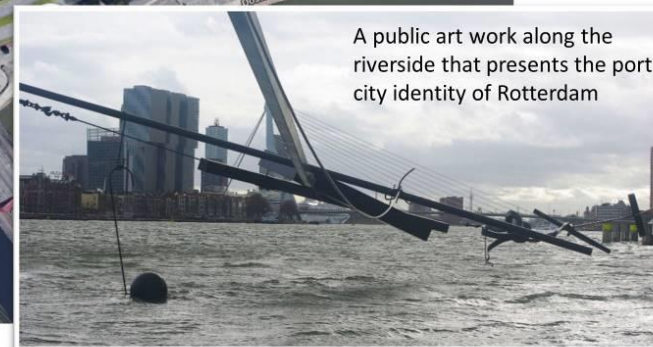


The view of the old harbor.

The Haringvliet, where the herring fleets used to park during winter.



Het Witte Huis (the white house), national monument, was the tallest office building in the city and Europe's first skyscraper in 1898. It is also one of the few buildings that survive the bombing in WW II.



A public art work along the riverside that presents the port city identity of Rotterdam

Source: The satellite photo is from Google map and the photos are from site inspections in October, 2018 and March, 2019.

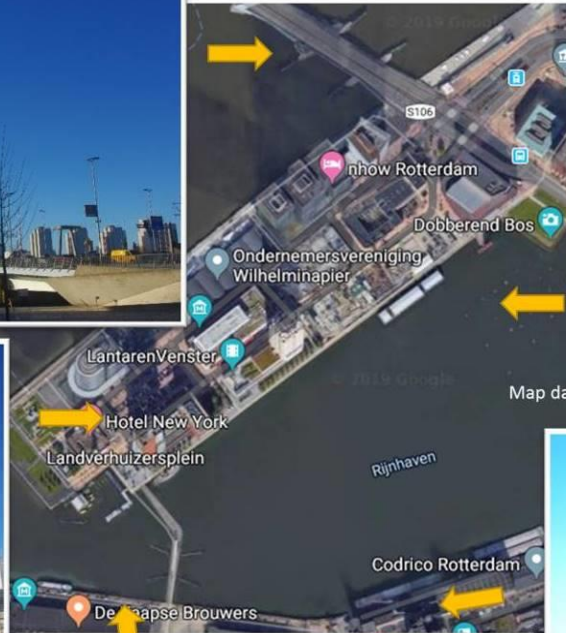
Figure 6-4 The Wijnhaven (white harbor), Oude Haven (old harbor) and the Haringvliet of Rotterdam







The Erasmus Bridge, not a listed monument, but it is considered a landmark and a tourist attraction



Map data ©2019 Google



Las Palmas, a former industrial building located in the Wilhelminapier



Hotel New York, the former headquarter of the Holland America Lines. It has been a national heritage site since 2000.



Buildings in both pictures have been renovated as recreational space from previous warehouses. This is a typical way of using old buildings in this area.

Source: The satellite photo is from Google map and the photos are from site inspections in March, 2019.

Figure 6-6 Site inspection of Kop van Zuid and the surrounding areas

### 6.3.2 Selected Heritage Elements: Based on Categorization

In *Heritage Act 2016*, terms such as archaeological monument, archaeological find, protected cultural object, protected collections and cultural objects are used besides the term cultural heritage.<sup>856</sup> Although built heritage is the main object of discussion, more relevant elements, including but not limited to landscapes, collections, vessels and intangible heritage, are included for further analysis.

Many large former harbor-industrial areas and built structures have been left around waterfronts,<sup>857</sup> which, if they represent the uniqueness of the port city Rotterdam, should be considered cultural heritage. Most of these are industrial heritage. Interests in preserving and reusing them have been raised significantly in the last two decades.<sup>858</sup> From the shape of harbors, the breadth of quays, the building lines and footpaths that left from De Jongh's design in Rijnhaven and its surrounding; to the waterstad where warehouses, shipyards, sailmakers' workshops and ropewalks are located, to the "monumental quays of Westerhaven" and the essential area around Veerhaven,<sup>859</sup> all represent the port images of Rotterdam in different historical periods. One example of listed built heritage is the White House (Figure 6-4) as a "culmination, both literally and figuratively, of the fusion of port and city, of public works and private enterprise".<sup>860</sup> Euromast, another example, was built in 1960 for a festival with a view of the operational port. The Erasmus Bridge (figure 6-6) opened in 1996, although too recent to be listed as heritage, has been recognized as a landmark of Rotterdam since it was established.<sup>861</sup> In fact, due to the bombardment, Rotterdam is often described as a city without "reference points", but De Hef, a previous railway bridge, is an exception, and it received a grant for maintenance even before official recognition, because of its "associative, emotional or

---

<sup>856</sup> Heritage Act 2016.

<sup>857</sup> Woltil, "Heritage planning in Malmö and Rotterdam during the 2000's: A cross-contextual analysis of arguments, metaphors and figures of thought."

<sup>858</sup> Ibid.

<sup>859</sup> Meyer, "The Northwestern European Port City: Rotterdam and the dynamic of the Delta."

<sup>860</sup> Ibid., 309

<sup>861</sup> Lavanga, "Creative industries, cultural quarters and urban development: the case studies of Rotterdam and Milan."; Van der Cammen et al., "The selfmade land: Culture and evolution of urban end regional planning in the Netherlands."; Dirk Schubert, "Waterfront revitalizations: from a local to a regional perspective in London, Barcelona, Rotterdam, and Hamburg," in *Transforming urban waterfronts* (New York: Routledge, 2010).

mental significance”.<sup>862</sup> In addition, waterfronts with a collection of historic buildings are also unique cultural landscapes. For instance, Wilhelmina Pier, where heritage like Hotel New York, Pakhuis Meesteren (warehouse, 1940), Las Palmas (workshops, 1950–1953) and the passenger terminal Rotterdam (1946–49) surrounded by high-rise buildings showcases a typical scenery of Rotterdam.<sup>863</sup>

The second type of heritage discussed in this chapter is collections and cultural objects, for instance, the collections from the big four museums mentioned above. In particular, the Maritime Museum has a collection that covers over 850,000 objects from the Dutch maritime history from the 15<sup>th</sup> century till now, and “99% of them are authentic objects”.<sup>864</sup> Collections are considered one of the most important factors for museums’ success.

*“The collection is number one, in my opinion. You have to have an interesting and intrinsic valuable collection.”<sup>865</sup>*

This perspective is echoed by interviewee R4, who considers the nature of a museum, as a cultural institute is “having a collection, work with that and show them”.<sup>866</sup> Other objects include the four red lamp posts in the theater square, which locate inland, but resemble cranes in harbors. If the city is an open museum, these sculptures and public arts are parts of its collections.

In the city center, historic vessels can be found in every harbor, no matter functioning or not. After WWII, most of the old ships used before have become too short and small for modern transportation.<sup>867</sup> Some of them have been renovated as accommodations, and are allowed to park in the harbors to recreate the scene and the feeling of an old port city. However, there is no official,

---

<sup>862</sup> "De Hef," 2019, <https://monumentenregister.cultureelerfgoed.nl/monumenten/513922>; Meyer, "The Northwestern European Port City: Rotterdam and the dynamic of the Delta," 349.

<sup>863</sup> Meurs, "Rotterdam: from Port City to Harbor Landscape."; Schubert, "Waterfront revitalizations: from a local to a regional perspective in London, Barcelona, Rotterdam, and Hamburg."

<sup>864</sup> R3, interview; "A World Renowned Collection," 2019, <https://www.maritiemmuseum.nl/a-world-renowned-collection>.

<sup>865</sup> R3, interview.

<sup>866</sup> R4, interview.

<sup>867</sup> R5, interview.

formal and national status for them as heritage,<sup>868</sup> unless they are shipwrecks like the HMS / De Braak and the Texel. Both were built in Rotterdam and sunk in other countries, thereby respectively considering as “Shared Heritage during the American War of Independence” and “Shared Heritage during the age of emigration”.<sup>869</sup> The vessels are topical regarding heritage maintenance and preservation, which is further discussed in section 6.5.5.

Finally, intangible sources such as traditions, rituals and stories are also part of the rich cultural heritage in the Netherlands.<sup>870</sup> This can be further elaborated with Frijhoff’s theory of reference points, in which social rituals and testimonies like literature, music, visual arts and film are counted as important factors of collective memories.<sup>871</sup> From festivals like world Port Day to shanty choirs about maritime culture and histories, these all contribute to people’s perspectives regarding the port, city and oceans. As a global port city, diversity is considered a characteristic of Rotterdam. For instance, the area West-Kruiskade has over 160 ethnicities, and the food cultures and community festivals such as Diwali and Keti Koti reflect the lifestyles of these groups. Thus, such intangible heritage is “embodied in an interactive creation of” cultural space.<sup>872</sup> However, this “super-diversity” can bring pros and cons to encouraging public participation, which is further addressed in section 6.5.4 and chapter 9.

## 6.4 The Uses of Cultural Heritage of Rotterdam

The CHPC of Rotterdam is considered an important factor and a development force to make the city attractive and boost a strong economy.<sup>873</sup> As for urban planning, the regeneration of previous port areas of Rotterdam has shaped the city-river relationship. Branded as a “city of future”,<sup>874</sup> Rotterdammers realize the importance of renewing the city, in order to grow it like a living

---

<sup>868</sup> R3, interview; R5, interview.

<sup>869</sup> Shared Cultural Heritage of the United States and the Netherlands.

<sup>870</sup> Heritage Act 2016, 41.

<sup>871</sup> Willem Frijhoff and Marijke Spies, *Dutch Culture in a European Perspective: 1650, hard-won unity*, vol. 1 (Assen: Uitgeverij Van Gorcum, 2004).

<sup>872</sup> van der Zeijden, "'Super-diversity' and the Changing Face of Intangible Cultural Heritage: the Case of West-Kruiskade, Rotterdam," 31.

<sup>873</sup> Brouwers and Maandag, *Architectuur en Rotterdam: architectuur als drijvende kracht voor de ontwikkeling van de stad*; Gemeente Rotterdam, Erfgoedagenda Rotterdam 2017-2020; "stadsvisie", 2019, <https://www.rotterdam.nl/wonen-leven/stadsvisie/>.

<sup>874</sup> R4, interview.

organism and prevent it from becoming a museum.<sup>875</sup> Thus, the general approaches to reusing Rotterdam's built heritage aim to find new destinations for them, with innovative ideas. As written in policy documents, by adding new functions and qualities to the preserved original appearance, old city districts can utilize historical characteristics in a contemporary manner, therefore providing new values.<sup>876</sup> According to my study, the four main "destinations" of the cultural heritage of Rotterdam can be categorized as: revitalization for creating new urban spaces (for housing and creative clusters); providing cultural experiences; fulfilling recreational functions; and seeking and reinforcing the port-city identity of Rotterdam. In most cases, heritage buildings have been transformed with a mix of these functions.

#### **6.4.1 New Urban Spaces**

It has become a global trend that port cities regenerate their waterfronts to attract creative industries and educated high-consumption groups in the post-industrial era. The abandoned harbor areas present various new opportunities for housing, leisure, sports, tourism and local commerce, which coincide with the diverse requirements of post-modern societies.<sup>877</sup> The strategies of utilizing CHPC in Rotterdam are not exceptions, and their focus on improving the livable urban environment and stimulating creative clusters are obvious. As advised by the Economic Development Board Rotterdam, the creative industry is considered one of the three economic clusters in Rotterdam. It should be developed through establishing more innovative firms and encouraging local start-ups and spin-offs.<sup>878</sup> In order to upgrade the city to an internationally competitive level, Rotterdam has been following its mutually coherent strategies to improve "residential milieus; culture and leisure; street fronts and the waterfront; green and parks; 'power to the pedestrian'; and use of architecture, cultural heritage and 'Rotterdam themes' in public spaces".<sup>879</sup>

---

<sup>875</sup> Rivière, *New Neapolis: No Structure*.

<sup>876</sup> Gemeente Rotterdam, *Erfgoedagenda Rotterdam 2017-2020*.

<sup>877</sup> Verhoeven and Backx, "Code of Practice on Societal Integration of Ports."

<sup>878</sup> Romein and Trip, "Key elements of creative city development: An assessment of local policies in Amsterdam and Rotterdam."

<sup>879</sup> Gemeente Rotterdam, *Binnenstad als city lounge: concept binnenstadsplan 2008-2020* (Rotterdam: Gemeente Rotterdam, 2008); Romein and Trip, "Key elements of creative city development: An assessment of local policies in Amsterdam and Rotterdam."



The intention of renovating port areas for housing was obvious, even though Rotterdam's policies were determined "by the primacy of a growing port and a growing commercial sector",<sup>880</sup> and the post-war reconstruction of Rotterdam inner city emphasized business at the early stage. The replanning of the Oude Haven became a model to showcase the municipality's concept of a compact city,<sup>881</sup> with an important goal to restore inner-city housing function with other supplemental purposes like entertainment, leisure, tourism and cultural life. Furthermore, these reconstruction strategies also demonstrate an intention to create a harmonious cityscape and enhance the architectonic appearance of the area.<sup>882</sup> Consequently, the inner-city of Rotterdam embraces various experimental architecture styles, but it is also inevitably criticized as an "architectural amusement park".<sup>883</sup>



Figure 6-7 Rotterdam inner city near the old harbor; the markthal is a new landmark of Rotterdam

The municipality-led Kop van Zuid project (approved in 1994, Figure 6-6) is another example of turning a defunct industrial port brownfield into a high-standard multifunction new urban space,

<sup>880</sup> Meyer, "The Northwestern European Port City: Rotterdam and the dynamic of the Delta," 334.

<sup>881</sup> Ibid.

<sup>882</sup> Ibid.

<sup>883</sup> Rivière, *New Neapolis: No Structure*, 205

with explicit strategies of housing and offices. This historically important port field became obsolete in the late 1960s, and the relevant regeneration project that transformed the urban landscape started in the mid-1980s.<sup>884</sup> While creating a new image for Rotterdam's city branding, the project also aimed to directly connect with the inner-city and develop Rotterdam's south side.<sup>885</sup> After the makeover, the area presents itself as a modern combination of offices, residential units, shopping centers, leisure and cultural facilities, educational and training spaces today. These new functions accompany the area's primary significance as a heritage ensemble, due to the "development-led and project-based" approach that Rotterdam has adopted.<sup>886</sup> Several heritage buildings in the Wilhelmina Pier district have been renovated to fit in the modern lifestyle. For example, Las Palmas, the previous workshop of the Holland America Line (HAL), is a complex of a museum, art exhibition space and a restaurant.

The Stadshavens (City ports) project is a more recent example from around 2002, with a much larger scale than the previous plans. Due to that scale (1,600 ha), and the fact that there are active port activities in the redeveloped areas, it has been co-governed by the municipality and PoR, therefore heavily affected by local politics.<sup>887</sup> The government made significant investments in infrastructure, cultural heritage, public space and environment to invite market parties.<sup>888</sup> With the PPPs and more strategies to empower local communities, the project demonstrates its intentions to enhance social inclusion and PCR in the recreated mixed-use area.<sup>889</sup> Furthermore, inheriting the appreciation of water-related infrastructure as an attraction for urban life from earlier projects, the planning strategies of Stadshavens can be summarized as "harbor out/city in", while the potential of preserving, adjusting and repurposing port landscape was discussed and studied in this

---

<sup>884</sup> Schubert, "Waterfront revitalizations: from a local to a regional perspective in London, Barcelona, Rotterdam, and Hamburg."

<sup>885</sup> Ibid.

<sup>886</sup> Joks Janssen et al., "Heritage as sector, factor and vector: conceptualizing the shifting relationship between heritage management and spatial planning," *European Planning Studies* 25, no. 9 (2017):1662

<sup>887</sup> Sánchez, "Developing Sustainable Port-City Relationships in Europe: An Institutional Analysis of Waterfront Projects Governance in Lisbon."; Sánchez and Daamen, "Governance and planning issues in European waterfront redevelopment 1999–2019."; Patrick Verhoeven, "European port governance," *European Sea Ports Organization (ESPO)* (2010); "Port City Futures-Conference", (paper presented at the Port City Futures-Conference, Rotterdam/Delft, the Netherlands, 17-19 December, 2018 2018); Daamen and Vries, "Governing the European port-city interface: institutional impacts on spatial projects between city and port."

<sup>888</sup> Daamen, *Strategy as force: towards effective strategies for urban development projects: the case of rotterdam city ports.*

<sup>889</sup> Ibid.

process.<sup>890</sup>

The renovation of RDM, the area of the previous shipbuilding company, is part of the Stadshavens project. The physical aspects of RDM have been retained after a detailed historical and cultural study was conducted to examine the heritage values of the relevant elements. While the preserved structures emphasize the industrial legacy and its relationship with water,<sup>891</sup> RDM has been transformed as a space for “education, knowledge-intensive activities, conventional port activities, recreation and neighboring residential functions”.<sup>892</sup> Furthermore, the RDM campus, which brings technical education, research centers and corporates together, is considered the innovation center for the manufacturing industry of Rotterdam.<sup>893</sup> The former port area M4H, as another part of the Stadshavens project, is where you can see the transition and transformation happening, and “cherishing the industrial heritage” is a highlight in this process.<sup>894</sup> The area represents new business in old buildings, where the historical and architectural values become the sources of inspiration and innovation. Many brick buildings built before the 1950s have been reused as offices, event venues, workplaces, labs or studios, and selected old docks and cranes remain where they were.<sup>895</sup> It is also an experimental field where innovators examine their ideas, even controversial ones, such as the floating dairy farm, which aims to provide circular foods to the city, but is questioned by animal rights activists. Such areas are often close to town, have enough space and rich cultural heritage, therefore able to link the transitions “in the field of energy and raw materials to the associated socio-economic and spatial development of the city”.<sup>896</sup> Moreover, such an open and experimental environment is expected to attract talents, which is crucial for a sustainable society.

---

<sup>890</sup> Oriana Giovinazzi and Marta Moretti, "Port Cities and Urban Waterfront: Transformations and Opportunities," *Tema. Journal of Land Use, Mobility and Environment* 2 (2010); Kermani, van der Toorn Vrijthoff, and Salek, "The impact of planning reform on water-related heritage values and on recalling collective maritime identity of port cities: the case of Rotterdam."; Stadshavens Rotterdam, *Stadshavens Rotterdam Ontwikkelingsstrategie—concept* (Rotterdam, 2005); Daamen, *Strategy as force: towards effective strategies for urban development projects: the case of rotterdam city ports*.

<sup>891</sup> Kermani, van der Toorn Vrijthoff, and Salek, "The impact of planning reform on water-related heritage values and on recalling collective maritime identity of port cities: the case of Rotterdam."

<sup>892</sup> Fouad, Eldin, and Mansour, "The Innovative Reuse of Post-Industrial Heritage in Minet El Bassal District as a Strategy for Preservation," 8.

<sup>893</sup> *Ibid.*

<sup>894</sup> Kavakou et al., *Recreation in m4H Rotterdam*, 4.

<sup>895</sup> European 15 Rotterdam, *VIERHAVENSBLOK: Activating Urban Commons in the Productive City; Stadshavens Rotterdam, Get involved in M4H*, (2015).

<sup>896</sup> *Ibid.*, 13.





Figure 6-8 A former industrial building in M4H is now a co-working space for creative new companies

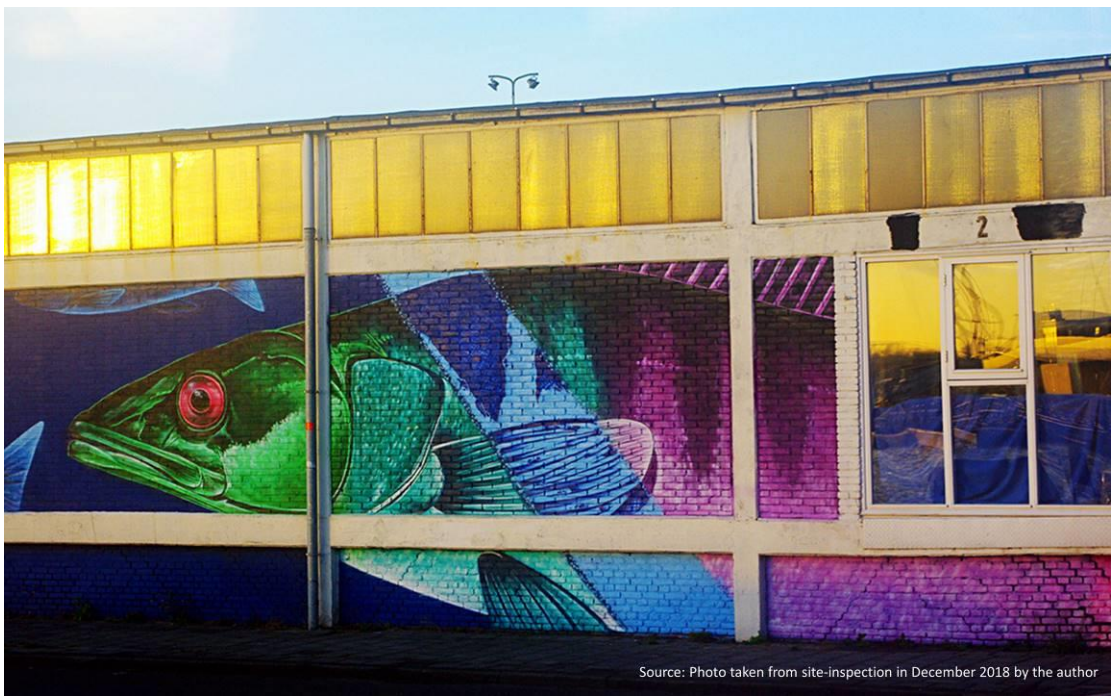


Figure 6-9 A corner in M4H

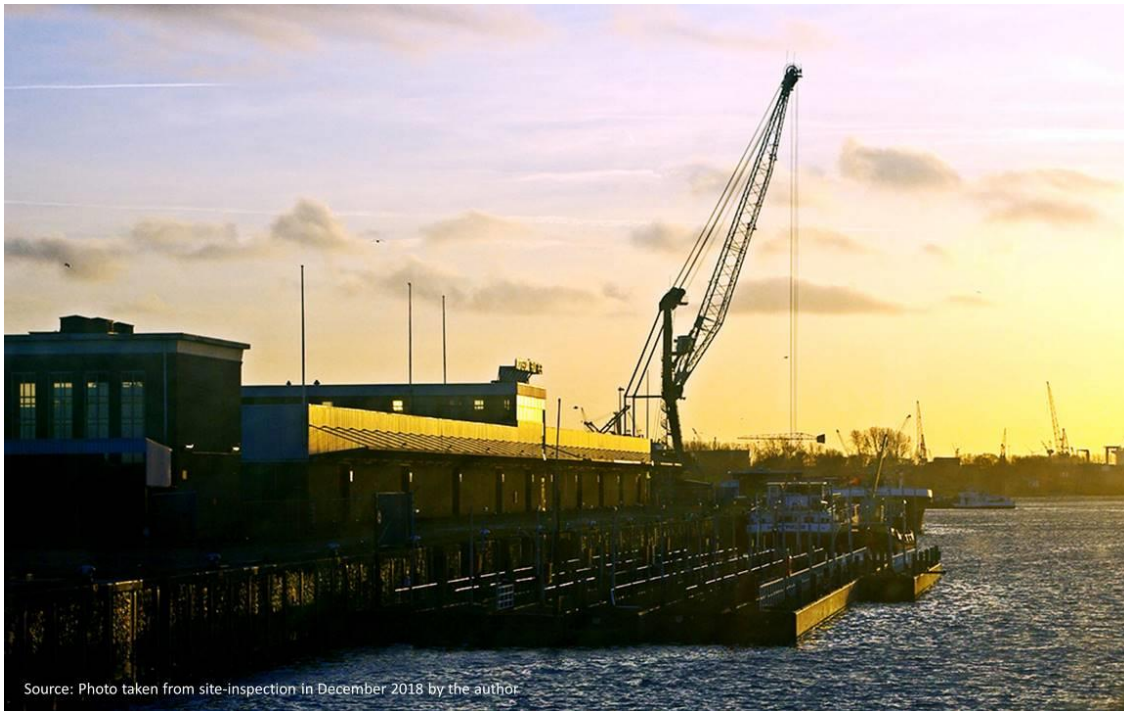


Figure 6-10 Port structure in M4H



Figure 6-11 the floating farm in M4H

#### ***6.4.2 Cultural Experience***

In Rotterdam, finding mixed-use destinations for CHPC may not only refer to historic districts or the former port areas. It is also a general strategy to renovate individual buildings. The Fenix warehouse II in Katendrecht is an example of this with the main function to provide museum-like



cultural experiences. This art-deco-style old building was the largest warehouse worldwide when it was opened in 1923, and it was rebuilt at half of its original size in the 1950s due to the damage caused by the war. After the planned transformation, the first floor of the Fenix II will be a space to showcase the immigration history through historical presentations, artifacts and contemporary art: millions departed from Rotterdam harbor and arrived in the Ellis Island, New York, for their new life from the late 19<sup>th</sup> century to the early 20 century.<sup>897</sup> The ground floor will be a mixed-use space for creative, cultural and culinary activities. A seagull statue will be installed to symbolize the historical trans-Atlantic journey, as this animal kept passengers company when they went across the ocean.<sup>898</sup> The project has been commissioned to a Chinese architecture company, considering Katendrecht was one of the oldest Chinatowns in Europe. With such hybrid functions, the building is more than a museum, but “a place, a platform, an agora” that provides emotional experiences, in order to tell “a universal story” of people who decided to leave their homelands and start all over again in a new world.<sup>899</sup> Thus, such an approach of reusing heritage intends to offer in-depth cultural experiences to locals and visitors.



Source: Image by San

Figure 6-12 The design of the Fenix warehouse<sup>900</sup>

---

<sup>897</sup> Nina Siegal, "From Rotterdam, Many Left for a New Life " *The New York Times* 2018, <https://www.nytimes.com/2018/04/24/arts/from-rotterdam-many-left-for-a-new-life.html>; "de FENIX," 2019, [https://fenixrotterdam.nl/en/\\_de-fenix-english/](https://fenixrotterdam.nl/en/_de-fenix-english/); R2, interview. Note, The Fenix is a project of Stichting Droom en Daad.

<sup>898</sup> R2, interview.

<sup>899</sup> Siegal, "From Rotterdam, Many Left for a New Life "; R2, interview.

<sup>900</sup> Designed by MAD Architects

### 6.4.3 Recreation and Tourism

Today, many old buildings and historic districts have been repurposed for recreational activities, but this is not always the case. Port areas were considered challenges for tourism and recreation in documents such as the *Masterplan Wereldhaven*.<sup>901</sup> Policymakers started to show a stronger interest in regenerating Rotterdam waterfronts for leisure in the 1980s. For instance, Waterstad was planned to have museological, touristic and recreational functions.<sup>902</sup> This increased interest directly contributed to the development of Rotterdam's leisure and tourism industry in the 1990s, even though the main consumers (77%) of this sector are from Rotterdam or its province.<sup>903</sup> In 2001, ten specific leisure themes, including five metropolitan themes (shopping, entertainment, culture/festivals, outdoor and 'nostalgia') and five Rotterdam-specific themes (port city, modern architecture, young, multicultural and film), were officially highlighted for Rotterdam's post-industrial urban economies.<sup>904</sup> Since then, these recreational clusters have been continually growing and weaving into the built environment of Rotterdam. However, developing the waterfront as "a leisure and entertainment domain" still has no political priority;<sup>905</sup> it is more based on the different renovation plans of each case. Most of them, again with the general strategy to provide multiple functions for contemporary life, are combined with cultural purposes. A case mentioned by most interviewees is Hotel New York, the former headquarter of the Holland America Line. Built in 1901 with the Jugendstil style, it was once unwanted and occupied by crackers after the the company's head office moved to Seattle. The building has been turned into a hotel and opened since 1993,<sup>906</sup> with elements such as its original structures, ship models, artifacts, stories on walls and bookstore to showcase its unique history.

---

<sup>901</sup> Meyer, "The Northwestern European Port City: Rotterdam and the dynamic of the Delta."

<sup>902</sup> Municipality of Rotterdam, *The Waterstad Plan*; Meyer, "The Northwestern European Port City: Rotterdam and the dynamic of the Delta."; Romein, "Leisure in waterfront redevelopment: An issue of urban planning in Rotterdam."

<sup>903</sup> Romein, "Leisure in waterfront redevelopment: An issue of urban planning in Rotterdam."

<sup>904</sup> Werkgroep De Stad als Belevenis, *De stad als belevenis*, 23.

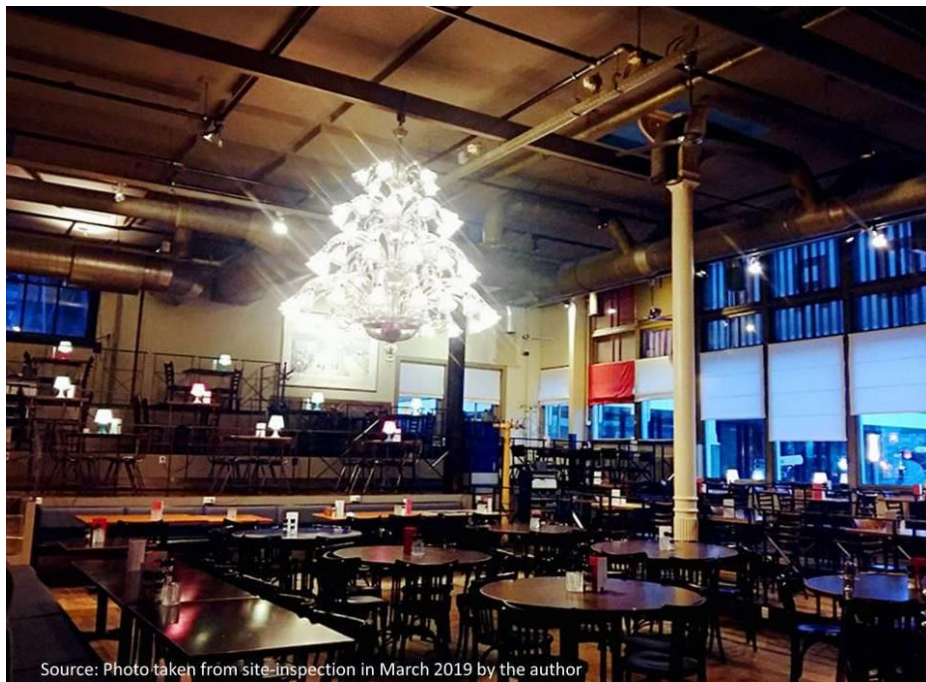
<sup>905</sup> Romein, "Leisure in waterfront redevelopment: An issue of urban planning in Rotterdam," 6.

<sup>906</sup> "v.m. Kant. Holland Amerika Lijn," 2019, <https://www.monumenten.nl/monument/50136>; "The History of Hotel New York," 2019, <https://hotelnewyork.com/hotel-new-york/history/>.



Source: Photo taken from site-inspection in March 2019 by the author

Figure 6-13 In front of Hotel New York, there are sculptures telling the history of HAL<sup>907</sup>



Source: Photo taken from site-inspection in March 2019 by the author

Figure 6-14 Restaurant of Hotel New York<sup>908</sup>

<sup>907</sup> Source: Photo taken from site inspection in March 2019 by the author.

<sup>908</sup> Source: Photo taken from site inspection in March 2019 by the author.





Source: Photo taken from site-inspection in March 2019 by the author

Figure 6-15 A ship model in the restaurant of Hotel New York<sup>909</sup>

#### 6.4.4 Port-city image: Seeking the Rotterdam DNA

During the post-industrial era, waterfront renovation comes with a mission to “break through the port boundaries, invite people to experience port life, and broaden the port community’s perspective”.<sup>910</sup> In short, it aims to tell the port stories by promoting port-related heritage and culture.

With the industrial change starting from the mid-19<sup>th</sup> century, the image of Rotterdam shifted from a merchant town to a transit port city.<sup>911</sup> In the early 1970s, following the local replanning policies, Rotterdam turned its back to the stinking and heavily polluted river.<sup>912</sup> The cultural values of the former port infrastructure started to be noticed in the 1980s.<sup>913</sup> Later, the “Port Vision 2030” put

<sup>909</sup> Source: Photo taken from site inspection in March 2019 by the author.

<sup>910</sup> European Parliament, EU port cities and port area regeneration, (2017):5.

<sup>911</sup> Rivière, *New Neapolis: No Structure*.

<sup>912</sup> R3, interview.

<sup>913</sup> Meyer, "The Northwestern European Port City: Rotterdam and the dynamic of the Delta."

more effort into changing people's perspectives of seeing the River as a barrier.<sup>914</sup> As the interviewees explained, Rotterdammers have "a mixed attitude",<sup>915</sup> "an intense feeling"<sup>916</sup> to the river, the port and its industry, but they have been learning and appreciating the heritage elements in recent decades.

The collective memories of Rotterdam and its PCR are reciprocal. Terms like port-city identity or culture are frequently employed in discussion regarding the port's future development, in the Rotterdam context. One interviewee elaborated these notions,

*"We all got a feeling that port cities are different from the history, from the fact that they have always been a window on a wider world; that from the start port cities have these international relationships. They were the first cities actually engaged in globalization, even in pre-industrial times... They were the cities which were first in transition because they had to adapt to external changes..."*<sup>917</sup>

He further listed the characteristics of port cities, such as "tolerance", "sharing of values", and "maritime historical background",<sup>918</sup> which all portrayed port city culture from a global perspective. At the same time, as a second city, Rotterdam keeps seeking for its signature characteristics, while comparing with the capital city Amsterdam. In this process, the modern and post-modern images provide Rotterdam a distinct atmosphere from Amsterdam's well-preserved 17<sup>th</sup>-century city center. Even though some scholars state that the second city syndrome is insignificant in Rotterdam,<sup>919</sup> all interviewees referred to Amsterdam while talking about Rotterdam. Furthermore, the restricted economic basis and migration relationship also represent typical port city features.<sup>920</sup> This Dutch port-city image and culture stand out as a uniqueness of Rotterdam, which is undoubtedly reinforced by its CHPC. Institutional efforts concerning this

---

<sup>914</sup> Havenbedrijf Rotterdam, *Port Vision 2030*; Schubert, "Waterfront revitalizations: from a local to a regional perspective in London, Barcelona, Rotterdam, and Hamburg."

<sup>915</sup> R3, interview.

<sup>916</sup> R4, interview.

<sup>917</sup> R1, interview.

<sup>918</sup> R1, interview.

<sup>919</sup> Nientied, "Hybrid urban identity—the case of Rotterdam."

<sup>920</sup> Robert Lee, "The socio-economic and demographic characteristics of port cities: a typology for comparative analysis?," *Urban History* 25, no. 2 (1998); R1, interview.

aspect can be summarized into several general approaches. First, with the idea of “lieux de memoire”,<sup>921</sup> tangible heritage (e.g., warehouses, vessels) has been revitalized for the old harbor image, while the intangible heritage like the festival has been held to recreate the feelings of a port city. The municipality has made significant investments for projects alike.<sup>922</sup> Second, renovate CHPC with mixed-use and multipurpose strategies. For instance, the tourism development in Rotterdam often bears port-city integration in mind. The investment in modernizing the monumental building in the Wilhelmina pier into the Cruise Terminal and the strategies of bringing cruise ships back to the city, both intend to physically and visually restore the port-city image,<sup>923</sup> besides considering the economic benefits. These two strategies discussed above also exemplify another approach: the cross-sectoral collaboration, as the Cruise Terminal was invested by the municipality and the port, and the World Port Days is in collaboration with the municipality, port business sector, and the local communities. Through these approaches, the goal of “reproducing water-related heritage values to build a responsive, resilient and competitive port-city relationship”<sup>924</sup> can achieve further impacts in the broader society.

Furthermore, Rotterdammers often use “Rotterdam DNA” or “typical Rotterdam” when referring to the city’s collective identity. For instance, government documents like *Architectuur En Rotterdam* state that prewar neighborhoods with an atmosphere of typical Rotterdam are irreplaceable cultural heritage.<sup>925</sup> The role plays by heritage elements is further demonstrated:

*“There is an increasing historical awareness in the city, often accompanied by pride and nostalgia about the past and its visibility. The characteristic mixing of time layers and the*

---

<sup>921</sup> Pierre Nora, "Between memory and history: Les lieux de mémoire," *representations* (1989).

<sup>922</sup> Kermani, van der Toorn Vrijthoff, and Salek, "The impact of planning reform on water-related heritage values and on recalling collective maritime identity of port cities: the case of Rotterdam."

<sup>923</sup> Gemeente Rotterdam, "Rotterdam urban vision, spatial development strategy," *Rotterdam: Gemeente Rotterdam* (2007); Kermani, van der Toorn Vrijthoff, and Salek, "The impact of planning reform on water-related heritage values and on recalling collective maritime identity of port cities: the case of Rotterdam."

<sup>924</sup> Gemeente Rotterdam, *Stadsvisie Rotterdam: ruimtelijke ontwikkelingsstrategie 2030*, (Rotterdam: Gemeente Rotterdam, 2007); Kermani, van der Toorn Vrijthoff, and Salek, "The impact of planning reform on water-related heritage values and on recalling collective maritime identity of port cities: the case of Rotterdam."

<sup>925</sup> Brouwers and Maandag, *Architectuur en Rotterdam: architectuur als drijvende kracht voor de ontwikkeling van de stad*, 27.

Note: translated from Dutch “Door de vele panden met bel-etages, souterrains, stoepen, erkers en voordeuren naast elkaar voor beneden en boven heerst in deze stadsdelen een sfeer van ‘typisch Rotterdams’. Evenals de wederopbouwmonumenten is dit onvervangbaar cultureel erfgoed”.



*associated alternation of old and new, ensures an important and distinctive identity of the cityscape.*”<sup>926</sup>

By adding modern functions to old districts, Rotterdam’s historical characteristic has been used in a contemporary manner.<sup>927</sup> This requires collective efforts from not only relevant authorities and associations, but also individuals and private parties like “residents, architects, urban planners, developers, real estate managers...” to make good use of and disseminate their historical knowledge.<sup>928</sup> It also implies that the forming of the city’s identity is ever-changing and has been continuously developed and shaped by Rotterdammers, with a deeply rooted port city history. Just as interviewee R2 illustrated,

*“History defines your DNA-who you are. You have to think about that, be aware of that. Otherwise, you're not rooted. You have no sense of place and no sense of time. It's fluid, you can go anywhere.*”<sup>929</sup>

Thus, CHPC elements of Rotterdam, as many of them exist because Rotterdam is a port city, are the connections to the city’s past. They gave Rotterdam a specific character, to differentiate itself from the modern world where cities tend to adopt homogeneous development models and become increasingly similar.

## **6.5 Discussion: The Issues and the Challenges**

Despite all the achievements regarding waterfront regeneration and port heritage revitalization in Rotterdam, the issues and challenges should be further addressed. Common port city concerns, such as imperfect accessibility<sup>930</sup>, is not the focus of discussion in this chapter. The aspects

---

<sup>926</sup> Gemeente Rotterdam, Erfgoedagenda Rotterdam 2017-2020, 8.

Note: Briefly translated from “Er is sprake van een toenemend historisch bewustzijn in de stad, dat vaak gepaard gaat aan trots en weemoed over het verleden en de zichtbaarheid ervan. De karakteristieke vermenging van tijdlagen en de daarbij horende afwisseling van oud en nieuw, zorgt voor een belangrijke en onderscheidende identiteit van het stadsbeeld.”

<sup>927</sup> Gemeente Rotterdam, Erfgoedagenda Rotterdam 2017-2020, 9.

<sup>928</sup> Ibid., 11.

<sup>929</sup> R2, interview.

<sup>930</sup> Russo and Van Der Borg, "Planning considerations for cultural tourism: a case study of four European

analyzed here are: cultural heritage evaluation; the distinction between branding and identity; decision-making; super-diversity; functioning vehicle as cultural heritage.

### 6.5.1 Evaluating Cultural Heritage

The value of CHPC is underestimated in early post-war reconstruction in Rotterdam. The abandoned industrial areas were once considered as problems rather than resources.<sup>931</sup> Historically, nationally, the absence of cultural policy “deeply rooted in the Dutch attitude” until the end of the 19<sup>th</sup> century<sup>932</sup> has some long-last effects. In the post-industrial era, Rotterdam constantly faces the dilemma of preservation/restoration versus demolition.<sup>933</sup> One example is the Porters Lodge, which was knocked down in 2003, despite all those fierce debates and strong opposition from the public.<sup>934</sup> Many debates regarding Rotterdam’s heritage led to further studies and planning, but few of them received practical results.<sup>935</sup> Interviewees used expressions like “no eye for history and heritage”<sup>936</sup>, “underestimate the power of cultural heritage”<sup>937</sup> and “no interest in cultural heritage”<sup>938</sup> to summarize Rotterdammers’ attitudes towards their monuments. As stated,

*“A lot of cultural heritage was demolished. If you look at the map after WWII, there was very few monuments could be safeguarded for the future, but they simply decided to get rid of them.”*<sup>939</sup>

The waterfront regeneration has started changing the perceptions of heritage in Rotterdam. With the sweeping trend of renovating historic buildings, Rotterdammers embrace a new perspective and have recreated the brownfields. However, although heritage is part of the regeneration program,

---

cities.”

<sup>931</sup> Martin Arts, "Unlocking the Past to Re-enact Rotterdam's future: A professional's view on planning history," *International Planning History Society Proceedings* 17, no. 5 (2016).

<sup>932</sup> Toshiyuki Kono, *The impact of uniform laws on the protection of cultural heritage and the preservation of cultural heritage in the 21st century* (Leiden: Brill, 2010):570.

<sup>933</sup> Woltil, "Heritage planning in Malmö and Rotterdam during the 2000's: A cross-contextual analysis of arguments, metaphors and figures of thought."

<sup>934</sup> Ibid.

<sup>935</sup> Meyer, "The Northwestern European Port City: Rotterdam and the dynamic of the Delta."

<sup>936</sup> R3, interview.

<sup>937</sup> R2, interview.

<sup>938</sup> R1, interview.

<sup>939</sup> R1, interview.

Rotterdam was “very slow in adapting the possibilities of a cultural heritage agenda”.<sup>940</sup> Furthermore, cases like Hotel New York, which was firstly innovated by a group of pioneers, imply a trend that “Rotterdam always looks at the cultural sector in times of crisis, when there is no private money for development”.<sup>941</sup> Once crises are over and big money returns, artists are usually expelled as better profits can be generated from other uses. Similarly, the redevelopment of historic districts, such as Witte de Withstraat, was directed by urban development rather than cultural development, and the investment in its cultural software is insufficient. Consequently, the expected synergy effect from the nearby museum quarter is not completely achieved.<sup>942</sup> With the pragmatic Dutch tradition, Rotterdam’s cultural heritage agenda is quite market-driven. Artists and cultural professionals may not be able to make the best use of their talents and knowledge, especially when there is a lack of support from arts organizations and cultural institutes.

Besides the fact that the culture sector may not bring economic benefits rapidly, a Rotterdam-specific reason for underestimating heritage value is because of the bombardment. As an interviewee previously mentioned in a news report,

*“If you see the city as a body, what happens to the body is a trauma. What people tend to do when they have a very serious trauma is to turn their back on it. The people from Rotterdam did not look back in history. Don’t think about the past, they said, look at the future.”*<sup>943</sup>

Other interviewees and literature echo this opinion by stating that Rotterdam is a city where people do not look back, but look forward.<sup>944</sup>

*“The spirit of the city was, from 1945 onwards, to make a new city, and to make it better, more efficient and economic”.*<sup>945</sup>

---

<sup>940</sup> R1, interview.

<sup>941</sup> R1, interview.

<sup>942</sup> Irina Van Aalst, "Cultuur in de stad: Over de rol van culturele voorzieningen in de ontwikkeling van stadscentra" (Jan van Arkel, 1997); Lavanga, "Creative industries, cultural quarters and urban development: the case studies of Rotterdam and Milan."

<sup>943</sup> Siegal, "From Rotterdam, Many Left for a New Life".

<sup>944</sup> Arts, "Unlocking the Past to Re-enact Rotterdam’s future: A professional’s view on planning history."; R4, interview; R3, interview; R1, interview.

<sup>945</sup> R3, interview.

Interviewees also pointed out that history is still not yet “very relevant to the decision-making process”.<sup>946</sup> Even when authorities are involved, they still perceive heritage in traditional ways.

*“This is actually a kind of nostalgia. They (city council) want a museum to help them identify Rotterdam’s past.”<sup>947</sup>*

Such undervaluation of CHPC seems different from the attitudes shown by waterfront regeneration strategies and other relevant policy documents. From the historical perspective, the early business-focused city planning after WWII somehow neglected heritage, which contributed to the loss of certain elements. The situation changed when the values of CHPC were further recognized and proven in the global waterfront regeneration trend. Although the damage caused cannot be undone, the strategies to preserve and reuse CHPC since then have given the city a comparably more perceivable harbor feeling than in other cases. However, for the art and cultural sectors that have sensed the potential of heritage much earlier, their contributions and perspectives were not sufficiently appreciated. Therefore, they can play more important roles in future (re)development regarding the further revitalization of CHPC. The approach of the RDM renovation, which involves profound studies and early engagement of cultural historians, is a good example. It seems to be able to advance heritage goals and the wider socio-economic goals together.

### ***6.5.2 The Distinction between Branding and Identity***

The recreated harbor ambiance reinforces people’s impression that Rotterdam is a port city. However, as many former port areas try to reestablish their brands as high-tech innovation centers, creative clusters or high-end residential areas, the impression and narratives of old ports can restrict the multiple possibilities of waterfront regeneration. This sometimes contradicts the mission to enhance the city’s attractiveness for its residents and passengers, as some cultural heritage is not showcasing the evolving new port precisely.

*“How do you make sure that cultural heritage programming of the port cities can be of service in order to regenerate a new image of the port city...not something of the past, but how*

---

<sup>946</sup> R1, interview.

<sup>947</sup> R1, interview.

*you connect past with the future challenges.*"<sup>948</sup>

In fact, in the post-Belvedere era, the understanding of the concept heritage has been broadened to actively include intangible and post-war elements and more public participation.<sup>949</sup> However, the traditional scholarly collecting methods are still influential, especially in the museum sectors nationwide, including in Rotterdam. One interviewee from the museum sector pointed out that the heritage agenda is still "based on a very specific 18<sup>th</sup> century paradigm when the first museums were created".<sup>950</sup> From that, we can see the impacts of AHD on the heritage of Rotterdam. Another aspect of this is the working-class culture of this port city. On the one hand, they have bestowed the city a "down to work" "rolled-up sleeves" mentality.<sup>951</sup> In particular, due to the reconstruction, the working-class culture of "diligence, doggedness, daringness", hard-working, complaining about their loving city, direct communication and no-nonsense was celebrated.<sup>952</sup> On the other hand, some qualities of this part of history are no longer desirable as Rotterdam seeks transformation. In the early days, the diverse rural backgrounds of the migrant workers and the difficulties for them to integrate into the society strengthened Rotterdam's reputation as a restless and ambitious "place of otherness" with sites of crime, poverty, alcoholism, etc.<sup>953</sup> In particular, the working-class culture in Rotterdam is typically linked with the white-male "masculine" character, while there is an increased labor participation of women as a positive change.<sup>954</sup> Considering the global zeitgeist today, it is necessary to carefully eliminate the "masculine rhetoric", and apply the gender lens to look at the relevant heritage. Hence, this narrative is considerably downtoned and selectively presented. At the same time, the city displays a strong intention to attract middle-class people, or "residents who can choose freely in the housing market" in waterfront "gentrification".<sup>955</sup> This word is usually avoided in policy documents elsewhere, but straightly presented in Rotterdam's city

---

<sup>948</sup> R1, interview.

<sup>949</sup> Feddes, The Belvedere Memorandum.

<sup>950</sup> R1, interview.

<sup>951</sup> Nientied, "Hybrid urban identity—the case of Rotterdam," 161.

<sup>952</sup> Mark Hoogstad, *Rotterdam: stad van twee snelheden* (Rotterdam: Trichis, 2018); Nientied, "Hybrid urban identity—the case of Rotterdam."; Paul Van de Laar and Arie Van der Schoor, "Rotterdam's Superdiversity from a Historical Perspective (1600–1980)," in *Coming to Terms with Superdiversity* (Cham: Springer, 2019).

<sup>953</sup> van de Laar, "Bremen, Liverpool, Marseille and Rotterdam: Port cities, migration and the transformation of urban space in the long nineteenth century."; Van de Laar and Van der Schoor, "Rotterdam's Superdiversity from a Historical Perspective (1600–1980)."

<sup>954</sup> Marguerite Van den Berg, *Gender in the post-Fordist urban* (Cham: Springer, 2017).

<sup>955</sup> Gemeente Rotterdam, *Stadsvisie Rotterdam 2030*; Brian Doucet, Ronald Van Kempen, and Jan Van Weesep, "'We're a rich city with poor people': municipal strategies of new-build gentrification in Rotterdam and Glasgow," *Environment and Planning A* 43, no. 6 (2011).

vision. For that, some social-housing that used to accommodate the lower-income laborers were demolished for more expensive developments. Thus, the unfavorable parts of the old-port and working-class stories, which form part of the city's contested past, have been underrepresented, partially for Rotterdam's current vision. Therefore, a distinction between branding and identity has been generated.

### **6.5.3 Decision-making**

There are three sub-topics, namely leadership, long-term perspectives and the global scale, to be discussed under the umbrella of decision-making. In the Netherlands, democracy is applied in many facets of decision-making, from rule-making, participation, discussion to voting, to make sure that every stakeholder's voice is heard. However, this results in long bureaucratic processes,<sup>956</sup> especially when there are conflicts of interest. In addition, the pragmatic tradition inevitably empowers stakeholders with more investment to bargain for themselves in negotiation, but these decisions may not be favorable to urban regeneration from a long-term perspective. Furthermore, city gentrification is often considered a local issue, but in the port-city scenarios, questions may need to be analyzed on a global scale.<sup>957</sup> In particular, Rotterdam has been transforming functioning harbor areas into urban spaces. Under such circumstances, when there is a need to take away current harbor activities or remove terminals, international companies' benefits will be influenced, and the equilibrium of the comparatively stable business environment may be shaped. Without a suitable alternative, Rotterdam may lose its competitiveness and be replaced by nearby ports such as Antwerp or Hamburg in the international market. In some cases, economic benefits are preferred over heritage conservation, and these preferences can be seen as evidence of undervaluing cultural heritage, as mentioned in section 6.5.1. As one interviewee suggested, stronger leaderships from "city government and private people with great ideas" are needed, in order to improve this situation.<sup>958</sup> An interpretation is that such a figure should keep the participative aspects in decision-making to allow creative solutions, while overseeing the bigger picture, accelerating the growth of consensus, and bringing collective efforts together. The challenge is developing and maintaining a delicate balance between leadership and democracy,

---

<sup>956</sup> R2, interview; R3, interview; R4, interview.

<sup>957</sup> R2, interview.

<sup>958</sup> R2, interview.

thereby ensuring the level of individual participation while enhancing decision-making efficiency. Meanwhile, issues should be considered from a longer-term perspective and on a global scale, which requires the ability to foresee rather than seeing potential problems and industrial trends.

#### ***6.5.4 Super-diversity: Relevant for whom?***

The rapid demographic changes in Rotterdam can be attributed to two main factors: the increasing population from different cultural backgrounds and generational changes. Port cities are born international, due to their locations and trade. Rotterdam always embraces its diversity; its multicultural characteristic was strongly promoted with the theme “Rotterdam is many city” back in 2001 when it was the European Capital of Culture. Meanwhile, the generational changes also contribute to the cultural diversity of Rotterdam. Until the 1970s, crews worked on Dutch vessels and dockers were mainly Dutch; many Rotterdam inhabitants had family or extended family members working in the port or onboard ships. However, there are very few Dutch in the crews today.<sup>959</sup> Rotterdammers have been gradually disconnecting with their port and maritime past with these changes.

In such cases, heritage professionals need to consider who their audiences are. With the brand of “the Manhattan on the Maas River”, the regenerated waterfronts of Rotterdam attract the “transnational elite communities”,<sup>960</sup> who do not attach to the city or play major roles in heritage preservation. This trend also conflicts with Rotterdam’s innate port identity, as Rotterdam is always a town of common people or working-classes.<sup>961</sup> Meanwhile, people born here but have a different ethnic or religious background, the minorities that consist Rotterdam, the targeted audiences of the heritage sector, find it hard to access the elitized historic center.<sup>962</sup> Furthermore, the new generation is not nostalgic at all.<sup>963</sup> Thus, in such a transnational capitalist world, how to ensure the regenerated waterfronts are created for the public good and the public benefits? How to redefine the appeal to the heritage agenda? These are questions that require further consideration.

---

<sup>959</sup> R3, interview.

<sup>960</sup> R1, interview.

<sup>961</sup> Rivière, *New Neapolis: No Structure*.

<sup>962</sup> R1, interview.

<sup>963</sup> R3, interview.



Due to these demographic changes, public participation in heritage sectors faces new challenges. In addition, the expanding city-scale makes the situation even harder, because in smaller areas like villages, it is easier for people to recognize the importance of their history and identity, and take actions to support the social functions of their own cultural organizations. However, as one interviewee stated,

*“In a city with so many nationalities, it is difficult to connect the history of the city and the maritime history with the identities and interests of all these groups...How to make your history relevant? You cannot tell 180 stories with only one collection...It is easy to say make it relevant, but for whom and with what, you have to accept that part of your history is not relevant for all.”<sup>964</sup>*

The previous exhibition about “Hajj”, an annual Islamic pilgrimage to Mecca, at the Maritime Museum, is an example. Because of the language barriers and different understandings about museums, the poster with a steamship wrongly attracted people who tried to go onboard instead of exhibition visitors.<sup>965</sup> This indicates the difficulties of “make it relevant” for people with different cultural backgrounds. In this context, many museums and foundations try to learn their lessons and develop their own heritage initiatives as solutions, such as the “dynamic heritage” concept used by the city museum. This is elaborated in Chapter 9.

### **6.5.5 Functioning Vehicle as Cultural Heritage**

Last but not least, there is a Rotterdam-specific issue in its heritage preservation: the historic boats that are in use and parked in the old harbors of Rotterdam are not officially listed as cultural heritage. This is proven by policy documents and the interviewees.<sup>966</sup> One possible reason is that if qualified functioning vehicles have formal status, the government will have to provide money to safeguard and maintain them, which will be a significant amount of budget. The Netherlands is a water country, where people’s daily life has relied on shipping for centuries, but the identities attached to these vehicles are fading, as many traditional boats have been replaced by modern

---

<sup>964</sup> R3, interview.

<sup>965</sup> R3, interview.

<sup>966</sup> R3, interview; R5, interview; Heritage Act 2016; Gemeente Rotterdam, Erfgoedagenda Rotterdam 2017-2020.

transportation.<sup>967</sup> Currently, some private initiatives, heritage professionals and organizations are working on establishing a new agenda that includes historic boats as monuments. As one activist explained, many ships became too small as transport vessels shortly after WWII, and their owners can no longer maintain the boats themselves as they are aging. However, it is difficult for young people to apply for mortgages for expensive historic ships, because ships are movable. Besides, the younger generation can hardly find time to acquire maintenance skills. Furthermore, many ships have old engines and still run on gasoline, which is not sustainable today. Thus, whether the engines should be removed or replaced, or should they be considered “an essential part of the cultural values of the ships” and be well-preserved,<sup>968</sup> these all require future policies to provide better guidance for stakeholders.

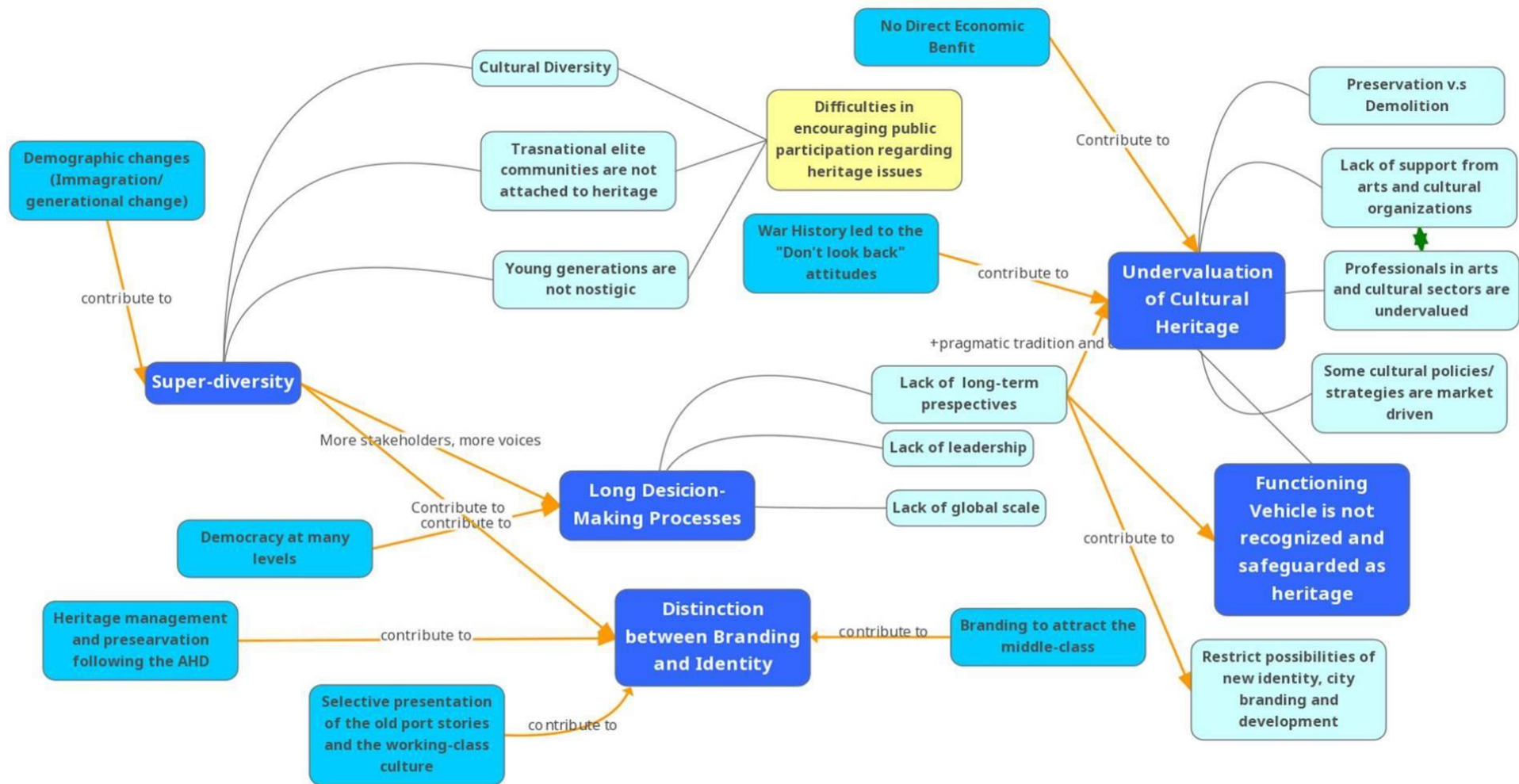
## **6.6 Conclusion**

In conclusion, the five main aspects of the challenges and current issues in terms of cultural heritage management and preservation in Rotterdam are shown below.

---

<sup>967</sup> R5, interview.

<sup>968</sup> R5, interview.



Note: Figure created by the author. The double-arrow lines represent reciprocal causation, while single arrow lines from A to B mean A contributes to B. The five dark blue nodes with white text are the five main issues of heritage management of Rotterdam. The lightest blue nodes are the sub-issues or reflections of the main issues.

Figure 6-16 The interlinked relationships between the challenges and issues of heritage management in Rotterdam

As analyzed, Rotterdam is becoming increasingly diverse due to the demographic changes, including the influx of immigrants and the middle-class population attracted by the city's marketing. However, cultural diversity and the disconnection between the younger generation and the city's past create challenges in making CHPC relevant to them. The super-diversity also contributes to the long decision-making process and the distinction between branding and identity, as analyzed above. Furthermore, in Rotterdam, cultural heritage has been undervalued due to the market-driven development and the "don't look back" attitude towards history. At the same time, the curatorship following AHD in the museum sector and the preferences regarding the old port and working-class narratives contribute to an imbalanced presentation of the city's identity, which is distinct from the branding targeting middle-class, especially the transnational elites in the creative industries.

Overall, the cultural heritage resource in Rotterdam is comparatively limited due to the damage caused by WWII, and various parties manage it with high autonomy. Many of these elements are closely related to historical and current port activities. The city is at an advanced stage of port development and waterfront regeneration. A significant feature of using CHPC of Rotterdam is mixed, from combining new and old buildings in the city center to the various examples of repurposing individual heritage elements for multiple functions. This is a result as policies and strategies of revitalizing heritage evolved. The early reconstruction in Rotterdam emphasized business and development demands. Later, as the re-imagination of the old harbor districts show great cultural and socio-economic values of CHPC, such elements play increasingly important roles in urban regeneration. Furthermore, as the scale of (re)development projects has been growing continuously, the governance model has changed from municipality-led, to co-administrated by municipality and PoR, then actively encouraging and facilitating PPPs. Such cross-sectoral collaboration has also been successfully practiced in the renovation of certain heritage buildings. These approaches and their outcomes are further compared in Chapter 9, in order to answer the research questions of this thesis.



NETWORKING AND TRAVEL GRANTS

One research trip to Rotterdam is funded by the Marine Institute under the Marine Research Programme with the support of the Irish Government.

# Chapter 7 A Case Study of Gothenburg

## 7.1 Introduction

This chapter analyzes how CHPC of Gothenburg has been used to enhance the relationship between the port, the city and its public, at a comparative level, to augment the main case Dublin. The research methods employed here include primary and secondary documentary research, site inspection, direct observation and semi-structured interviews with key stakeholders. Alongside this chapter, the risk assessment of CHPC of Gothenburg is discussed in Chapter 8. The outcomes of this case are comparatively analyzed with the others in Chapter 9.

## 7.2 The Heritage Management Framework of Gothenburg

This section introduces the heritage management framework of Gothenburg in two main parts: the authorities and stakeholders involved, their responsibilities and collaboration, as well as the process and heritage concerns in excavation, management and planning. Since this system is sophisticated and involves various actors, here is only a summary. For more details, see Appendix 12.

### 7.2.1 Authorities, Stakeholders and Collaborations

In Sweden, the responsibilities of conservation and heritage management are shared by national, regional and local authorities. Most cultural institutions are financed by different level governments.<sup>969</sup>

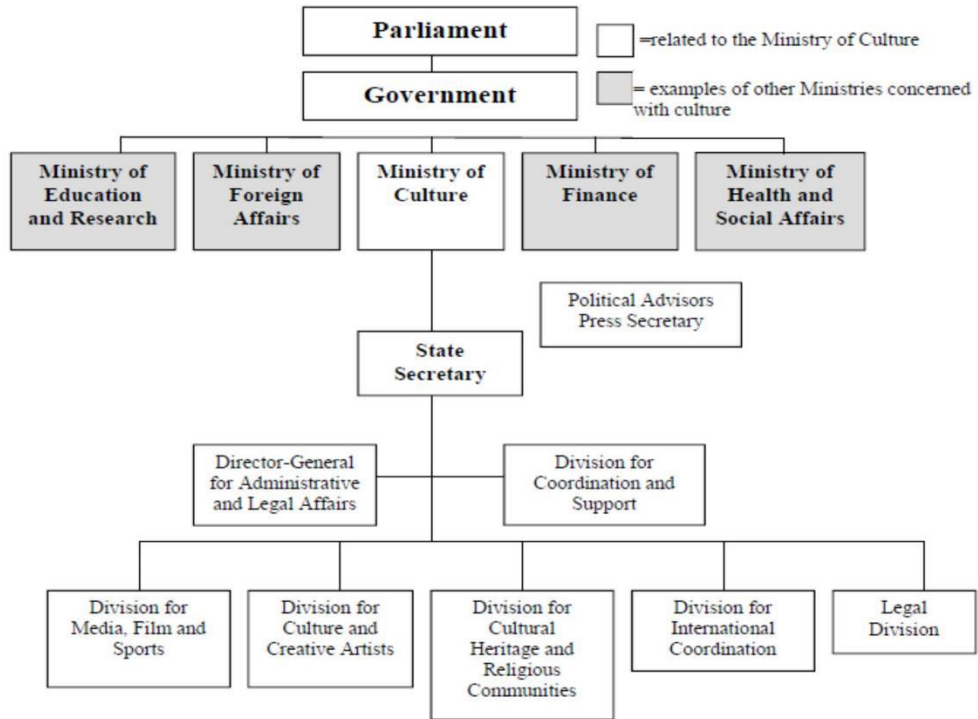
At the national level, Sweden's cultural policy system is composed of many "heterogeneous units directly subordinated"<sup>970</sup> and/or funded by the Ministry of Culture, which is in charge of heritage policy and legislation. The governmental structure and other Ministries concerned with culture are summarized by Harding (figure 7-1):

---

<sup>969</sup> Harding, *Compendium – Cultural Policy and Trends in Europe, Country Profile: Sweden*.

<sup>970</sup> *Ibid.*, S-5.

Structure on the government level:



Source: Harding, *Compendium – Cultural Policy and Trends in Europe, Country Profile: Sweden*.

Figure 7-1 the governmental structure of cultural issues in Sweden<sup>971</sup>

The National Heritage Board (NHB, Riksantikvarieambetet) is the central administrative agency and the national coordinating body in the heritage field. Its main tasks include preserving and promoting the historic or cultural environment, cultural heritage and museums in Sweden, with the objectives to take a proactive role in heritage efforts, support a sustainable society and raise individuals' awareness to understand, participate in and take responsibility for their own cultural environment.<sup>972</sup> The County Administrative Boards (CABs, Länsstyrelse) are state authorities with regional responsibility regarding heritage management. The 21 CABs make decisions regarding regional and local heritage issues based on the Heritage Conservation Act, and they receive 26 million euros from NHB annually for managing heritage.<sup>973</sup> Other relevant central organizations include the Environmental Protection Agency, the National Board of Housing, Building and

<sup>971</sup> Ibid.

<sup>972</sup> Harding, *Compendium – Cultural Policy and Trends in Europe, Country Profile: Sweden*; Guzmán, Roders, and Colenbrander, "Measuring links between cultural heritage management and sustainable urban development: An overview of global monitoring tools."; "Country profile: Sweden National Policy Report," 2019, <https://www.coe.int/en/web/herein-system/sweden>.

<sup>973</sup> Guzmán, Roders, and Colenbrander, "Measuring links between cultural heritage management and sustainable urban development: An overview of global monitoring tools."

Planning, etc.<sup>974</sup> Notably, the Church of Sweden receives significant funds and maintains many state's listed heritage buildings.<sup>975</sup> The Museum of World Culture in Gothenburg is also governed centrally by the National Museums of World Culture,<sup>976</sup> which is an exception of museums in Gothenburg.

Some national responsibilities of heritage management were delegated from NHB to CABs.<sup>977</sup> Their main tasks include implementing relevant legislation through heritage designation and conservation grants allocation, and ensuring cultural environment preservation is considered in regional planning and economic incentives.<sup>978</sup> In this case, the CAB is Länsstyrelsen Västra Götaland, and they have the Västärvet, Sweden's largest regional administration of natural and cultural heritage.<sup>979</sup> The CABs are also the middle points of the archaeological system in Sweden: they must be consulted before planning or building projects start.<sup>980</sup> Moreover, the Museum of Natural History (in Gothenburg, since 1833) has been included in Västärvet since 2003.

The city municipalities in Sweden have the overall responsibilities to preserve heritage in planning,<sup>981</sup> and they are highly autonomous. For instance, local authorities can refuse applications to demolish culturally valuable buildings, even without an existing demolition prohibition for that.<sup>982</sup> In Gothenburg, the cultural administration run by the culture committee has three sectors (Figure 7-2): libraries, museums, and the independent arts and culture. Museums within the museum sector include GCM (in which the previous Maritime Aquarium is merging in), Röhsska

---

<sup>974</sup> Widhe, "Country profile: Sweden National Policy Report."

<sup>975</sup> Harding, *Compendium – Cultural Policy and Trends in Europe, Country Profile: Sweden*; Widhe, "Country profile: Sweden National Policy Report."

<sup>976</sup> Saukkonen, "Multiculturalism and cultural policy in northern Europe."

<sup>977</sup> Negussie, "Implications of neo-liberalism for built heritage management: Institutional and ownership structures in Ireland and Sweden."; Johansson, "The Conservation of the Built Environment in Sweden."; Harding, *Compendium – Cultural Policy and Trends in Europe, Country Profile: Sweden*.

<sup>978</sup> Harding, *Compendium – Cultural Policy and Trends in Europe, Country Profile: Sweden*; Negussie, "Implications of neo-liberalism for built heritage management: Institutional and ownership structures in Ireland and Sweden."

<sup>979</sup> G7, "Interview with G7 for the case study of Gothenburg," interview by Zhen Yang, 9 October, 2019; "Om förvaltningen för Kulturutveckling," 2019, <https://www.vgregion.se/f/forvaltningen-for-kulturutveckling/om-forvaltningen-for-kulturutveckling/>.

<sup>980</sup> Widhe, "Country profile: Sweden National Policy Report."; G5, "Interview with G5 for the case study of Gothenburg" interview by Zhen Yang, 8 October, 2019.

<sup>981</sup> Negussie, "Implications of neo-liberalism for built heritage management: Institutional and ownership structures in Ireland and Sweden."; Guzmán, Roders, and Colenbrander, "Measuring links between cultural heritage management and sustainable urban development: An overview of global monitoring tools."

<sup>982</sup> "Social and Economic Integration of Cultural Heritage: State of the Art in Sweden", 2010, [http://www.arcchip.cz/w01/w01\\_westerlund.pdf](http://www.arcchip.cz/w01/w01_westerlund.pdf).



Museum and the Gothenburg Art Museum. GCM plays a crucial role in Gothenburg's heritage issues, and its key missions include collections, urban development, exhibitions and the aquarium, public meetings, etc.<sup>983</sup> The management of collections and the approaches of outreach are quite "top-down" in GCM, as they take the lead in selecting and approaching participants for public engagement.<sup>984</sup> Furthermore, the museum has an urban development unit, which works specifically on heritage concerns in city planning. The unit replies to questions regarding how development plans may affect heritage in certain areas of Gothenburg,<sup>985</sup> as they monitor city planning.<sup>986</sup> Experts in the unit evaluate planning projects and provide their opinions on the relevant areas' cultural and historic values based on research or existing references.

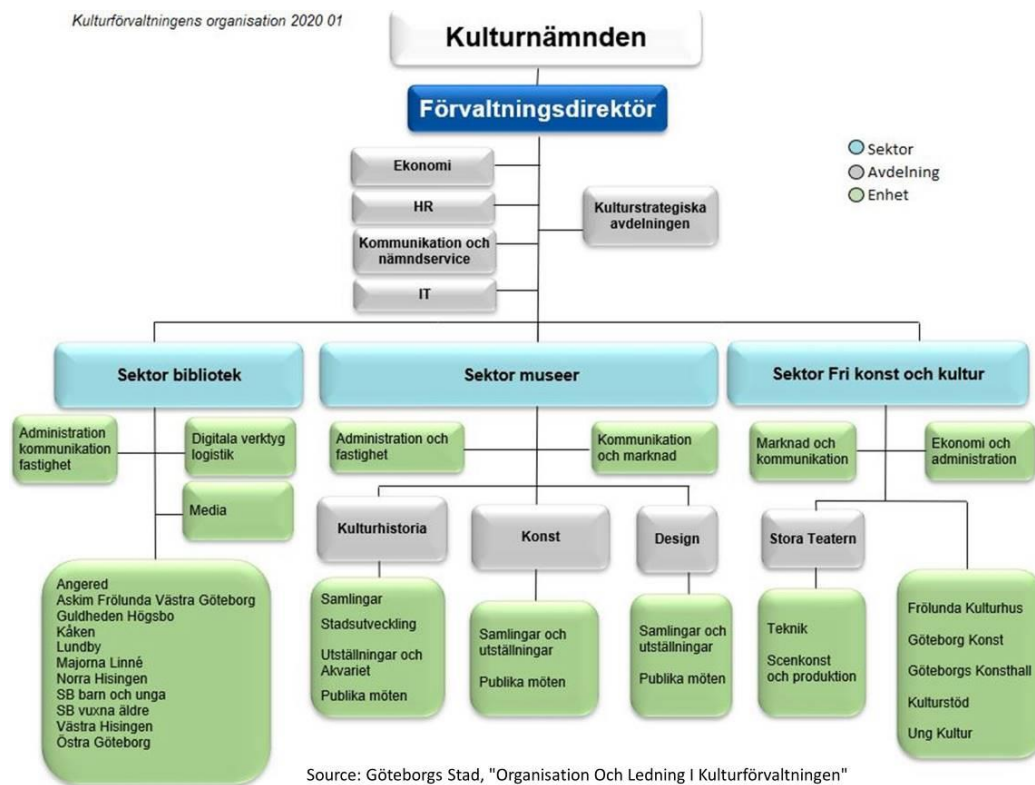


Figure 7-2 Cultural administration in Gothenburg<sup>987</sup>

Gothenburg's port authority, a city company, is interested in telling their stories. However, the

<sup>983</sup> Note: Original text: samlingar, stadsutveckling, Utställningar och akvariet, Publika möten

<sup>984</sup> G7, interview. Note: the detailed examples of this see Appendix 12 table 1.

<sup>985</sup> G7, interview.

<sup>986</sup> G6, "Interview with G6 for the case study of Gothenburg," interview by Zhen Yang, 8 October, 2019.

<sup>987</sup> "Organisation och ledning i kulturförvaltningen," 2019,

[https://goteborg.se/wps/portal/start/kommun-o-politik/kommunens-organisation/forvaltningar/forvaltningar/kulturförvaltningen/organisation-och-ledning!/ut/p/z1/04\\_Sj9CPyKssy0xPLMnMz0vMAfJjo8ziTYzcDQy9TAy93V0dzQ0cTZ2NTH39\\_I2DTU30wwkpiAJKG-AAjgb6BbmhigAr6Inr/dz/d5/L2dBISEvZ0FBIS9nQSEh/#](https://goteborg.se/wps/portal/start/kommun-o-politik/kommunens-organisation/forvaltningar/forvaltningar/kulturförvaltningen/organisation-och-ledning!/ut/p/z1/04_Sj9CPyKssy0xPLMnMz0vMAfJjo8ziTYzcDQy9TAy93V0dzQ0cTZ2NTH39_I2DTU30wwkpiAJKG-AAjgb6BbmhigAr6Inr/dz/d5/L2dBISEvZ0FBIS9nQSEh/#)

influence of the port authority on heritage issues is not visibly significant. Although the company has its own documents and platforms for the relevant heritage, the cultural aspect is either missing or separated from its recent comprehensive plans and reports.<sup>988</sup> It mostly functions as a sponsor and collaborator, providing information or materials for museums. Furthermore, the union of the port is also a strong power that “decides to make their own heritage” with their own website to collect pictures and tell stories.<sup>989</sup> Other relevant local organizations include the tourist board, NGOs or voluntary cultural organizations, etc.<sup>990</sup> Stakeholders vary between cases. For instance, for big projects like the Rivercity, besides the representatives from the planning authorities, the Traffic Department, West Sweden Chamber of Commerce and Chalmers Technical University all have places in the initial working group.<sup>991</sup>

There are plenty of collaborations between different levels of authorities and organizations regarding heritage issues in Gothenburg. Financially, GCM was previously funded majorly from the region,<sup>992</sup> but this percentage dropped, and now the city museum is funded approximately 70% from the city and 30% from the region.<sup>993</sup> This is because the funding from the region has not been increased for years, and the ongoing discussion on how museums should be financed has not reached an agreement.<sup>994</sup> Besides, there are collaborations with separated projects, such as conferences, and lately a digital platform of industrial heritage. Sometimes collaborations can lead to further organizational changes; for instance, the reason for merging the maritime museum into GCM is for comprehensive storytelling.

*“We had this line between our collections. At the city museum, we have in our archives the story of the shipbuilding industry...We told that story, until the ship was put into water, because then it became a part of the maritime history.”<sup>995</sup>*

---

<sup>988</sup> Port of Gothenburg, *Sustainability Report of Gothenburg Port Authority 2018* (2018); Port of Gothenburg, *Sustainability Report of Gothenburg Port Authority 2017* (2017).

<sup>989</sup> G3, "Interview with G3 for the case study of Gothenburg," interview by Zhen Yang, 7 October, 2019.

<sup>990</sup> G1, "Interview with G1 for the case study of Gothenburg," interview by Zhen Yang, 3 October, 2019; G5, interview; Harding, *Compendium – Cultural Policy and Trends in Europe, Country Profile: Sweden*.

<sup>991</sup> Sara Brorström, "Strategizing sustainability: the case of River City, Gothenburg," *Cities* 42 (2015).

<sup>992</sup> G3, interview.

<sup>993</sup> G7, interview.

<sup>994</sup> Ibid.

<sup>995</sup> Ibid.

Other stakeholders also collaborate with authorities and other organizations in the cultural sectors. In fact, collaboration with stakeholders from the cultural sector is considered well-established in Gotheburg,<sup>996</sup> and the need to further develop cooperation with the private sector is aware by authorities.<sup>997</sup> This is elaborated in Chapter 9.

### **7.2.2 Excavation, Management and Planning**

In excavation, the developer, the CAB and the contract archaeologist are the main practitioners, supervised by NHB.<sup>998</sup> The general principle is

*“Anyone who plans or carries out work must ensure that damage to the cultural environment is, as far as possible, avoided or limited.”<sup>999</sup>*

Developers need to attain several types of permissions before projects start. When the selected site contains ancient remains, permission from CABs must be obtained; when the site contains known ancient remains, CABs need to be consulted before initiating the project.<sup>1000</sup> Such policies are implemented to minimize the negative impacts or potential damages on the cultural landscape. However, if the to-be-constructed areas do not have any officially known ancient remains, consultations with CAB beforehand are not required; when ancient remains are found unexpectedly, works must be ceased, and the finds need to be reported to CAB, who can only make decisions when development projects are confirmed, with a three-step process: archaeological survey (arkeologisk utredning), archaeological pre-investigation (arkeologisk förundersökning) and archaeological investigation (arkeologisk undersökning).<sup>1001</sup> This process can also be described as first learning “what’s there”, then “what can people expect”.<sup>1002</sup> Such activities are usually paid by

---

<sup>996</sup> Lia Ghilardi, "Cultural Regeneration-Examples from two second-tier Swedish cities," *Municipal World* 2015.

<sup>997</sup> G7, interview.

<sup>998</sup> Heritage Conservation Act (1988:950) including amendments up to and including SFS 2002:1090, (Stockholm, 2002).

<sup>999</sup> Ibid.

<sup>1000</sup> Heritage Conservation Act (1988:950) including amendments up to and including SFS 2002:1090; Linda Wigert, "The Swedish system of Contract Archaeology," (2018).

<sup>1001</sup> Heritage Conservation Act (1988:950) including amendments up to and including SFS 2002:1090; Wigert, "The Swedish system of Contract Archaeology."

Note: A detailed explanation of this process see Appendix 12.

<sup>1002</sup> Note: This is a summary of description given by interviewee G5 in the interview. G5, interview.

the developer.<sup>1003</sup>

The criteria of what should be preserved in excavations vary according to each archaeologist's expertise, but as interviewees described, these are always about whether the finds can "inform us something", "preserve for the future" or provide new knowledge about our DNA.<sup>1004</sup> However, conservation also depends on other conditions, such as budget, museum's capacity, time limit of the projects, etc. The selected finds usually go to GCM, following the rule of "an object usually goes to the museum that closest to the place where it is found".<sup>1005</sup> GCM traditionally accepted almost everything that is offered.<sup>1006</sup> Consequently, their storehouse is running out of space and they are considering changing the guidelines for receiving archeological materials.<sup>1007</sup>

Besides archaeological finds, heritage elements in GCM also include photos, letters, furniture, diaries, newspaper clippings, drawings, etc.<sup>1008</sup> The collections are divided into five categories: archaeology, cultural history, industrial history, theatre and school. This special system of organizing collections is because of the historical organizational changes of museums in Gothenburg. The Gothenburg Museum, established in 1861 and relocated to the East India House later, was divided into the Museum of Archaeology, the Museum of Ethnography and the History Museum in 1946. When the museum was rebuilt in the 1990s, these three units were merged into GCM with the Industrial Museum, the School Museum and the Museum of Theatre History.<sup>1009</sup> Since the objects from these older museums were not consistently categorized in the same way, GCM keeps its tradition while improving collection management.

*"Because if you change a lot in that system, you also lose a part of the collection history. Within that system, the way they organized collection is the history about the collection...the way of somebody giving it a thought from the start."*<sup>1010</sup>

---

<sup>1003</sup> Wigert, "The Swedish system of Contract Archaeology."; G5, interview.

<sup>1004</sup> G5, interview; G1, interview.

<sup>1005</sup> G7, interview.

<sup>1006</sup> G7, interview.

<sup>1007</sup> G7, interview.

<sup>1008</sup> "Göteborgs stadsmuseum," 2019, <https://goteborgsstadsmuseum.se/en>.

<sup>1009</sup> Ibid.

<sup>1010</sup> G7, interview.

This approach values people's evolving perceptions of history, the intangible part of material heritage. This seems to coincide with critical heritage studies, but what has been retained here reflects how AHD has been formed in the past.



Figure 7-3 Gothenburg City Museum, previously as the East India House

The heritage concerns in planning also imply the increasing attention to the immaterial aspects of the built environment. Today, Gothenburg is in a “major development phase”<sup>1011</sup>, in which several ongoing projects bring significant impacts on heritage. Generally, the areas of national interest must be protected from potential threats to “the values that constitute that very national interest” in planning, a municipality monopoly, with only limited state interference in some cases.<sup>1012</sup> Buildings and areas of significant cultural values should be preserved, and planning permission that involves the removal of such may be detained.<sup>1013</sup> Heritage is usually briefly addressed in strategic documents. For instance, the vision document of Rivercity Gothenburg, a project that involves developments of several waterfronts (figure 7-4), states that “cultural and historical heritage as well

<sup>1011</sup> "The Culture hub, Culture and Cultural Heritage for sustainable Cities step 2," 2017, <https://www.mistraurbanfutures.org/en/project/culture-hub-culture-and-cultural-heritage-sustainable-cities-step-2>.

<sup>1012</sup> Johansson, "The Conservation of the Built Environment in Sweden," 40.

<sup>1013</sup> "The Planning and Building Act SFS 2010:900, up to SFS 2019: 949."

as the physical and social conditions” in each subproject will be documented and analyzed, since the knowledge of heritage is part of “what already exists” and can be used as a starting point for the future.<sup>1014</sup>



Figure 7-4 The areas of Rivercity Gothenburg project

In practice, development plans can be delayed or modified for heritage concerns. For instance, in the “A Thriving Rosenlund” project, a planned bridge connecting Rosenlund with the Haga area was delayed because of the national heritage importance of the area, and the archaeological interest of the canal and the surrounding layers of soil.<sup>1015</sup>

<sup>1014</sup> City of Gothenburg, RiverCity Gothenburg Vision.

<sup>1015</sup> Michael Landzelius and Charlotta Thodelius, *Gothenburg Case Study: Processes and Partnerships for Safety and Security in Urban Places*, COST Action TU1203 (2017).

Note: More examples in the “A Thriving Rosenlund” project sees Appendix 12 Table 2.



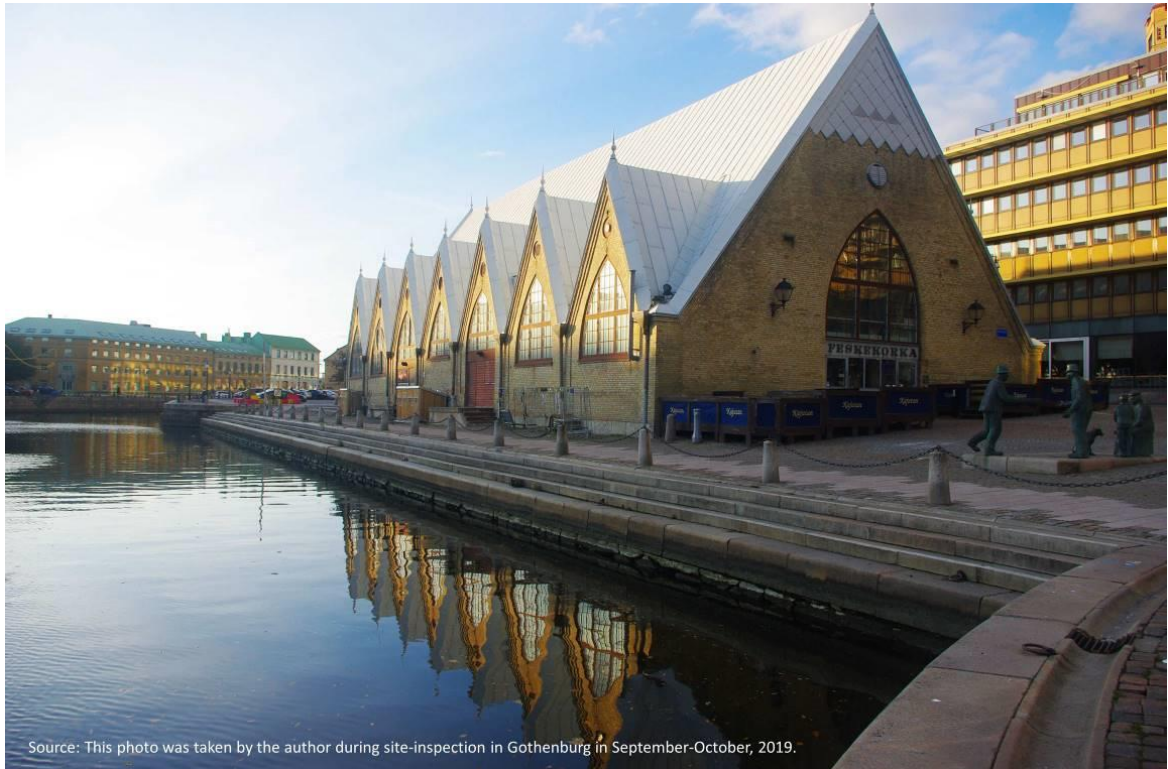


Figure 7-5 Rosenlund area, where the Feskekôrka, an iconic landmark of Gothenburg, is located

Although listing status is the main criteria for preservation, more values are considered, such as authenticity, maintenance conditions, location, representativeness of the time, uniqueness, etc.<sup>1016</sup> In Sweden, the defined values for measuring the cultural-historical significance of elements are: the “cultural values”; the functional, economic, social and political “exchange values”; and the “emotional values” that include identity.<sup>1017</sup> Notably, there is no official age limit for preservation. Even the 1968 housing project in Hjällbo was given grants for restoration from CAB in 1999.<sup>1018</sup> In GCM, the city development unit is testing a comprehensive cultural impact assessment (Kulturkonsekvensanalys, KKA) model, which aims to assist in deeper surveys on different layers and perspectives of urban areas. It analyses five main aspects of the selected areas,<sup>1019</sup> as shown below (figure 7-6).

---

<sup>1016</sup> G6, interview.

<sup>1017</sup> Peter, "Spatial narratives of the industrial past—material city as a stage for social narratives."

<sup>1018</sup> Guzmán, Roders, and Colenbrander, "Measuring links between cultural heritage management and sustainable urban development: An overview of global monitoring tools."

<sup>1019</sup> "New planning tool for culture in Gothenburg," 2018, <https://www.mistraurbanfutures.org/en/news/new-planning-tool-culture-gothenburg>.



Cultural Values	Building/location	Context/local environment	District	City	Region
Culture environment values					
Permanent or temporary structures for meeting places and social and cultural nodes					
Aesthetic values					
Creative and co-creative artistic organizations, activities and industries					
Values and symbols that create identity					

Figure 7-6 Draft Culture Impact Assessment - KKA<sup>1020</sup>

The pilots were conducted in two areas in Gothenburg: Lindholmen (a waterfront area) and Kortedala. Interviewee G11 was involved in the latter. Her tasks were mainly qualitative investigations, including observation and interviews, aiming at a deeper understanding of the social aspects and locating the meeting places of the neighborhood.<sup>1021</sup> She first studied the literary works that portrayed the area, then interviewed local people, including newcomers of the neighborhood and also residents from the 1950s; people from the churches, libraries, cafes, squares, etc.<sup>1022</sup> Through this work, it is clear that different groups, insiders and outsiders, the young and the senior...picture the same place differently; it all depends on “how they have experienced it”.<sup>1023</sup> Thus, the KKA model is expected to utilize the local experiences and knowledge to develop the districts for people who are using it.

<sup>1020</sup> Anderberg, *Inventering av kultur- och näringsliv på Lindholmen*; Mistra Urban Futures, "New planning tool for culture in Gothenburg."

Note: the table is reproduced by the author, translated from “Utkast till Kulturkonsekvensanalys – KKA” in the first source, using Google translate. The translated text has been confirmed with information in the second source.

<sup>1021</sup> G11, "Interview with G11 for the case study of Gothenburg," interview by Zhen Yang, 11 October, 2019.

<sup>1022</sup> Ibid.

<sup>1023</sup> Ibid.

### 7.3 Cultural Heritage Inventory in Gothenburg

This section intends to map the CHPC elements of Gothenburg as the subjects of discussion in this case. In Sweden, the national laws and regulations list what is included as heritage, while a special report provides definitions for terms used in the Swedish cultural policies, including “cultural heritage”, which refers to

*“All material and intangible expressions (traces, remains, objects, constructions, environments, systems, structures, activities, traditions, names, knowledge, etc.) for human influence...it includes a variety of cultural heritage.”<sup>1024</sup>*

Moreover, the Heritage Conservation Act contains a wide range of items that are legally recognized as heritage. The descriptions of them have left sufficient space for future development and extension of the heritage concept. In addition, “routes and bridges, harbor facilities, beacons, road markings, navigation marks”, shipwrecks for over one hundred years, and ancient remain areas including large enough areas on the seabed for the preservation of the remains and the adequate scope considering their nature and significance,<sup>1025</sup> are very maritime-specific, and they are CHPC elements. In Sweden, different level authorities have conducted various inventories (figure 7-7), for example, BeBR, the built heritage database updated by authorities, regional museums, the Swedish Church and universities in collaboration with NHB; Kringla, a search service for objects and photos about archaeological sites, heritage buildings, industrial sites and more; Kulturmiljöbild, a search service with over 200,000 images of cultural heritage; Fornsök, the archaeological database with over 1.7 million records, etc.<sup>1026</sup>

At the regional level, inventories usually focus on specific themes, such as Prisma (figure 7-7), the

---

<sup>1024</sup> Original text: Kulturarv – avser alla materiella och immateriella uttryck (spår, lämningar, föremål, konstruktioner, miljöer, system, strukturer, verksamheter, traditioner, namnskick, kunskaper etc.) för mänsklig påverkan...innefattar det en mångfald av kulturarv.”

Source: Swedish National Heritage Board, Rapport från Riksantikvarieämbetet Plattform Kulturhistorisk värdering och urval, (2015), 12.

<sup>1025</sup> Heritage Conservation Act (1988:950) including amendments up to and including SFS 2002:1090. Section 1, Chapter 2.

<sup>1026</sup> "Riksantikvarieämbetet-Swedish National Heritage Board," 2019, <https://www.raa.se/>; Sergiu Musteață, "Access to cultural heritage in Sweden-the way to efficient cultural tourism," *Journal of Tourism Challenges and Trends* 10 (2017); Länsstyrelsen i Västra Götalands län, Kulturarv för framtida generationer med klimatperspektiv på västsveriges kulturarv

platform for industrial heritage in west Sweden.<sup>1027</sup> Finally, GCM also has its archives and database, such as “Carlotta”. In particular, part 3 of the “Gothenburg's conservation program” regarding valuable buildings has been converted into a digital guide --“discover Gothenburg”.<sup>1028</sup> The inventory of CHPC here is based on my site inspection, references from the databases above, and other historical records.

---

<sup>1027</sup> "Prisma Västra Götaland," 2019, <https://www.prismavg.se/>.

<sup>1028</sup> "Upptäck Göteborg," 2019, <https://upptackgoteborg.se/>.



In Kringla you can search several of the collections of the museums and archives in Sweden. Here you will find information about ancient remains, building monuments, churches, objects and photographs.



**SUBJECT**  
Everything from archaeological to contemporary objects.  
There are currently 3,338,832 items.



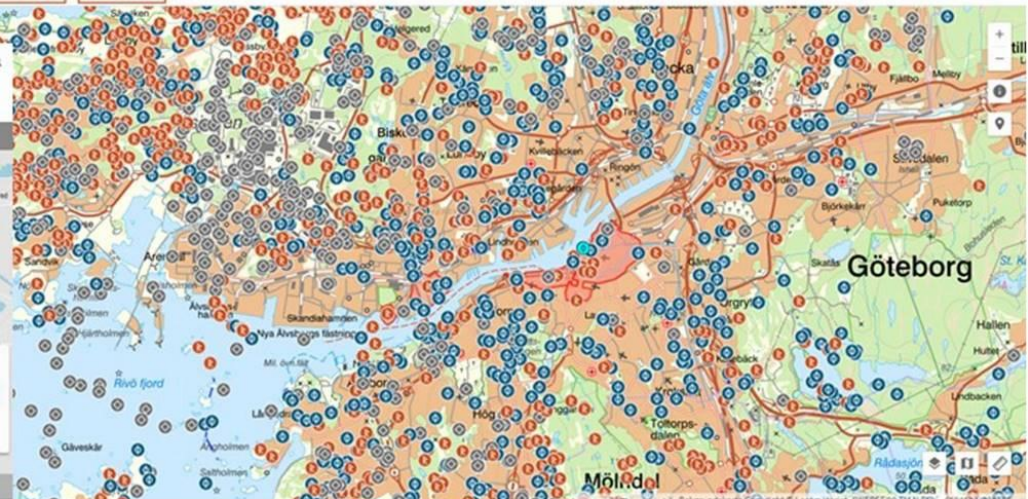
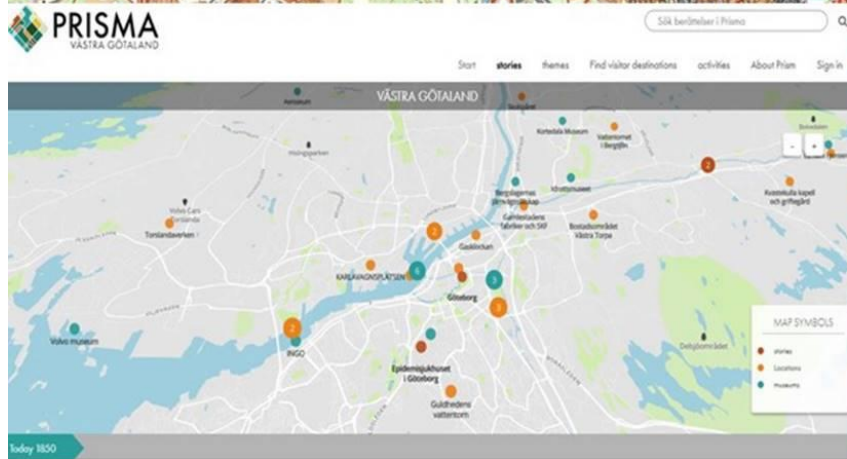
**PHOTOGRAPHS**  
Photographs of cultural-historical environments from the 1850s until today.  
There are currently 2,675,044 photographs.



**BUILDINGS**  
Everything from log cabins and old industrial environments to modern urban development.  
There are currently 143,116 buildings.



RIKSANTIKVARIAMBEDET HJÄLP TILLGÅNGLIGHETSREDOGÖRELSE KONTAKT



Source: Riksantikvarieambetet, "Riksantikvarieambetet-Swedish National Heritage Board"; Prisma Västra Götaland, "Prisma Västra Götaland," <https://www.prismavg.se/>.

Figure 7-7 Heritage maps of Gothenburg in the databases of BeBR, PRISMA and Fornsök, and the interface of Kringla



### 7.3.1 Mapping Cultural Heritage in Gothenburg: Based on Site Inspection

The port of Gothenburg is still visible today. The Energy Port (with 24 berths for tankers), Arendal and Älvsborg Harbor (with nine berths) and the Skandia Harbor are located on the North riverside of the Göta Älv, while the berths for cruise ships and other uses are mostly on the south.<sup>1029</sup>



Source: "Port of Gothenburg", <https://www.portofgothenburg.com>

Note: The blocks in blue represent Energy Port; the pink one is Skandia Harbor, the orange blocks are Arendal and Älvsborg Harbor, and the yellow blocks are "other berths and cruise ships berths". Some of the cruise ships are represented in ship shapes in dark orange on the map.

Figure 7-8 port of Gothenburg<sup>1030</sup>



Source: This photo was taken by the author during site-inspection in Gothenburg in September-October, 2019.

Figure 7-9 Gothenburg Port Authority at Amerikaskajen

<sup>1029</sup> "Port of Gothenburg," 2019, <https://www.portofgothenburg.com>.

<sup>1030</sup> Port of Gothenburg, "Port of Gothenburg." <https://www.portofgothenburg.com>



Figure 7-10 Cruise ships can be seen everywhere in the city



Figure 7-11 Energy port on the North riverside (photo taken from the south, under the Älvsborg Bridge)



Figure 7-12 Port activities on the way to Gothenburg's archipelago

Although the port and the sea are well-integrated in Gothenburg's urban landscape and are accessible by public transport, not everyone in the city has a strong connection with its maritime activities,<sup>1031</sup> especially because Gothenburg is described as a mixed, segregated, and fragmented city.<sup>1032</sup> The reasons for Gothenburg's multiple identities are many. Firstly, the city comprises many "small districts"<sup>1033</sup>, where people from different cultural backgrounds live. Secondly, the city was "built on a multicultural ground".<sup>1034</sup> The increasing human migration through the city's development and expansion had caused its identities to change as people moved from district to district. Furthermore, the divisions between social classes are visible, as displayed through the architectural styles.<sup>1035</sup> The identity-related issue is further elaborated in section 7.5.4.

Although many scholars state that districts like Haga, Masthugget and Majorna have "strong local character",<sup>1036</sup> the identities are hard to be summarized due to the historical complexities of every neighborhood. In short, Norra Älvstranden, the North bank of the River Göta, including waterfront areas like Eriksberg, Sannegårdshamnen, Lindholmen, Lundbystrand, Frihamnen and Ringön, is the previous shipyard and harbor area that once became derelict and problematic after the shipyard

<sup>1031</sup> G2, "Interview with G2 for the case study of Gothenburg," interview by Zhen Yang, 4 October, 2019.

<sup>1032</sup> G9, "Interview with G9 for the case study of Gothenburg," interview by Zhen Yang, 10 October, 2019.

<sup>1033</sup> Einar Hansson and Iris Ekman, *Göteborg: de små stadsdelarnas stad* (Göteborg: Stadsbyggnadskontoret, 1993).

<sup>1034</sup> G6, interview.

<sup>1035</sup> Enhörning, "Göteborg, Sweden," 186.

<sup>1036</sup> Ibid.



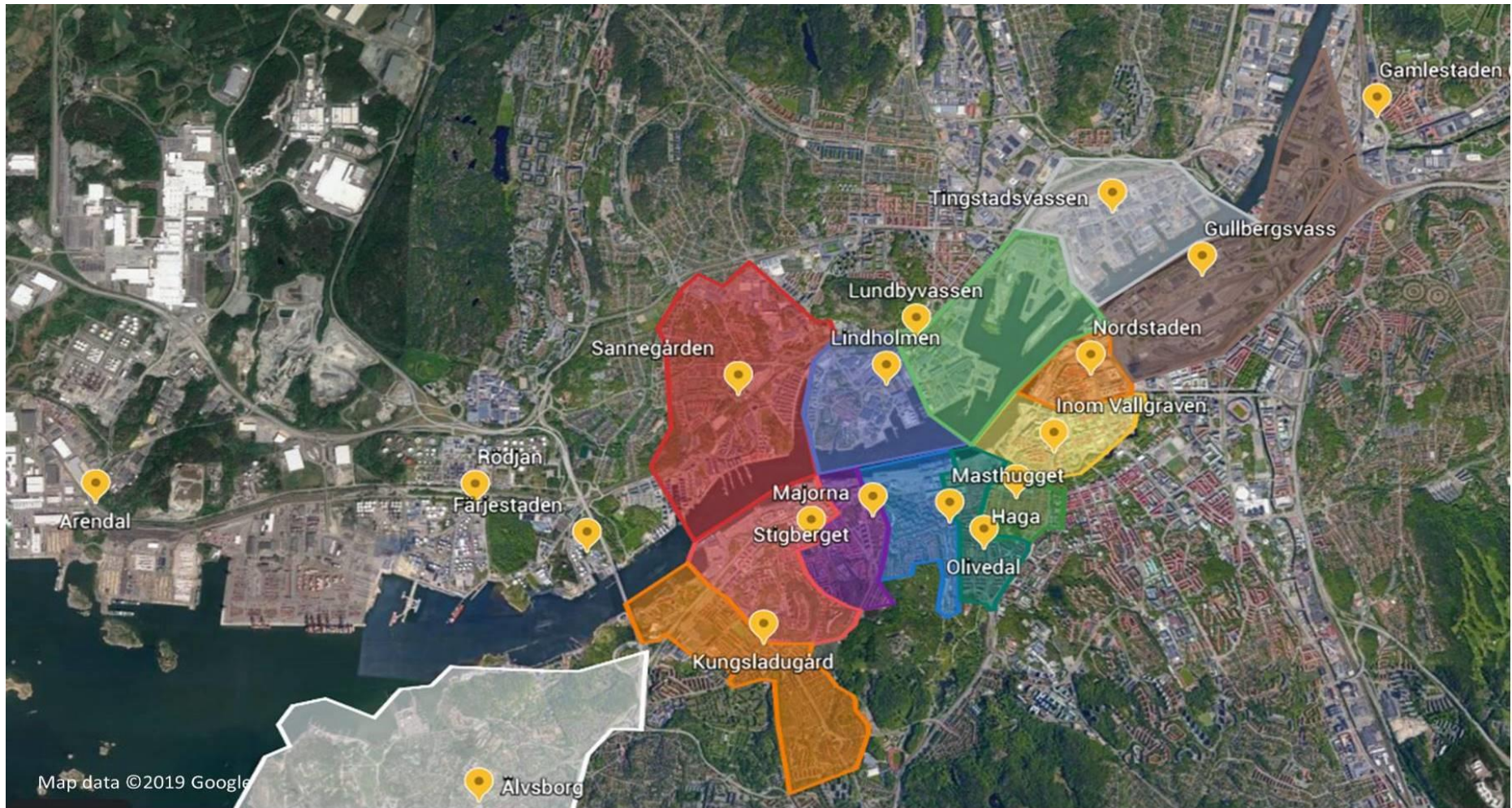
industry declined.<sup>1037</sup> Gothenburgers were less interested in and less familiar with the north side than the south, but the place is becoming hip as many redundant buildings have been reused for small businesses, artist studios, art installation space, etc.<sup>1038</sup> This is similar to Dublin. On the other hand, Södra Älvstranden, the south side of the river, where the old center of Gothenburg is located, embraces more historic buildings with distinct characters.

Overall, Gothenburg has many districts, despite the previous administrative units having been merged into ten boroughs since 2011. Based on such information, preliminary research was conducted to selected waterfront neighborhoods for my site inspection. Overall, the CHPC elements and the industrial past of Gothenburg have been woven into its urban life today, while the uses of heritage vary from residential areas to public art space, depending on the distinct identities of the neighborhood, residents' demands, and political and administrative considerations.

---

<sup>1037</sup> Anna-Lisa Müller, "European Port Cities' Ambiance as Heritage of the Future. An analysis of Dublin and Gothenburg" (2016); Enhörning, "Göteborg, Sweden."; Von Sydow, "Exploring local governance in urban planning and development: the case of Lindholmen, Göteborg."

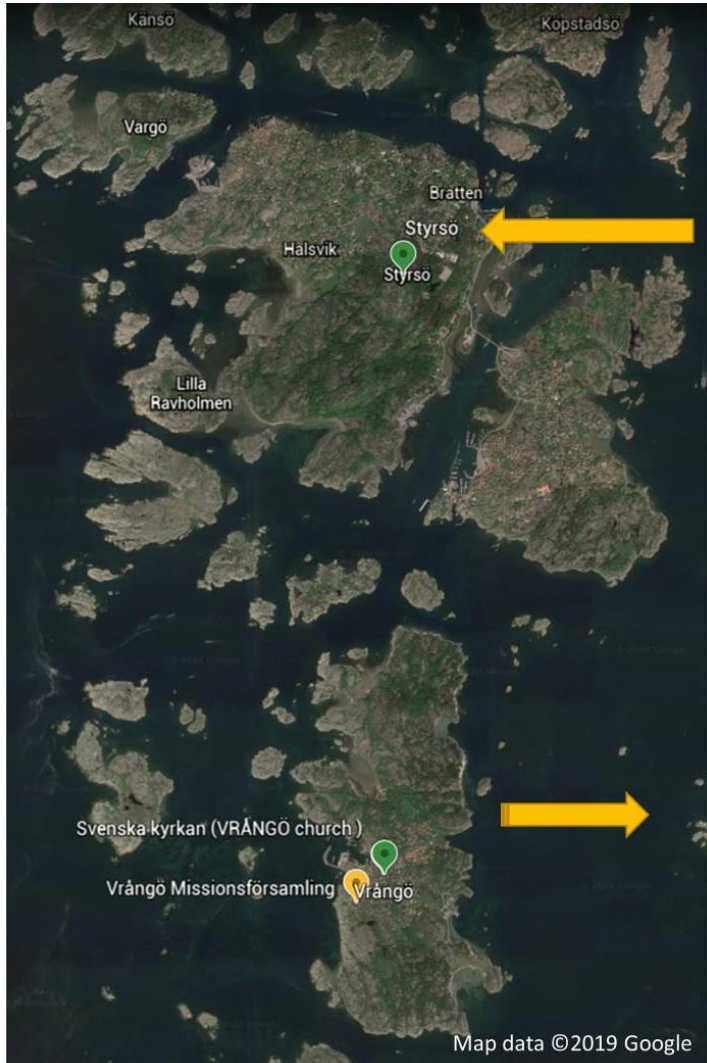
<sup>1038</sup> Von Sydow, "Exploring local governance in urban planning and development: the case of Lindholmen, Göteborg."; Smith and Ferrari, "On Dialogues and Municipal Learning in City-Building: Examples from Waterfront Development in Gothenburg: Joakim Forsemalm and Knut Strömberg."



Note: The site-inspection activities were conducted several times during my research trip to Gothenburg in September and October, 2019. Areas in colors and the archipelago of Gothenburg that are not shown in this map are the main areas of research. The yellow dots also mark some waterfront neighborhoods with names (including the ones that were not visited), while coastal districts such as Fiskebäck, Önnared, Näset and more also have numerous CHPC elements. The map is created on Google Earth.

Figure 7-13 Instruction of site inspection





Source: The satellite photo is from Google earth and the photos are from site-inspection in September and October, 2019. Note: Yellow dots refer to the selected sites that are officially listed as cultural heritage in BeBR database. This applies to all the following maps regarding site-inspection.

Island styrso, where many people go for hiking and the natural environment. It is part of the Southern Archipelago of Gothenburg.

Vrångö is the southernmost inhabited island in the Southern Gothenburg Archipelago. Two churches in this Island are listed as heritage in BeBR. Many people visit the lotsutkik, the pilot's lookout in the history, which is not an official heritage site, but still a memory of the time when Vrångö was the pilot's island.



Figure 7-14 The archipelago of Gothenburg



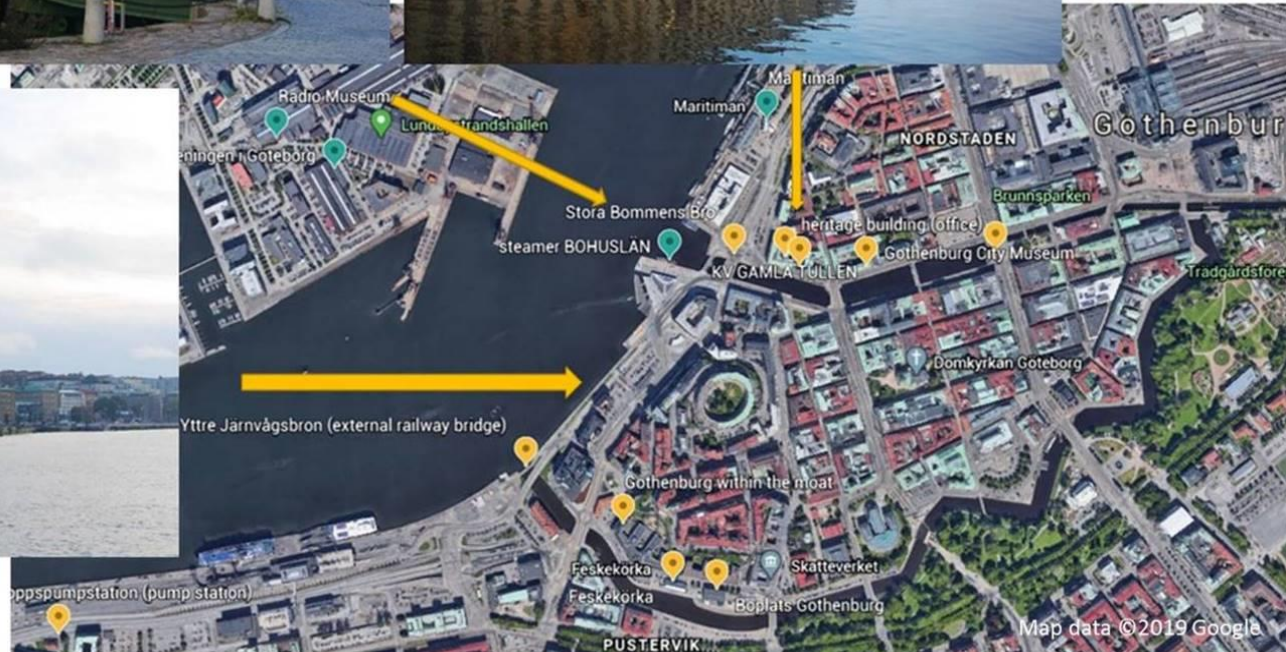
The view between Inom Vallgraven and Nordstaden. Several bridges connecting these two districts are pinned as cultural heritage in the BeBR database.



Built heritage in the Nordstaden district near the city museum. These buildings include the old customs and the F.d. Kontor för Göteborgs Hamn AB.



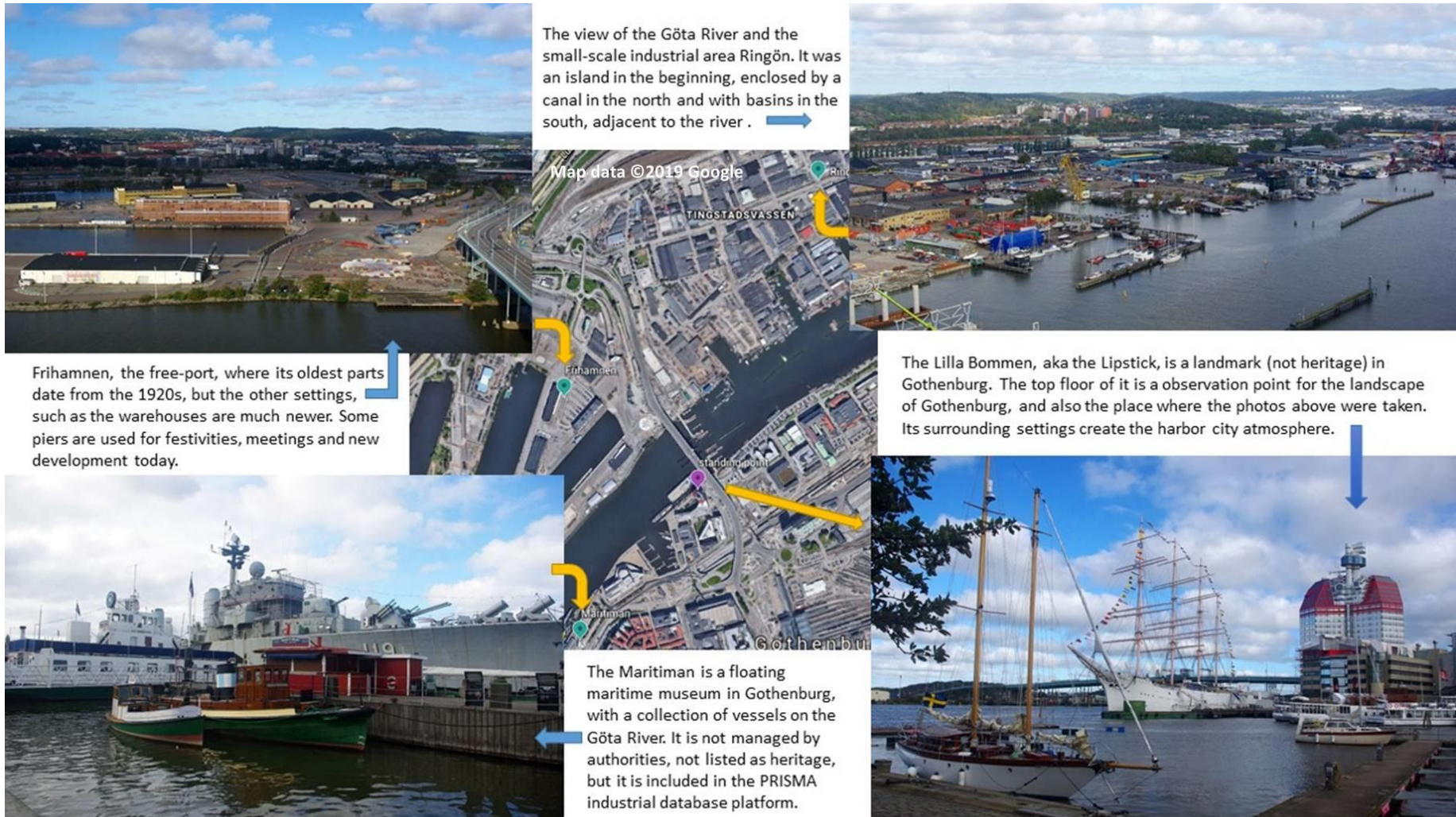
The view of Inom Vallgraven waterfront from Stenpiren



Source: The satellite photo is from Google earth and the photos are from site-inspection in September and October, 2019. Note: the blue-green dots represent selected sites that are listed in the Prisma websites as industrial heritage or museums. This applies to all the following maps regarding site-inspection.

Figure 7-15 Site inspection in Gothenburg city center





Source: The satellite photo is from Google earth and the photos are from site-inspection in September and October, 2019. The purple point is where the author stood.

Figure 7-16 The areas of Frihamnen, Ringön and Nordstaden of Gothenburg





The Eriksberg crane is a heritage item in BeBR. It was originally used in construction of large vessels but now is preserved as a symbol. ←

The ship Göteborg is a sailing replica of the Swedish East Indiaman Götheborg I, launched in 1738. It is not a heritage, but a representation of history. →



The Älvsborg Bridge from 1966 is a heritage construction, connecting the north and the south of the city. ←

Dockepiren 1 is also listed as a heritage site in the BeBR database. →



Source: The satellite photo is from Google earth and the photos are from site-inspection in September and October, 2019

Figure 7-17 Eriksberg





Eriksberg, the previous shipbuilding area, has been transformed into urban space for housing, mixed offices, visiting services and leisure activities. Boats and public art works related to the maritime theme can be found everywhere when visitors walk along the well-facilitated riverside and the piers.



Source: The satellite photo is from Google earth and the photos are from site-inspection in September and October, 2019

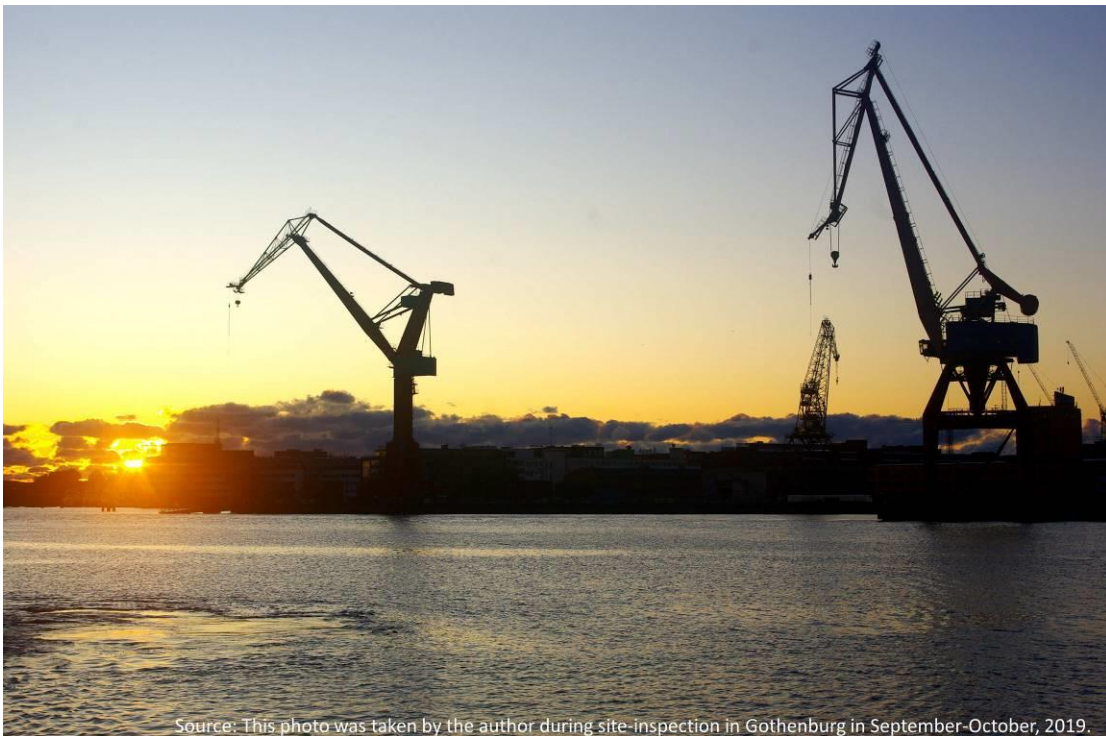
Figure 7-18 Eriksberg





Source: This photo was taken by the author during site-inspection in Gothenburg in September-October, 2019.

Figure 7-19 The view of the south side presents Gothenburg as a typical port city



Source: This photo was taken by the author during site-inspection in Gothenburg in September-October, 2019.

Figure 7-20 Cranes on the north side of Gothenburg

### *7.3.2 Selected Heritage Sites: Based on Historical Economic Activities*

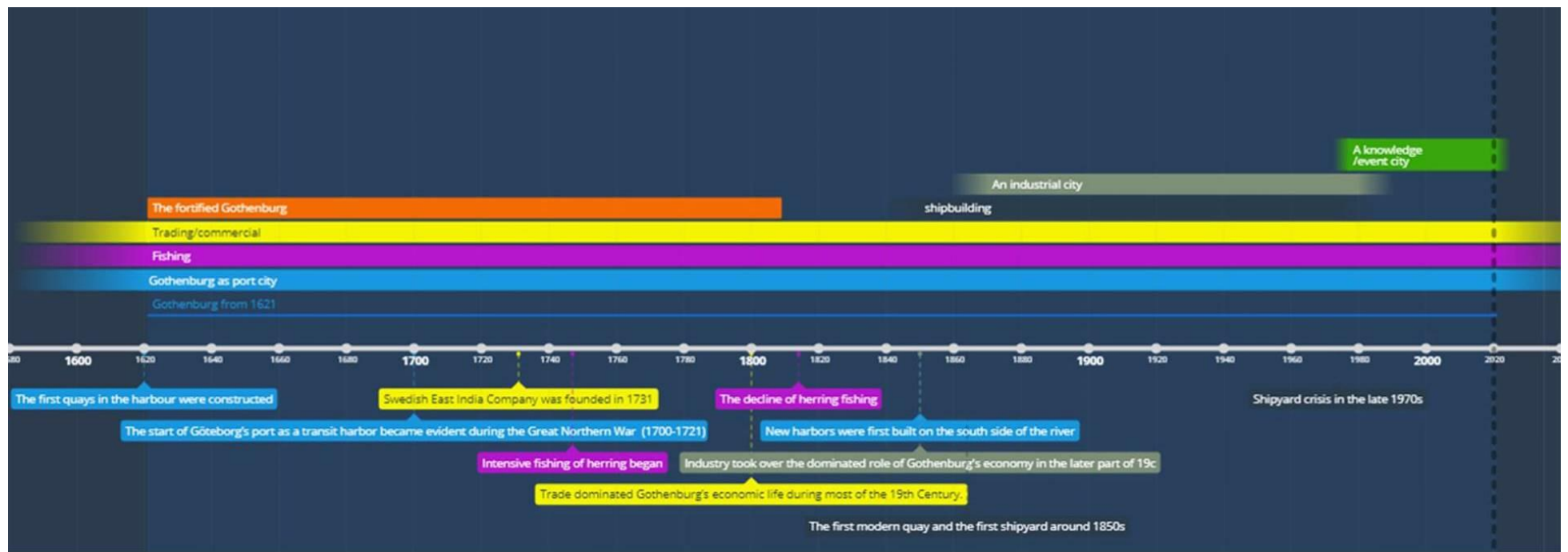
The divisions of Gothenburg's historical phases vary from different perspectives. Based on secondary research and my interviews, most people use the dominant economic activities to describe Gothenburg's features. Hence, here the material heritage of Gothenburg is divided into four historical phases: the pre-1621, from 1621 to the mid-19 century as the pre-industrial period, from the mid-19 century to the mid-1970s shipyard crisis, and after the mid-1970s as the post-industrial period. The reason for this approach to separate historical phases can be explained in Figure 7-21, which marks the period and the selected events of each important economic activity of Gothenburg.

Heritage items from the period of pre-1621 are mostly archaeological objects. The relevant collections in GCM mainly focus on the Stone Age. Very few built heritage is left from this period; for instance, "the fortress ruins Gamla Älvsborg and Ragnhildsholmen; the remains after the cities of New Lödöse and Karl IX's Gothenburg".<sup>1039</sup>

---

<sup>1039</sup> Lönnroth and värdefull bebyggelse i Göteborg, "Ett program för bevarande. Volym 1 del 2 (Cultural heritage buildings in Gothenburg. A program for conservation. Volume 1 part 2).[In Swedish], City of Gothenburg,"15.

Note: original text "exempel på bebyggelse som ingår i programmet: medeltida och äldre byplatser eller gårdar inom välbevarade kulturlandskapsavsnitt bl a Öxnäs, Björlanda och Hakered på Hisingen, Årekärr-Tråkärrsslätt i Askim, Bergums byar och delar av Vättlefjällsgårdarna; de medeltida sockenkyrkorna i Björlanda, Säve, Tuve, Lundby, Örgryte, Angered och Bergum; fästningsruinerna Gamla Älvsborg och Ragnhildsholmen; lämningarna efter städerna Nya Lödöse och Karl IX:s Göteborg."



Note: Timeframe made by the author on the platform “Time Graphics”. As shown above, the orange line represents the period from the establishment of Gothenburg to demolition of fortification in the early 1800s; the trading and port functions, as well as the fishing industry always exist throughout Gothenburg’s history, despite some ups and downs. For instance, port activities, displayed in blue in this graph, started from the construction of the first quay in 1620, grew rapidly when the port became an important transit harbor during the Great Northern War (1700-1721) and stays as the most important port in Scandinavia today. The fishing industry (the purple lines), on the other hand, peaked around the mid-18th century, but declined at the beginning of the 19th century. Trading (in yellow), flourished as the Swedish East India Company found in 1731, and dominated Gothenburg’s economic life during most of the 19th century. The shipbuilding industry (shown in dark blue), as an activity related to the maritime world and the port function, and also as a part of Gothenburg’s industrialization, started from around the 1850s when the first was built, and faced a crisis in the late 1970s. After that, the city started to seek for transition as a knowledge and event city (in green), and this trend will continue as Gothenburg tries to develop itself as a sustainable city.

Figure 7-21 Historical Timeframe of Gothenburg<sup>1040</sup>

<sup>1040</sup> The figure is made by the author using the platform “Time Graphics”: <https://time.graphics>

In 1621, Gothenburg was established with two purposes: its location at the river mouth provided good conditions for trade, while the surrounding mountains created a beneficial defensive position for a strong Swedish fortress.<sup>1041</sup> As a principal commercial base, the city adopted the Dutch style with intricate canals, grid streets and fortified walls.<sup>1042</sup> The entrance to Gothenburg was protected by the Nya Älvsborg fortress, which was built in the mid-17 century, survived the fire during the Great Northern War, and became a prison after Sweden made peace with Denmark in 1720.<sup>1043</sup> Today, this fortress is well-preserved as a symbol of the fortified Gothenburg and a tourist destination. The fortifications in the city were demolished for a new development plan in the early 19 century,<sup>1044</sup> which marked the end of the fortified Gothenburg. Notably, both of these purposes of establishing Gothenburg came with the fact that this coastal city has always been a prominent port.<sup>1045</sup> Although the first quays were constructed in 1620, the harbors of Nya Lödöse can date back to much earlier times. The importance of Gothenburg as a transit port became obvious during the Great Northern War, as wood and iron were exported through Gothenburg.<sup>1046</sup> Later, the Swedish East India Company was established in 1731. The tobacco and sugar industry also grew in this century, while fishery, especially herring fishery, brought huge profits to Gothenburg.<sup>1047</sup> The intensive fishing of herring started in 1747 and declined in the early 19<sup>th</sup> century. Meanwhile, trade continuously dominated Gothenburg's economic life until at least the mid-19<sup>th</sup> century,<sup>1048</sup> but the economic boom ended following the dissolution of the East India Company in 1813 and the fall of Napoleon in 1814.<sup>1049</sup> Thus, objects and buildings related to the above activities, such as GCM, the previous Swedish East India House, are heritage examples of that period.

---

<sup>1041</sup> Kermani, van der Toorn Vrijthoff, and Salek, "The impact of planning reform on water-related heritage values and on recalling collective maritime identity of port cities: the case of Rotterdam."; Von Sydow, "Exploring local governance in urban planning and development: the case of Lindholmen, Göteborg."; Enhörning, "Göteborg, Sweden."; Konvitz, *Cities & the sea: port city planning in early modern Europe*.

<sup>1042</sup> Sjöberg, "Post-industrial Foodscapes: Changing Food Practices in Gothenburg, Sweden."

<sup>1043</sup> Port of Gothenburg, "History of the Port of Gothenburg, Gateway to the world since 1620."

<sup>1044</sup> Enhörning, "Göteborg, Sweden."; Kermani, van der Toorn Vrijthoff, and Salek, "The impact of planning reform on water-related heritage values and on recalling collective maritime identity of port cities: the case of Rotterdam."

<sup>1045</sup> Bramstång, "Fästningen Göteborg."

<sup>1046</sup> Enhörning, "Göteborg, Sweden."; Göteborg & Co, "Gothenburg's History & Heritage -Historical tidbits from the charming city on the west coast," 183.

<sup>1047</sup> Göteborg & Co, "Gothenburg's History & Heritage -Historical tidbits from the charming city on the west coast.."

<sup>1048</sup> Von Sydow, "Exploring local governance in urban planning and development: the case of Lindholmen, Göteborg."; G4, "Interview with G4 for the case study of Gothenburg " interview by Zhen Yang, 7 October, 2019.

<sup>1049</sup> Enhörning, "Göteborg, Sweden."

The industries of Gothenburg were associated with trade, but also took over its leading role in the city's economy from the latter part of the 19<sup>th</sup> century,<sup>1050</sup> as the volumes passing through the port increased due to the rapid growth of export industries,<sup>1051</sup> and the new demands came with technical development.<sup>1052</sup> Consequently, both industries and the trading houses expanded, and new harbors were first built on the southside of the river.<sup>1053</sup> The city became the leading port of the country from 1850.<sup>1054</sup> As it grew, a Gothenburg-specific architecture, landshövdingehus, came in fashion in the 1870s.<sup>1055</sup> Thus, many landshövdingehus remain today are heritage of the time. The shipbuilding industry was developed at Lindholmen, Eriksberg and Götaverken in the mid-19<sup>th</sup> century. Gothenburg was the second-largest shipbuilder in the world in the early 1970s.<sup>1056</sup> The "Million Apartments Program" was launched to accommodate the increasing number of labor migrants, but many of these apartments ended up being empty due to the collapse of the shipbuilding industry in the 1970s.<sup>1057</sup> As for the other industries, the first large-scale industry was textile,<sup>1058</sup> within which, Gamlestadens Fabriker AB invented the technique that led to the formation of SKF, the ball-bearing company, in 1906.<sup>1059</sup> Two decades later, its subsidiary, the car manufacturer Volvo, was formed and developed as Sweden's major employers and exporters. With the shipyards and the redeveloped harbors, Gothenburg became "a true industrial city".<sup>1060</sup> The number of employees in the manufacturing industry peaked around 1965, and the dominated car industry compensated for the job loss due to the shipping crisis later in the 1980s.<sup>1061</sup> CHPC elements related to these activities include riverside piers; the modern docks; the banana pier that

---

<sup>1050</sup> Von Sydow, "Exploring local governance in urban planning and development: the case of Lindholmen, Göteborg."

<sup>1051</sup> Port of Gothenburg, "History of the Port of Gothenburg, Gateway to the world since 1620."

<sup>1052</sup> Von Sydow, "Exploring local governance in urban planning and development: the case of Lindholmen, Göteborg."

<sup>1053</sup> Ibid.

<sup>1054</sup> Enhörning, "Göteborg, Sweden."

<sup>1055</sup> Ibid.

Note: This kind of house usually consisted of a stone ground floor and two wooden floors above, in order to obey the fire regulations back then, and also save money from building an entire stone house.

<sup>1056</sup> Polk, *Co-producing knowledge for sustainable cities: Joining forces for change*; International Business Publications, *Global Shipbuilding Industry Handbook. Volume 2 Eastern Europe - Strategic Information and Contacts* (Washington DC: International Business Publications USA, 2009).

<sup>1057</sup> Polk, *Co-producing knowledge for sustainable cities: Joining forces for change*.

<sup>1058</sup> Von Sydow, "Exploring local governance in urban planning and development: the case of Lindholmen, Göteborg."

<sup>1059</sup> Enhörning, "Göteborg, Sweden."

<sup>1060</sup> Ibid., 182.

<sup>1061</sup> Von Sydow, "Exploring local governance in urban planning and development: the case of Lindholmen, Göteborg."



marked the hundred-year history of banana shipping in Gothenburg; the gantry crane at the old shipyard of Eriksberg; the Volvo factory and office; the Frihamnen, which is mainly empty today, but still have some harbor remains; railway tracks; the shape of docks...<sup>1062</sup> They present Gothenburg's close connection with the ocean. Furthermore, many landmarks were built at the beginning of the 20<sup>th</sup> century. The Gotaplatsen and the Gothenburg Museum of Art were established for the city's 300<sup>th</sup> anniversary. These are all material heritage elements of this period.



Source: This photo was taken by the author during site-inspection in Gothenburg in September-October, 2019

Figure 7-22 The banana pier in Frihamnen



Source: This photo was taken by the author during site-inspection in Gothenburg in September-October, 2019

Figure 7-23 Gotaplatsen

<sup>1062</sup> Peter, "Spatial narratives of the industrial past—material city as a stage for social narratives."; Port of Gothenburg, "History of the Port of Gothenburg, Gateway to the world since 1620."

In the post-industrial era, as a result of the automation in production processes and the transfer of factories to low-wage counties, the economic and industrial scenery in Sweden was shaped rapidly.<sup>1063</sup> Meanwhile, many megastructures from the “former large and influential marine industry” were not in use.<sup>1064</sup> With heritage left from the industrial past, Gothenburg started to seek transformation in its economy and city development. The new brandings of “a knowledge city” and “an event city” are evident. While stimulating the knowledge-intensive industry to emphasize attracting companies and clusters, Gothenburg’s efforts on creating an event-happening atmosphere also intend to attract visitors, tourists and highly-skilled professionals.<sup>1065</sup> Such efforts include hosting the International Film Festival and Gothia Cup football competition and making good use of established venues (e.g., Liseberg amusement park, the Gothenburg Opera).<sup>1066</sup> The latest development strategy again highlights Gothenburg’s vision in a way that embraces its industrial past:

*“In the Gothenburg region we think greener. With roots stretching back to the days of heavy industry, our region has made the successful transition from an industrial heartland to a greener, cleaner waterfront metropolis.”<sup>1067</sup>*

In this period, events and the venues created for those are still too young to be heritage, but can be recognized as heritage in the future.

---

<sup>1063</sup> Olsson, *Göteborgs historia: näringsliv och samhällsutveckling. Från industristad till tjänestad: 1920-1995*.

<sup>1064</sup> Peter, "Spatial narratives of the industrial past—material city as a stage for social narratives," 110.

<sup>1065</sup> Von Sydow, "Exploring local governance in urban planning and development: the case of Lindholmen, Göteborg.;" Olsson, *Göteborgs historia: näringsliv och samhällsutveckling. Från industristad till tjänestad: 1920-1995*.

<sup>1066</sup> Ghilardi, "Cultural Regeneration-Examples from two second-tier Swedish cities.;" Von Sydow, "Exploring local governance in urban planning and development: the case of Lindholmen, Göteborg."

<sup>1067</sup> City of Gothenburg, Development Strategy Göteborg 2035.





Source: This photo was taken by the author during site-inspection in Gothenburg in September-October, 2019. Note: The Gothenburg Opera in the waterfront was inaugurated in October 1994. Its architecture style fits in the industrial and harbor city atmosphere.

Figure 7-24 the Gothenburg Opera

#### **7.4 The Uses of Cultural Heritage of Gothenburg**

In Gothenburg, the currently accessible harbor areas are mostly owned by the municipality,<sup>1068</sup> which allows for further reuses and makeovers, but the direction is inevitably influenced by local politics.

The uses of Gothenburg's heritage are analyzed as three interlinked aspects here: for the city's sustainability, improving the urban environment, and the multiple identities of Gothenburg. Firstly, the uses of heritage contribute to Gothenburg's aim of being a "super-sustainable city" in many ways, such as architectural style; urbanism; democracy; the city's diversity, inclusion and integration; cultural and historic values and knowledge preservation and promotion; and the city's attractiveness for its residents and visitors, which closely associates with Gothenburg's branding. Secondly, heritage is an integrated cultural resource in improving the urban environment and people's socio-cultural life, the organic part of a sustainable society. Finally, the multiple identities

---

<sup>1068</sup> Müller, "'European Port Cities' Ambiance as Heritage of the Future. An analysis of Dublin and Gothenburg."

of Gothenburg, over time and across districts, came with people from different cultural backgrounds, are preserved, presented and promoted through reusing heritage. This value of “knowing who we are” is fundamentally important for enhancing the diversity and attractiveness of Gothenburg.

#### **7.4.1 A Sustainable City**

Promoting sustainable development is part of the basic principles of the Swedish Government as defined by the constitution.<sup>1069</sup> Cultural policy is usually recognized as a part of the welfare state, and heritage policy is a part of its environmental policy, which promotes a “sustainable development leading to a good environment for present and future generations”.<sup>1070</sup> Inheriting the “Gothenburg spirit”, with the goal of being a “sustainable city open to the world”,<sup>1071</sup> the relevant strategic document states the importance of retaining and reinforcing existing qualities in developing urban voids and post-industrial areas Gothenburg.<sup>1072</sup> In this context, sustainability implicates the need to balance preservation, restoration, demolition and rebuilding in land-use planning.<sup>1073</sup> Furthermore, the immaterial aspects of material heritage are utilized. As the city celebrates its 400<sup>th</sup> anniversary in 2021, the local government realizes the importance of “use the power of stories”:

*“Develop a narrative communication concept for Gothenburg 2021 based on the story of what all the people in the city decided to do and the heritage we want to hand down to future generations. The concept enhances the perspective of both the destination and the entire city.”<sup>1074</sup>*

To ensure the historical and aesthetic coherence, policies and guidelines regarding architecture and

---

<sup>1069</sup> The Constitution of Sweden: The Fundamental Laws and the Riksdag Act, (2016).

<sup>1070</sup> Harding, *Compendium – Cultural Policy and Trends in Europe, Country Profile: Sweden*, S-23.; "The Instrument of Government (1974:152) Up to and including Swedish Code of Statutes (SFS) 2018:1903," (1974).Chapter 1. Art.2.

<sup>1071</sup> Sjøberg, "Post-industrial Foodscapes: Changing Food Practices in Gothenburg, Sweden," 7.

<sup>1072</sup> City of Gothenburg, *Development Strategy Göteborg 2035*; Sjøberg, "Post-industrial Foodscapes: Changing Food Practices in Gothenburg, Sweden."

<sup>1073</sup> Sandra C Valencia, *Localisation of the 2030 Agenda and its Sustainable Development Goals in Gothenburg, Sweden*, (2019).

<sup>1074</sup> Gothenburg & Co, *Gothenburg 2021- Opportunities on the way to Gothenburg's 400th anniversary. Proposed work plan*, 105.

built environment of Gothenburg often clearly state how heritage values should be considered. For instance,

*“...Gothenburg's historical heritage and unique assets are prerequisites to build upon, such as its proximity to the water and the urban nature areas. Gothenburg's character, the city's aesthetic, artistic and cultural-historical values will be utilized and developed as the city grows.”<sup>1075</sup>*

Similar instructions include the principles for architects regarding making good use of the intersection of the city and its nature, and strengthening the connection between urban life and the river and the sea.<sup>1076</sup> It is believed that architecture and design, no matter old or new, should contribute to a sustainable, equitable and less segregated environment. The approaches to achieve this goal point out that sustainability should not be subjected to short-term financial considerations. Knowledge of architecture should be developed and disseminated; aesthetic, artistic and cultural-historical values should be utilized and developed; and national and international collaboration should be encouraged.<sup>1077</sup>

In fact, local democracy, participation and empowerment, as well as heritage are identified aspects of the social pillar, one of the three pillars that construe sustainable development.<sup>1078</sup> The uses of heritage can often vitalize a neighborhood and contribute to the urbanity of the surrounding areas. One example in Gothenburg is the Lindholmen Science Park (built in 1999). It took place in the old shipyard area, which was left unused after the shipbuilding crisis, and the business sector showed no willingness to invest in it. With a few early setbacks, alongside some education programs and institutes, Lindholmen has been developed into the most knowledge-intensive and expansive

---

<sup>1075</sup> Göteborgs Stad, Göteborg – modig förebild inom arkitektur, 6.

Note: original text: “När Göteborg utvecklas är Göteborgs historiska arv och unika tillgångar förutsättningar att bygga vidare på, så som närheten till vattnet och de stadsnära naturområdena. Göteborgs karaktär, stadens estetiska, konstnärliga och kulturhistoriska värden ska tas tillvara och utvecklas när staden växer.”

<sup>1076</sup> Göteborgs Stad, Arkitektur 30 teser om hur vi bygger Göteborg. Note: the 1<sup>st</sup> of the 30 principles.

<sup>1077</sup> Göteborgs Stad, Göteborg – modig förebild inom arkitektur.

<sup>1078</sup> Nicola Dempsey et al., "The social dimension of sustainable development: Defining urban social sustainability," *Sustainable development* 19, no. 5 (2011); Carina Weingaertner and Åsa Moberg, "Exploring social sustainability: Learning from perspectives on urban development and companies and products," *Sustainable Development* 22, no. 2 (2014).

district that focuses on research, innovation, entrepreneurship and education, with over 24,000 people working, studying and living here.<sup>1079</sup>

Another important component of a sustainable society, in the Western context, is democracy. For some, heritage is empowered as “a tool of democracy”,<sup>1080</sup> since Sweden has its tradition to consider cultural policy a democratizing force in society.<sup>1081</sup> In practice, numerous measures have been implemented for combatting racism and strengthening democracy through supporting culture, arts and civil society.<sup>1082</sup>

Sweden’s heritage sector actively encourages the discussion on using narratives as a focus on heritage presentation, to ensure exhibitions and heritage can address “all parts of the population”,<sup>1083</sup> which implies a strong intention of social inclusion. Furthermore, the way of perceiving heritage is crucial for an inclusive society, because that means everyone should have equal opportunities to create meaning and context by utilizing the diverse cultural environment,<sup>1084</sup> as stated in the vision of Sweden’s cultural environment of 2030:

*“...Everyone should be able to participate in this discussion and experience that they can claim the cultural heritage that shaped Sweden.”<sup>1085</sup>*

Encouraging diversity also implies keeping the complexity of the concept of sustainability. After all, “the physical shape of the city”, formed by what has been left from the past and how people work on them today, affects the way people live, the choice people have, and the “ecological, social and economic conditions” in the future.<sup>1086</sup> Examples of using cultural heritage for a more inclusive,

---

<sup>1079</sup> "Lindholmen Science Park," 2019, <https://www.lindholmen.se/en>.

<sup>1080</sup> Riksantikvarieämbetet, Vision för kulturmiljöarbetet 2030, (2017), 15.

Note: original text is “kulturarv som demokrativerktyg”.

<sup>1081</sup> Harding, *Compendium – Cultural Policy and Trends in Europe, Country Profile: Sweden*; Riksantikvarieämbetet, Vision för kulturmiljöarbetet 2030..

<sup>1082</sup> Harding, *Compendium – Cultural Policy and Trends in Europe, Country Profile: Sweden*.

<sup>1083</sup> Ibid., S-16.

<sup>1084</sup> Riksantikvarieämbetet, Vision för kulturmiljöarbetet 2030.

<sup>1085</sup> Ibid., 5.

Note: Original text is “ska alla kunna vara med i denna diskussion och uppleva att de kan göra anspråk på det kulturarv som format Sverige.”

<sup>1086</sup> Göteborgs Stad, Arkitektur 30 teser om hur vi bygger Göteborg.

Note: No.5 of the 30 principles. The original text in the direct quotes are “Stadens fysiska form” and

diverse and integrated society are many. For instance, the Museum of World Culture, where “ethnographical and archaeological collections, from, among other places” are exhibited, tends to emphasize current issues rather than the historical contexts of the collections.<sup>1087</sup> This attempt is supported by national budgets and the coalition government of the Social Democratic Party and the Green Party, who prioritize cultural diversity in policies, but receive criticism from their political opposition.<sup>1088</sup> The “communicative planning”<sup>1089</sup> in Frihamnen, the free port area, is another example of this approach. Besides open dialogues with residents and professionals, its city planning also employed plays, poems and creative communication for wider participation.<sup>1090</sup>

With sustainability being the general direction, the forms of reusing heritage vary, from purely restoring and preserving, to completely demolishing or renovating for new functions. One example is the Gotheburg courthouse by Gunnar Asplund, completed in 1936. It has been restored without structural changes as its function only has a small change from law court to the town hall, so that “a similar dignity” can be maintained, with larger meeting spaces and smaller offices.<sup>1091</sup> Housing projects around the 1970s million program such as Skolspåret in Hjällbo received grants for restoration and heritage status, as they represent the post-war housing scenario,<sup>1092</sup> ensuring a possible narrative of the social past. The crane in Eriksberg, another symbolic element that remains where it was, has knowledge, existence and experience values from the industrial era of Gothenburg. The steamer Bohuslän, built in Eriksberg and launched in 1914, adopted the “back to working order” principle to maintain more dimensions of its history.<sup>1093</sup> It served along North Gothenburg for over 40 years before being sold to be scrapped in the mid-1960s. By selling shares in the boat for fundraising, this steamer was restored mainly as it was in appearance, with slight changes of selected parts, such as aft deck as a café, and its own power. Through providing authentic historical experience to tourists, this designated heritage is an example of balancing

---

“ekologiska, sociala och ekonomiska förutsättningarna”

<sup>1087</sup> Harding, *Compendium – Cultural Policy and Trends in Europe, Country Profile: Sweden*, S-18.

<sup>1088</sup> *Ibid.*

<sup>1089</sup> Patsy Healey, "Planning through debate: The communicative turn in planning theory," *Town planning review* 63, no. 2 (1992): 243.

<sup>1090</sup> Peter, "Spatial narratives of the industrial past—material city as a stage for social narratives."

<sup>1091</sup> "Sweden," in *Time frames: Conservation policies for twentieth-century architectural heritage.*, ed. U Carughi and M Visone (New York: Routledge, 2017), 327.

<sup>1092</sup> "Sweden."

<sup>1093</sup> Lagerqvist and Bornmalm, "The steamer s/s Bohuslän as industrial heritage. A basis for re-thinking heritage practices," 50.

“historical reliability and commercial use”, and sustaining its interaction with the landscape.<sup>1094</sup>

The steamer Bohuslän is a specific case, as its historic values can generate profits through tourism for future maintenance. Methods of adding modern functions to heritage buildings vary. In fact, policies encourage that architects should make good use of old houses, not just heritage, but also other deserted houses when possible.<sup>1095</sup> The most common destination for previous industrial buildings in Gothenburg is offices. Other uses, such as art spaces, can be found as well. For instance, Röda Sten Art Hall, currently a place for contemporary art, was a boiler house that served as a heating plant in 1940. The large silos for burning wood chips and coal are still visible today, together with the traces of raves and graffiti from the 1980s and 1990s, showing how artists were the first groups of people that unofficially reused the building after the heating plant closed down.<sup>1096</sup> Besides that, the Sockerbruket in the neighborhood, formerly used for sugar and brewery, have become studios for artists today.



Source: This photo was taken by the author during site-inspection in Gothenburg in September-October, 2019.

Figure 7-25 Röda Sten Art Hall

<sup>1094</sup> "Steamer Bohuslän," 2019,

<https://www.steamboat.se/index.php/en/2019-06-30-19-31-57/the-steamer-bohuslaen>; Lagerqvist and Bornmalm, "The steamer s/s Bohuslän as industrial heritage. A basis for re-thinking heritage practices," 54.

<sup>1095</sup> Göteborgs Stad, Arkitektur 30 teser om hur vi bygger Göteborg.

<sup>1096</sup> "Röda Sten Art Hall," 2019, <http://www.rodasten.com/index.php/en/about/building>.

Generally, industrial areas are planned to accommodate mixed functions for Gothenburg's modern life. For instance, when Norra Älvstranden was first planned for development in the 1990s, it was expected to be regenerated as a district with housing, high-tech industries, educational centers, the science park mentioned above, and accessible waterfronts.<sup>1097</sup> Large redundant buildings were planned to be affordable places for small businesses, art studios and public art installations, providing reasons for people to visit the area.<sup>1098</sup> This combination of adding modern functions with events can also be found in the Lundbystrand project. When the first office, "two small rooms and a coffee area", was established in one of those buildings in 1987, a creative evening was hosted for people related to the shipyard and other interested public.<sup>1099</sup> Furthermore, when buildings are demolished, some materials, such as old windows, door-knobs and tiles, may end up in the specific "re:heritage market".<sup>1100</sup> This can possibly contribute to the circular economy, which aims to continually use resources and minimize waste.

These attempts coincide with Gothenburg's branding as a sustainable city. Besides the municipality, some companies also show their interest in promoting themselves with images generated through heritage. For instance, a developer who pays for the archaeology surveys asked to keep some of the finds that are not qualified for GCM in their future foyer, as proof of the newly built and the past.<sup>1101</sup> As the architecture policy states,

*"Gothenburg's built history, and its unique values as a watery, nature-close city are important identity creators and must be a prerequisite for the development of the city."*<sup>1102</sup>

For a city to increase its attractiveness, urban regeneration and new architecture should always associate with its unique history and qualities, thereby mirroring the present and strengthening its

---

<sup>1097</sup> Ghilardi, "Cultural Regeneration-Examples from two second-tier Swedish cities."

<sup>1098</sup> Ghilardi, "Cultural Regeneration-Examples from two second-tier Swedish cities."

<sup>1099</sup> Bo Öhrström, "Old buildings for new enterprises," in *Industrial Buildings: Conservation and Regeneration* (London: Taylor & Francis, 2003), 141

<sup>1100</sup> Holmberg, "Urban Heritage as Ethos in Resource-Based Small-Scale Property Management."; Helene Brembeck and Niklas Sörum, "Assembling nostalgia: devices for affective captation on the re: heritage market," *International Journal of Heritage Studies* 23, no. 6 (2017).

<sup>1101</sup> G5, interview.

<sup>1102</sup> Göteborgs Stad, Göteborg – modig förebild inom arkitektur, 5.

Original text: "Göteborgs byggda historia, och dess unika värden som vattennära, naturnära stad är viktiga identitetsskapare och ska vara en förutsättning för utveckling av staden."



identity for the future. However, sometimes a city's branding may be distinct from its identity, which is further elaborated in section 7.5.4.

#### ***7.4.2 As Integrated Resources for Creating Shared Space***

The discussion of cultural heritage uses in Gothenburg is often abstract, because most relevant elements are not used for individual heritage experiences, but are considered integrated resources with arts and other cultural factors. After heritage is selected for conservation, designation for status and adding new usages, the city's material structure is reinterpreted while new interpretations for cultural heritage may be generated.<sup>1103</sup> For instance, Gothenburg's harbor area has been altered from a working environment to an accessible urban space that encourages interaction between the citizens, the urban materials and the port. Hence, the ambiance of the city is also changed in this way.<sup>1104</sup>

As shown in the KKA model in 7.2.2, five cultural values have been identified as the prerequisites for an attractive living environment. Among those, the cultural environment is an important standard. It refers to the external and internal environment created by man, therefore includes both tangible and intangible heritage.<sup>1105</sup> This is also explained by the planning of Rivercity,

*"We should strive towards urban development where we make use of the features offered by the river and the water. We should understand and use our historical heritage. The city should be accessible for everyone, regardless of background, and it should be designed with meeting places that vary in nature and which promote activities in every form."*<sup>1106</sup>

Other policies to improve the cultural environment include the one-percent rule, which means that 1% of the total cost of built projects should be allocated to public arts,<sup>1107</sup> especially site-specific

---

<sup>1103</sup> Müller, "European Port Cities' Ambiance as Heritage of the Future. An analysis of Dublin and Gothenburg."

<sup>1104</sup> Ibid.

<sup>1105</sup> N Sörum, Y Berglund, and H Brembeck, "Platsar kulturen i den nya staden? Fria kulturutövers perspektiv på kulturens och kulturarvets roll i den hållbara staden," (Göteborg: Göteborg Universitet. Retrieved from [https://www ...](https://www...), 2017).

<sup>1106</sup> City of Gothenburg, RiverCity Gothenburg Vision, 3.

<sup>1107</sup> "The One Percent Rule", 2019,

[http://www.worldcitiescultureforum.com/case\\_studies/the-one-percent-rule](http://www.worldcitiescultureforum.com/case_studies/the-one-percent-rule).

arts where heritage elements can be integratedly used. Aesthetic qualities, after all, have proven value for social inclusion in urban regeneration.<sup>1108</sup> As “an integral part of environmental work and a resource for economic growth”,<sup>1109</sup> the uses of heritage can also contribute to creating better meeting places. In Sweden, there are similar concepts, such as “in-between spaces” that refer to spaces between buildings for creative uses, and meeting places that associate with collaboration and knowledge exchange.<sup>1110</sup> These places can be permanent sites, temporary places like festivals and conferences, or even virtual platforms.<sup>1111</sup> Other terms to describe such shared spaces include the public room, the city room, etc. They are considered important aspects of social sustainability.<sup>1112</sup> Many of these places in Gothenburg are Studieförbund, which means not only for meeting, but also for learning. Moreover, newcomers to the city can join associations they are interested in, and get involved in the local community life.<sup>1113</sup> The idea of meeting places is also embraced by heritage managers in Gothenburg. For instance, the maritime museum, located in a residential area before closed for renovation, had a high revisiting rate. There is an understanding that the museum was used on an everyday basis, and sometimes served as the “local living room” for kids to go for half hour after school.<sup>1114</sup> To summarize, it is about the cultural atmosphere that all those resources can create for the city.

### ***7.4.3 The Multiple Identities***

In Gothenburg, many policy documents clearly state that heritage is an important component in constructing the city’s identity. For instance, “Gothenburg’s identity, its historical heritage and its unique access to the coast and urban natural environments will form the basis for the city’s continued development”,<sup>1115</sup> and “make history visible, and build new with identity”.<sup>1116</sup> Heritage

---

<sup>1108</sup> Joanne Sharp, Vanda Pollock, and Ronan Paddison, "Just art for a just city: Public art and social inclusion in urban regeneration," *Urban Studies* 42, no. 5-6 (2005).

<sup>1109</sup> Riksantikvarieämbetet, Vision för kulturmiljöarbetet 2030, 4.

Note: original text: “en integrerad del av miljöarbetet och som en resurs för ekonomisk tillväxt”.

<sup>1110</sup> Brembeck and Sörum, "Assembling nostalgia: devices for affective captation on the re: heritage market."; Dominic Power and Daniel Hallencreutz, "Cultural industry cluster building in Sweden," *Proximity, distance and diversity: issues on economic interaction and local development* (2005).

<sup>1111</sup> Power and Hallencreutz, "Cultural industry cluster building in Sweden."

<sup>1112</sup> Stad, "Göteborgs stadsmiljöpolicy."; Evelina Pihl and Linnea Alm, "Dimensions of Social Sustainability in Urban Development-Challenges in the City of Gothenburg" (2019).

<sup>1113</sup> G7, interview.

<sup>1114</sup> G2, interview.

<sup>1115</sup> Göteborgs Stad, Göteborg– modig förebild inom arkitektur, 4.

practitioners also share the same view, considering preserving heritage is a way to secure “a long-lasting identity” of the city.<sup>1117</sup> The problem is, Gothenburg has multiple identities that are mostly co-existed and closely associated with each other. As discussed,<sup>1118</sup> Gothenburgers often use the dominant economic factors to describe the most obvious identity, since what people do for a living affects how they perceive themselves and their surroundings.

The alternation of identities sometimes creates confusing feelings, especially for the older generation who experienced the booming of manufacture. This is portrayed by many, such as,

*“It is not easy to just say that Gothenburg is for car-building, shipbuilding and ball-bearing industry...They (the industrial generation) never thought about the city being another kind of city where production and manufacture were almost nothing (visible).... When I put their city in historical perspectives, it may be easier for them to see that the city has moved on.”<sup>1119</sup>*

Today, Gothenburgers are trying to navigate through time, and negotiate what is the identity of the city.<sup>1120</sup> The picture that represents Gothenburg’s identity can be a mix of port city, trade city, industry city and event city, with a tendency of developing itself into a knowledge center and attractive tourism destination. When some claim that the post-industrial transition has been made,<sup>1121</sup> others explain that the city’s identity is mostly defined by “the river and the diversity of its inhabitants, which throughout the years have come here to work in the shipyards”,<sup>1122</sup> thus making the old industrial based still important.<sup>1123</sup> Several interviewees concluded that “we are still an industrial city”,<sup>1124</sup> since the city produces more today than in the industrial era, only with

---

Note: original text: “Göteborgs identitet, dess historiska arv och dess unika tillgång till kust och stadsnära naturmiljöer ska ligga till grund för stadens fortsatta utveckling”.

<sup>1116</sup> Göteborgs Stad, Göteborg – modig förebild inom arkitektur; Göteborgs Stad, Arkitektur 30 teser om hur vi bygger Göteborg.

Note: No.6 of the 30 principles. Original text: Gör historien synlig, och bygg nytt med identitet.

<sup>1117</sup> Peter, "Spatial narratives of the industrial past—material city as a stage for social narratives," 105.

<sup>1118</sup> Note: see section 7.3.2.

<sup>1119</sup> G2, interview.

<sup>1120</sup> G3, interview.

<sup>1121</sup> Enhörning, "Göteborg, Sweden."

<sup>1122</sup> Lia Ghilardi, "Regenerating Cities Through Culture—The Swedish Case," 8.

<sup>1123</sup> Stadsbyggnadskontoret, Översiktsplan för Göteborg, (1999).

<sup>1124</sup> G4, interview; G7, interview; G3, interview.

less labor,<sup>1125</sup> thanks to technology. Meanwhile, the trade and transport sector still employ most people in Gothenburg, followed by the manufacture, while the service sector was rapidly growing around the millennium.<sup>1126</sup> Furthermore, the port of Gothenburg, which caters the trade, is still Scandinavia's main port and the largest container terminal.<sup>1127</sup> As the only port for oceangoing vessels in the country, the port city identity is supposed to stay.

However, a few interviewees mentioned that the port city identity is fading,<sup>1128</sup> but the way they describe this phenomenon indicate that what has been changed is the harbor ambiance, not necessary the identity,

*"People in Gothenburg always went to the sea at some times. They had connections with Lisbon, Rio, Cape Town...They knew about all these places, they could tell you stories about New York or San Francisco...You could be hired on a boat, out for a month or two and stayed in the port for a week to unload...This is something that changed drastically."<sup>1129</sup>*

From the private memory of parents walking in the harbor telling stories about ships<sup>1130</sup>, to the collective memory of thousands lining up to watch the first new class of container ship arrived in Gothenburg,<sup>1131</sup> the core of the port city identity is the connection with the world, which has never lost. As for the romantic images of a harbor with old ships, they are more for branding purpose, and somehow diverges from the identity itself. Moreover, the identity of shipping town links with popular culture. Gothenburg has this fun-seeking, relaxing and entertaining atmosphere<sup>1132</sup>, as a working-class second city, compared with Stockholm, which inherits its nobility and traditions. When the Beatles became popular from the port city Liverpool, people in Gothenburg embraced the trend by performing or creating a similar style of songs.<sup>1133</sup> Thus, the cultural roots of

---

<sup>1125</sup> G3, interview.

<sup>1126</sup> Stadsbyggnadskontoret, Översiktsplan för Göteborg.

<sup>1127</sup> Enhörning, "Göteborg, Sweden."

<sup>1128</sup> G4, interview; G8, "Interview with G8 for the case study of Gothenburg " interview by Zhen Yang, 9 October, 2019; G1, interview.

<sup>1129</sup> G3, interview.

<sup>1130</sup> G3, interview.

<sup>1131</sup> G4, interview.

<sup>1132</sup> G2, interview.

<sup>1133</sup> G2, interview.

Gothenburg transforming into an event city and a destination of leisure cruises can date back through the tracks of its history, which are marked by its tangible and intangible heritage. Similarly, the trade tradition has bestowed Gothenburg a pragmatic spirit. Money often influences decision-making, especially in the early days when museums were founded with donations from the rich. This led to some poor communities not being fully presented through material heritage in the official narratives, which is further explained in section 7.5.4. In conclusion, Gothenburg is often considered a palimpsest, where historical layers override but not completely erase each other.<sup>1134</sup> As such, cultural heritage imprinted in all these layers of Gothenburg vivifies what has been inherited from these different pasts and provides sources of inspiration to navigate the city's sustainable development.

## **7.5 Discussion: The Issues and The Challenges**

With the long history of conservation and the coalition government favoring using cultural heritage as a resource and a tool to intervene in contemporary social matters, Gothenburg has been seeking its balance between preservation and development. In the wider socio-economic context, issues such as globalization, conflicts between the time-consuming democratic decision-making process and the required market efficiency,<sup>1135</sup> property ownership and more, can affect Gothenburg's heritage landscape, even though they are not necessary Gothenburg-specific.

Overall, heritage management and reuses in Gothenburg are driven by two main factors, politics and economy, which to some extent contribute to issues in two main interlinked aspects: the lack of holistic planning in cultural affairs, and a distinction between branding and identities. Thus, the concept of heritage needs to be reconsidered, with the academic trend of CHS.

### **7.5.1 Political Driven**

The political dimension in Gothenburg's heritage management is obvious. Nationwide, a report from Inger Lilieqvist, the last Director-General of NHB has proven that, as she replied to the

---

<sup>1134</sup> G9, interview; G6, interview.

<sup>1135</sup> Von Sydow, "Exploring local governance in urban planning and development: the case of Lindholmen, Göteborg."

concern regarding the SD party's attempts to support "the Swedish cultural heritage", saying "it's the politics that determine...we will have to see what the politics lead to"(translated and cited by Gustafsson & Karlsson).<sup>1136</sup> Similarly, cultural institutions in Gothenburg are "very dependent on what our politics decides".<sup>1137</sup> For instance, the million apartment project, from its establishment to restoration, preservation and finally receiving heritage status, is political driven.<sup>1138</sup> That means, politicians define heritage by deciding what to be preserved, reused, promoted or demolished. Furthermore, they have power in resource allocation, from whether money should be spent on culture, to what percentage should culture occupy the budget in a planning project, to how to use land and water, etc. The government also shows a tendency of "politicizing and instrumentalizing" heritage, especially museums, mostly for the interest of multiculturalism, through "increased ideological regulation".<sup>1139</sup> When many policy-makers and heritage professionals in Sweden embrace multiculturalism and actively seek approaches "beyond narrow exclusive, nationalistic and colonial ideologies within authorized heritage discourse",<sup>1140</sup> again, they receive criticism from media and political parties that think oppositely.

The phenomenon of heritage management being driven by politics is common and neutral, but when politicians are not trusted, it can be a problem. In Gothenburg, politicians are sometimes viewed with skepticism, discontent or disappointment, especially in terms of their lack of responsibilities regarding preserving the city's historical environment.<sup>1141</sup> In most cases, this doubt is about planning, in which heritage values of certain elements may be involved. As described,

*"This has created an atmosphere of suspicion towards the politics... Maybe if they succeed in taking in people's views, using them and really succeed in constructing something that really works, that would change people's confidence towards politics."*<sup>1142</sup>

---

<sup>1136</sup> Gustafsson and Karlsson, "A spectre is haunting Swedish archaeology—the spectre of politics. Archaeology, cultural heritage and the present political situation in Sweden," 11.

<sup>1137</sup> G7, interview.

<sup>1138</sup> G3, interview.

<sup>1139</sup> Harding, *Compendium – Cultural Policy and Trends in Europe, Country Profile: Sweden*, S-16.

<sup>1140</sup> Anna Furumark, *Att störa homogenitet* (Lund: Nordic Academic Press, 2013); Christine Hansen and Ingrid Martins Holmberg, "Motion and flow in heritage institutions. Two cases of challenges from within," *Nordisk Museologi*, no. 1 (2016): 49.

<sup>1141</sup> Von Sydow, "Exploring local governance in urban planning and development: the case of Lindholmen, Göteborg."; Ek, Bergquist, and Lökken, *Stadens Janusansikten: Göteborgare tycker om Göteborg*.

<sup>1142</sup> G2, interview.

After the central government made attempts to decentralize its governance with a shifted focus on private property rights and individual responsibilities in the 1990s,<sup>1143</sup> the municipality today inherits the top-down management style and has the dominant power in many aspects, including planning. However, even though decision-making has been devolved down to municipal level to ensure local needs are satisfied and funding and political support are provided<sup>1144</sup>, the transparency in this process may be insufficient. For instance, the early Rivercity development was criticized for lacking transparency and excluding citizen influence.<sup>1145</sup> A study also points out the potential risks of the “Göteborgsandan”: the lack of opposition while politicians not representing citizens clearly, and debates being carried out only between industry and politicians.<sup>1146</sup> Hence, the economy sometimes outweighs preservation by choice, and laws and regulations may be interpreted differently based on different standpoints. The way of selecting decision-makers is democratic, but decision-making can be behind closed door. This can interfere the practice of CHS, as it requires wider and critical engagement in numerous dimensions.

### **7.5.2 Economic Driven**

Another motive of the heritage sector is economy, which reflects on many aspects such as cultural projects adopting business mindsets, the financial difficulties in the cultural sector, and culture and heritage are undervalued in such a traditional trade city. These can lead to conservation and heritage reuses being compromised for development.

The first aspect can be proven by the contract archaeology system, in which the CAB plays a role as a communicator between archaeologists and the developers. Although sometimes the CAB negotiates more time and money from the developers for archaeological activities, the interviewed archaeologists consider that the system favors developers.

---

<sup>1143</sup> Negussie, "Implications of neo-liberalism for built heritage management: Institutional and ownership structures in Ireland and Sweden."

<sup>1144</sup> Ghilardi, "Cultural Regeneration-Examples from two second-tier Swedish cities."

<sup>1145</sup> Catharina Thörn, "Intervention or the need for a new cultural critique," (2008),52; Linda Soneryd and Elisabeth Lindh, "Citizen dialogue for whom? Competing rationalities in urban planning, the case of Gothenburg, Sweden," *Urban Research & Practice* 12, no. 3 (2019): 232

<sup>1146</sup> Von Sydow, "Exploring local governance in urban planning and development: the case of Lindholmen, Göteborg."



*“...development projects have very strong time schedules... the contractors are standing back waiting to start building. They just want the archaeologists to finish their work.”<sup>1147</sup>*

The way to manage surveys is also business-like, which prioritizes administration, and archaeology comes second.

*“I feel that there is an emphasis on development... we are project leaders, not researchers. That is my title at work, so I need to know the budget, grants, and schedules. They expect archaeologists to do all these.”<sup>1148</sup>*

Even the system for documenting the archaeological finds is more designed to inform developers whether the targeted locations need to have archaeological surveys or not. The interface of those databases, such as fornsök, is difficult to search by themes or categories of finds, but much easier to search based on geographical areas. The information of each entry is mostly a long description, antiquarian assessments and status of abandonment, rather than cultural and historical contexts that can attract audiences.

Many cultural institutes also experience financial challenges, especially when Gothenburg is growing, and the city’s new inhabitants need to be actively outreached. The responsibilities and tasks are growing, but the budget stays the same.<sup>1149</sup> The situation is common citywide within the cultural sector, and sometimes a few organizations or branches may need to be closed down.<sup>1150</sup> Although the budgetary crises hit the art world in Sweden and become an obstacle to their development and maintenance, there are criticisms on the inefficient operation and the “artistic inertia” caused by generous subsidies for arts organizations and the state-provided high income for arts communities.<sup>1151</sup> Another financial issue is that the tax and budgeting system runs on an annual basis, but heritage management requires planning from a longer-term perspective. Consequently, being restricted by budget, some arts organizations seek sponsorships from the

---

<sup>1147</sup> G1, interview.

<sup>1148</sup> G5, interview.

<sup>1149</sup> G7, interview.

<sup>1150</sup> G7, interview.

<sup>1151</sup> Zimmer and Toepler, "Cultural policies and the Welfare State: the cases of Sweden, Germany, and the United States."

business sector,<sup>1152</sup> or ways to sustain themselves, which may further lead to concerns regarding revenue while planning programs. Consequently, the more profitable activities like promoting fine arts<sup>1153</sup> and selling lands may be chosen instead of the options that cost money, such as preservation and maintenance.

In fact, in Gothenburg's history, cultural affairs mostly came second. It was only considered when the wealthy class had extra money and objects to donate. This often ended up as competition between rich families.<sup>1154</sup> The tendency becomes more obvious when compared with Stockholm, the capital. This is similar to the situation of Rotterdam, which has a second city syndrome. Several interviewees mentioned that cultural heritage of Gothenburg is not valued as much as in Stockholm.<sup>1155</sup> Today, the need for development is more visible as a political goal, since abstract objectives like integration, participation and sustainability are more difficult to measure as achievements. This further prioritizes development, and conservation is compromised for that sometimes. For instance, dock shed 178 and the grain silo in Lindholmen were considered inalienable components of the harbor environment and guiding sources for the new construction nearby.<sup>1156</sup> However, they were demolished for Ericsson's new office.<sup>1157</sup> In addition, these cases and the argument regarding politicalizing museums imply that there can be conflicts of interest between different levels of organizations and institutes, different local communities, authorities and local groups, different sectors, etc. Such tensions can hinder the balance between heritage goals and development goals.

### ***7.5.3 The Lack of Holistic Perspectives in Planning***

The issue of lacking holistic perspectives in planning in Gothenburg can be reflected in various aspect, including gentrification, accessibility and the project-based development. According to the interviews, heritage professionals have realized the need to involve cultural consideration at the

---

<sup>1152</sup> Zimmer and Toepler, "Cultural policies and the Welfare State: the cases of Sweden, Germany, and the United States."

<sup>1153</sup> G3, interview.

<sup>1154</sup> G2, interview.

<sup>1155</sup> G4, interview; G2, interview; G7, interview.

<sup>1156</sup> Von Sydow, "Exploring local governance in urban planning and development: the case of Lindholmen, Göteborg."

<sup>1157</sup> Ibid.

early planning stage, which can be a starting point to improve the situation.

The issue of former residents being forced to leave their neighborhood is less obvious in Gothenburg's waterfronts than in other cases. However, different stages of gentrification can be found in different districts of Gothenburg. Today, the north side of the river has been transformed into residential areas, business and education centers with relatively high housing prices, but these areas were former industrial fields, where few people lived in the surrounding. However, in Lindholmen, the artists, galleries, workshops and small businesses that were previously encouraged to vitalize the area may have to move away due to the increasing rent. Even GCM faces this difficulty. The museum has its storage rooms for collections that are not in display in the North riverbank, but recently one building was sold for new construction by its former private owner.<sup>1158</sup> This indicates a change from the early stage to the transitional stage or even the late stage of gentrification.<sup>1159</sup> Notably, the usual gentrification scenario, although less obvious, still exists, for instance, in the Rivercity project areas, there are protests regarding expensive houses forcing existing residents and entrepreneurs to leave.<sup>1160</sup> As the new development is planned and processed, especially in the south riverside, there are concerns about the disconnection between the historic city center and the river.<sup>1161</sup> Another problem is, although the new-built and regulated streets provide a more comfortable and secure environment than before, the universal modern architecture style that have been employed, leads to the loss of traces with Gothenburg's uniqueness,<sup>1162</sup> which differs from the architecture principle of building the city with a strong identity.

The other issue of planning is accessibility, which means the opportunities for people to encounter culture, heritage, history and relevant knowledge. In fact, Gothenburg has made great efforts to improve accessibility for cultural resources, such as making good use of the first floor of high-rise buildings as share space for citizens.<sup>1163</sup> GCM is also working on improving its accessibility,

---

<sup>1158</sup> G7, interview.

<sup>1159</sup> Jon Caulfield and Linda Peake, *City Lives and City Forms: Critical Research and Canadian Urbanism* (Toronto: University of Toronto Press, 1996).

<sup>1160</sup> Soneryd and Lindh, "Citizen dialogue for whom? Competing rationalities in urban planning, the case of Gothenburg, Sweden."

<sup>1161</sup> Smith and Ferrari, "On Dialogues and Municipal Learning in City-Building: Examples from Waterfront Development in Gothenburg: Joakim Forsemalm and Knut Strömberg."

<sup>1162</sup> G5, interview.

<sup>1163</sup> G8, interview.

especially for the vulnerable groups,

*“When you work on different kinds of accessibility, it is not just about how you can enter rooms. It is also about how people meet there? Are things possible to be read and understood? Do people feel secure if they have disabilities?...”*<sup>1164</sup>

Meanwhile, Sweden’s policies highlight that digitalization is beneficial for enhancing the accessibility of cultural resources and the interpretation of multiple layers of history.<sup>1165</sup> However, many open-access databases in Sweden are mainly for heritage experts like historians and archaeologists.<sup>1166</sup> In that sense, being online does not promise accessibility. For archaeology projects, part of the budget is required to be allocated to popular science publications for the interested public. Archaeologists usually provide a more readable version of their report for these audiences and use social media for outreach.<sup>1167</sup> However, who are the “interested public” is often not clear. Moreover, accessibility is also related to willingness, affordability, consumption habits and many cultural and historical factors. For instance, people living in the more inland suburbs of Gothenburg may show less interest in going to the seaside, due to their lack of historical connections with the sea. Thus, a better understanding of the audiences and their interests may contribute to making cultural content more attractive and accessible.

As stated by government documents, the cultural environment work in Sweden is often “stuck in a sectoral splash” and missing “a holistic view”.<sup>1168</sup> When a city has so many fragmented districts with distinct characters, and they are in different phases of development, constructions have to be project-based, and holistic perspectives in planning inevitably face difficulties. However, to achieve the sustainability goal, different factors, particularly culture, need to be comprehensively considered in the bigger picture earlier. This necessity has been mentioned by several

---

<sup>1164</sup> G7, interview.

<sup>1165</sup> Riksantikvarieämbetet, Vision för kulturmiljöarbetet 2030, 15.

Note: original text: Digitaliseringen och nya teknologier är något som genomgående framhålls som viktigt för kulturmiljöarbetets utveckling...Kulturmiljöarbetet behöver ”pedagogiskt synliggöra hur olika insatser och medel samverkar” för en bättre helhetsyn...

<sup>1166</sup> Musteață, "Access to cultural heritage in Sweden-the way to efficient cultural tourism."

<sup>1167</sup> G5, interview.

<sup>1168</sup> Riksantikvarieämbetet, Vision för kulturmiljöarbetet 2030, 15.

Note: original text: ”fastnat i ett sektorstänk” and “brister i helhetsyn”.

interviewees.<sup>1169</sup>

There are many facets regarding what about culture should be discussed earlier, such as compensation measures, which can help solve conflicts between development projects and conservation before it becomes too late.<sup>1170</sup> Public arts is another factor to be considered in creating an innovative urban environment, which is recommended by relevant guidelines,

*“Let art and creativity be an important part of public space. Art creates identity and value, and provides perspective. If artists can be involved early on, they can contribute better to the whole.”<sup>1171</sup>*

This early discussion and communication on culture and heritage issues should emphasize participation, so that the idea of what is important for local people’s daily life can be learned, implemented and testified in the later steps of planning.

#### ***7.5.4 The Distinction between Branding and Identities***

As discussed, Gothenburg is a diverse but segregated city, in which, enhancing social inclusion is a main task for its sustainable development. There is a distinction between branding and the multiple identities, as reflected in different facets. For instance, some aspects and communities of the society are not sufficiently presented through culture and heritage, and also, the highly abstract branding word “sustainability” may not be fully understood by everyone for the implementation of relevant policies and public participation. The reasons for this distinction include the marketing needs of presenting attractive and posh city images, the historical elite culture that shaped the ways that antiquarians collected museum objects, and also the identities and perceptions changing over time.

---

<sup>1169</sup> G2, interview; G8, interview.

<sup>1170</sup> Magnus Rönn, Benjamin Grahn Danielson, and Stig Swedberg, "Cultural Heritage: Changing Ideas on Compensation in Planning," *Architectural Research in Finland, 2017, No 1*. 1, no. 1 (2017).

<sup>1171</sup> Göteborgs Stad, Arkitektur 30 teser om hur vi bygger Göteborg.

Note: original text: Låt konsten och kreativiteten vara en viktig del av det offentliga rummet. Konsten skapar identitet och värde, och ger perspektiv. Om konstnärer kan vara med tidigt så kan de bidra bättre till helheten.

The need to present diversity in modern society through using heritage is obvious, as the formulation of diversity shows citizens “what holds their society together”, which means, “what they consider constitute the social order”.<sup>1172</sup> This necessity is also highlighted and explained in the national policy,

*“...The issue of selection also highlights how a diverse cultural environment can be achieved. The concept of diversity has come to mean ‘how we reach new groups’ or ‘how we highlight more stories’. In parallel, there has also been a need to strive away from the focus on group identities and find new ways to work with diversity...”<sup>1173</sup>*

However, segregation is a barrier for a multicultural society to be inclusive, and this has been widely recognized and discussed by Gothenburgers. It exists between different social classes, despite Gothenburg having been working on changing these patterns of living environments, and the differences have been shown through house types and neighborhoods.<sup>1174</sup> Housing segregation is more apparent in the districts where immigrants concentrated in, such as some housing areas built during the Million Apartments Program.<sup>1175</sup> Besides this “physical background” in the city layout, the segregation in the labor market, in schools and within or even between families is strong.<sup>1176</sup> Overall, the physical and social segregation has been critically summarized by many, such as the city is “producing an increasingly marginalized population in unattractive and geographically distant outer districts and an increasing prosperous white middle-and-upper class living in dwellings near the beach, river or close to the city”.<sup>1177</sup> This also implies that some groups do not have the same opportunity to access the water as the others. In addition, segregated living condition and neighborhoods indicates segregated culture with different social-historical roots.

---

<sup>1172</sup> Högberg, "The heritage sector in a multicultural society: a discussion from a Swedish perspective," 47.

<sup>1173</sup> Riksantikvarieämbetet, Vision för kulturmiljöarbetet 2030.

Note: original text: Kopplat till frågan om urval lyfts också hur en mångfald av kulturmiljöer kan uppnås. Begreppet mångfald har kommit att handla om ”hur vi når nya grupper” eller ”hur lyfter vi fram fler berättelser”. Parallellt har det också framförts behov av att sträva bort från fokus på gruppidentiteter och hitta nya sätt att arbeta med mångfald...

<sup>1174</sup> Enhörning, "Göteborg, Sweden."

<sup>1175</sup> Enhörning, "Göteborg, Sweden."; Polk, *Co-producing knowledge for sustainable cities: Joining forces for change*.

<sup>1176</sup> M Cullberg, S Montin, and N Tahvlizadeh, "Urban challenges, policy and action in Gothenburg. GAPS project baseline study," (Gothenburg: Mistra Urban Futures, 2014).

<sup>1177</sup> Joakim Forsemalm, "Vems är staden," *Urbanitetens omvandlingar: Kultur och identitet i den postindustriella staden* (2003); Enhörning, "Göteborg, Sweden," 189.

Thus, addressing this issue requires an in-depth understanding of each group's cultural background and social context.

The segregation, together with many other reasons, contribute to the underrepresentation of some aspects and groups regarding using heritage. These aspects and groups include the lower social class and the working-class in history, some industrial heritage with limited recognized aesthetic values, as well as the intangible aspects of material heritage. For instance, historically, museum collections and objects were either from donations, or through selection by antiquarians. Donations were mostly made by rich people when they had extra belongings, while marginalized people barely had that many things back then.<sup>1178</sup> On the other hand, from historical perspectives, the antiquarians were mainly well-educated, upper-middle-class members.

*“They have their perspectives of what is worth preserving, but now we are trying to have a more open discussion about that we need all kinds of stories, to be preserved, for the future...”<sup>1179</sup>*

However, it is even more difficult to decide what should be reserved while the space and capacity for exhibition and storage are limited, and museums are mostly overwhelmed by objects. Another example is the maritime museum, which was founded by several wealthy families in the shipping industry, with the purpose of showcasing the techniques and making a monument for themselves, instead of building the museum for the city.<sup>1180</sup> Although the contents in the museum have been shifted to a more cultural history aspect, this original trace is evidence of how museums were established to display the heritage of certain social classes originally. Similarly, when it comes to industrial heritage, even though industrial remains have been systematically included in the broadening heritage practice since the early 1990s, there is still no obvious consideration “for the people concerned, the possible users or broader societal needs”.<sup>1181</sup> This implies a lack of effort to encourage public participation in reusing the industrial past, and also a sole focus on material

---

<sup>1178</sup> G2, interview; G1, interview.

<sup>1179</sup> G1, interview.

<sup>1180</sup> G2, interview.

<sup>1181</sup> Lagerqvist, "Conflict or Reconciliation? Industrial Heritage Practices at a Turning Point," 230.



heritage. This object-oriented tendency has also been mentioned by interviewees,<sup>1182</sup> so the intangible part of the heritage, including the stories, memories and skills attached to heritage elements, requires further exploration and promotion.

Since the branding of a city often comes from its identities, when certain aspects being underrepresented, the distinction between the marketing vocabulary and the city's constant and inherent core is obvious. For instance, the narratives of the East Indian Company emphasize Gothenburgers being great craftsmen and could build large ships, but the stories about the company being a partner in the colonial structures are often not told.<sup>1183</sup> A similar situation can be noticed when the city markets the posh waterfront urban life, and the cranes and industrial elements are used to fulfill people's romantic imagination of port cities, so the previous dirt and grease facets are hidden. Moreover, the current port activities and the economic importance of the port are not actively promoted to citizens in Gothenburg. Hence, the distinction reflects how people prefer to present the city, rather than a comprehensive description of its history.

*“Essentially, the two halves are the same story. The working-class aspect of Gothenburg is... something that people still identify with, but if you look at the history of Gothenburg, it has always been an elite mercantile city...So you know that the working-class aspect is just the actual labor side of the mercantile history, they are both true stories, but different perspectives... There are so many narratives, all representing Gothenburg.”<sup>1184</sup>*

Behind this is the political decision to promote Gothenburg as a knowledge and an event city with its maritime and industrial past, and the entrepreneurial celebration as a trading port. The recent target of the middle-class tourist market also accelerates the fancy branding. Consequently, historic areas like Haga has been renovated with facades, cozy yards, café, restaurants and vintage shops to showcase the “genuine charm of old working-class area”, but resulted in “a radical socio-economic shift towards middle-class inhabitants”.<sup>1185</sup> Besides the need for marketing, the historical elite culture influenced the ways cultural heritage was identified, selected, preserved and presented. As

---

<sup>1182</sup> G3, interview.

<sup>1183</sup> G9, interview.

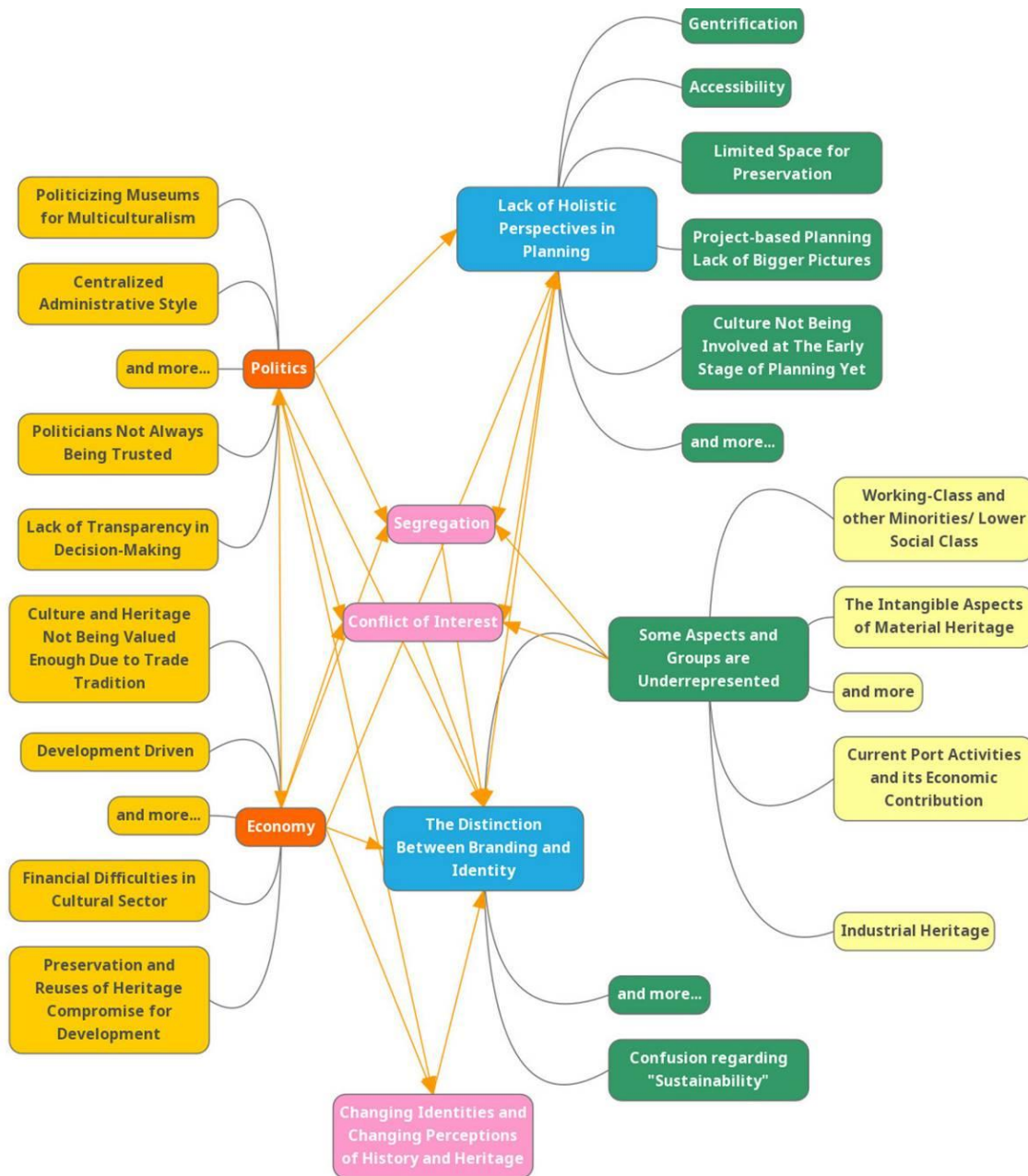
<sup>1184</sup> G10, "Interview with G10 for the case study of Gothenburg " interview by Zhen Yang, 10 October, 2019.

<sup>1185</sup> Johansson, "The Conservation of the Built Environment in Sweden," 59-60.

discussed, the multiple identities of Gothenburg have always been evolving, which leads to the citizens' perceptions of their own city change as well. These all contribute to the distinction between branding and identities in Gothenburg.

## **7.6 Conclusion**

In conclusion, the challenges and current issues in terms of CHPC management and preservation in Gothenburg are shown below.



Note: In this diagram, the two blue nodes represent the two main aspects of issues discussed in this chapter: the lack of holistic perspectives in planning and the distinction between branding and identity. Both of them are reflected in many smaller aspects, as shown in the green nodes. Further details of the issue “some aspects and groups are underrepresented” are provided in the yellow nodes. The main contributors to these issues are the economic and political drives. They are also subjects of discussion and can be further reflected in aspects shown in light orange nodes. The politics and economy also contribute to social issues like segregation, conflicts of interest, as shown in pink nodes, both contribute to the two main issues here. Furthermore, the changing identity and perceptions of history and heritage are also reasons for the distinction between branding and reality. As such, the orange arrows in the diagram show how these factors influence and interact with each other.

Figure 7-26 Challenges and issues of cultural heritage management in Gothenburg

As shown in the diagram, heritage management of Gothenburg is heavily driven by political concerns and a focus on the economy inherited from its trade tradition. These can further contribute to the conflicts of interests behind different authorities and stakeholders, segregation, and the

ever-changing identities and perceptions of history and heritage, reflected in the fragmented planning and the distinction between branding and identity. These two issues can also be found in the other cases, which are further analyzed and compared in Chapter 9.

Overall, the PCR and CHPC are relatively visible in Gothenburg. Many heritage elements are related to the city's industrial past, and they are managed under a decentralized system, in which the municipality has high autonomy. The democratic atmosphere of Sweden encourages open dialogues regarding issues related to heritage and planning. Different sectors of society, especially academia, often actively participate in such discussions. Hence, the intellectual thinking of CHS has brought some impacts on heritage management and has evoked reconsideration of the notion of heritage in practice. In Gothenburg, the abstract approaches to using heritage, such as repurposing elements for sustainability and the multiple identities of the city, and integrating heritage into cultural and social resources, somehow reveal the consideration of CHS. Therefore, it is a suitable case to further explore how this idea can be better implemented, especially in post-industrial cities, with the awareness that “heritage as social action is more concerned with practices or with the intangible aspects of heritage than with objects of heritage or tangible heritage”.<sup>1186</sup>



NETWORKING AND TRAVEL GRANTS

The research trip to Gothenburg is funded by the Marine Institute under the Marine Research Programme with the support of the Irish Government.

---

<sup>1186</sup> Harrison, "What is heritage," 38.

## **Chapter 8 The Assessment of Natural and Anthropogenic Risks on Cultural Heritage in Contemporary Port Cities**

This chapter identifies the natural and anthropogenic threats, with the concerns of prevention of damage in CHPC conservation, through a comparative analysis of the main case Dublin, and Lisbon, Rotterdam and Gothenburg. It starts with a discussion of the environmental changes and their impacts on cultural heritage historically, as well as the relevant policies, strategies, solutions, and issues in each city. These outcomes are further developed in the comparison section.

### **8.1 Methods and Sources**

The research methods employed in different case studies vary slightly based on each city's specific environmental, socio-economic, and cultural conditions. For each case, studies of historical sources and relevant policies are conducted. Parts of the research outcomes from the relevant research trips through primary and secondary documentary research, site inspection, observation and semi-structured interviews with key stakeholders are included. For Lisbon, National Program for Climate Change (PNAC2020/2030), the national strategy for adaptation to climate change (EN AAC, 2010; EN AAC, 2020),<sup>1187</sup> and municipal level policies, including the current PDM (Municipal Directorial Plan),<sup>1188</sup> selected annual reports<sup>1189</sup> and spatial planning documents<sup>1190</sup> are studied.<sup>1191</sup> For Rotterdam, policy documents at the national, regional and municipal levels regarding climate adaptation, city planning and heritage management are analyzed. Similar types of government documents are analyzed in the case of Gothenburg. Furthermore, government reports

---

<sup>1187</sup> Resolução do Conselho de Ministros n.º, Estratégia Nacional de Adaptação às Alterações Climáticas (EN AAC), (2010); Portuguese Environment Agency, Estratégia Nacional de Adaptação às Alterações Climáticas (EN AAC, 2020), (2015).

<sup>1188</sup> Câmara Municipal de Lisboa, Plano Director Municipal de Lisboa – Relatório da Proposta de Plano, (Lisboa 2011).

<sup>1189</sup> Metropolitano de Lisboa, Relatório e Contas 2011., (Lisboa 2011).

<sup>1190</sup> CCDR-LVT, Plano Regional de Ordenamento do Território da Área Metropolitana de Lisboa – PROT AML, (Lisboa 2010).

<sup>1191</sup> Note: Some documents in Portuguese are studied with translation software. Due to the language barrier (the accuracy of translating Portuguese text to English is lower than translating Dutch and Swedish), information gathered from these documents is confirmed and double-checked through literature and interviews.

such as “cultural heritage for the future generation”<sup>1192</sup> explicitly emphasize the topic of discussion explicitly, and legislation regarding climate change adaptation and strategies (e.g., Government Bill 2017/18: 163)<sup>1193</sup> often involve heritage issues as well. As for Dublin, a more detailed policy analysis is conducted based on national climate change adaptation and mitigation frameworks,<sup>1194</sup> sectoral plans,<sup>1195</sup> sectoral laws and regulations,<sup>1196</sup> climate change policies and development plans at the city level,<sup>1197</sup> masterplan and reports of DPC,<sup>1198</sup> etc. Interviews are also conducted to examine the outcome of implementing these policies and plans. Finally, the four cities are compared to analyze the similarities and differences in how these cities react to natural and anthropogenic threats.

## 8.2 The Comparative Case Studies: Dublin, Lisbon, Rotterdam and Gothenburg

### 8.2.1 The Case Study of Lisbon

Lisbon is a livable city with a mild climate, navigable river and sufficient natural resources such as freshwater, fish and arable soil. However, it is located in a “seismically hazardous” area, affected by both interpolate (between the Euro-Asian and African plates) and intraplate (the Lower Valley of

---

<sup>1192</sup> Länsstyrelsen Västra Götaland, Kulturarv för framtida generationer med klimatperspektiv på västsveriges kulturarv (2016).

<sup>1193</sup> Richter, "Industrial heritage in urban imaginaries and city images: A comparison between Dortmund and Glasgow."

<sup>1194</sup> Department of Communications, Climate Action & Environment, National Adaptation Framework Planning for a Climate Resilient Ireland, (2018); Department of Communications, Climate Action & Environment, National Mitigation Plan Strategic Environmental Assessment SEA Statement, (2017); "The National Catchment Flood Risk Assessment and Management (CFRAM) Programme," 2019, [http://eastcfram.irish-surge-forecast.ie/?page\\_id=5](http://eastcfram.irish-surge-forecast.ie/?page_id=5).

<sup>1195</sup> Department of Culture, Heritage and the Gaeltacht, Biodiversity Climate Change Sectoral Adaptation Plan; Office of Public Works, Flood Risk Management Climate Change Sectoral Adaptation Plan, (2019); Department of Culture Heritage and the Gaeltacht, Built & Archaeological Heritage Climate Change Sectoral Adaptation Plan, (2019); Department of Transport, Tourism and Sport, Transport Climate Change Sectoral Adaptation Plan, (2019).

<sup>1196</sup> "Protection of the Environment Act", (2003); "Heritage Act 2018," (2018).

<sup>1197</sup> Dublin Corporation, Dublin City Development Plan 1980 (1982); Dublin Corporation, Dublin city development plan 1991 (1991); Dublin Corporation, Dublin City development plan 1999 (Dublin Dublin Corporation, 1999); Dublin City Council, Dublin City Development Plan 2005-2011, (2005); Dublin City Council, Dublin city development plan 2011–2017, (2011); Dublin Port Company, *Dublin Port Company Masterplan 2012-2040* (2012), [http://www.dublinport.ie/wp-content/uploads/2016/09/Dublin\\_Port\\_Masterplan.pdf](http://www.dublinport.ie/wp-content/uploads/2016/09/Dublin_Port_Masterplan.pdf); Dublin City Council, Dublin city development plan 2016 - 2022, (2016); Codema Dublin's Energy Agency, A Strategy towards Climate Change Action Plans for the Dublin Local Authorities, (2017); Codema and Dublin City Council, Climate Change Action Plan 2019-2024, (2019).

<sup>1198</sup> Dublin Port Company, *Dublin Port Company Masterplan 2012-2040*; Dublin Port Company, "Dublin Port Masterplan 2040 Reviewed 2018 Strategic Flood Risk Assessment," (2018).

the Tagus River) seismic actions.<sup>1199</sup> In addition, an estuary is sensitive and vulnerable to water-related impacts that come with climate change, even though the scope and severity of such impacts may differ from how such coastal dynamics affect the open seas.<sup>1200</sup> Notably, 40% of the Tagus estuary is intertidal areas of mudflats and salt marshes,<sup>1201</sup> where many archaeological sites are located. The city downtown today, through successive expansion and reclamations over time, is mainly composed of alluvium from Holocene and landfills.<sup>1202</sup> With all these factors, the downtown city was developed to be earthquake-and-fire-resistant, but the impermeable modern ground surfaces, changed drainage systems and underground infrastructures, including subways and pumping systems, may lower the water table and threaten the stability of the land.<sup>1203</sup> Moreover, the upgraded roads and modern infrastructure have reduced the streets' capability to handle flooding, which can cause damage to historic buildings, especially when there are high rainfall events.<sup>1204</sup>

### 8.2.1.1 Environmental Changes and Impacts on cultural heritage

Considering Lisbon's geographic and geological conditions, the natural hazards it faces are an integrated result of different phenomena, including meteorological originated factors (e.g., floods, storms and heatwaves) and geodynamical originated factors (e.g., earthquakes, tsunamis, landslides and coastal erosion).<sup>1205</sup> Studies and government documents often emphasize different elements, according to their specific research subjects. For instance, the PDM identifies adverse weather conditions, flooding, earthquake, tsunamis and mass movements on slopes as the environmental

---

<sup>1199</sup> Füsün Ece Ferah, "1755 Lisbon earthquake and protection of cultural heritage from future earthquakes/With a comparative study about earthquake and risk preparedness in Istanbul" (Universitat Politècnica de Catalunya, 2009); Jorge Moraji Dias Mascarenhas, "A study of the design and construction of buildings in the Pombaline quarter of Lisbon" (University of Glamorgan, 1996).

<sup>1200</sup> L Dias and FD Santos, "Climate change scenarios, Lisbon and the Tagus Estuary," *Climate Change Adaptation in Urbanised Estuaries: Contributes to the Lisbon Case. Lisbon: Faculdade de Ciências Sociais e Humanas-Universidade Nova de Lisboa* (2013).

<sup>1201</sup> Maria Teresa Sa Pereira and Rita Silveira Ramos, "The Port of Lisbon, Portugal: maintenance dredging in a sensitive environmental system," *Terra et Aqua* 134 (2014).

<sup>1202</sup> Ece Ferah, "1755 Lisbon earthquake and protection of cultural heritage from future earthquakes/With a comparative study about earthquake and risk preparedness in Istanbul."; A Nuno Martins et al., "The changing city: risk and built heritage. The case of Lisbon downtown," *Procedia engineering* 212 (2018); João Mascarenhas Mateus, *Baixa Pombalina: bases para uma intervenção de salvaguarda: reabilitação urbana* (Lisboa: Câmara Municipal de Lisboa, 2005).

<sup>1203</sup> Martins et al., "The changing city: risk and built heritage. The case of Lisbon downtown."

<sup>1204</sup> Ibid.

<sup>1205</sup> Clémence Guillard-Gonçalves et al., "Application of Social Vulnerability Index (SoVI) and delineation of natural risk zones in Greater Lisbon, Portugal," *Journal of Risk Research* 18, no. 5 (2015).



risks.<sup>1206</sup> Studies on the most critical factor “flooding” analyze predetermined issues or phenomena like sea-level rise (SLR), storm surges, tidal cycle, undulation, etc.<sup>1207</sup> Among these, earthquake is a significant and long-lasting threat to Lisbon. The enormous earthquake in 1755 “completely transformed the way the city was structured”.<sup>1208</sup> Tsunamis can also bring significant impacts to the city, proven by the historical facts (e.g., tsunami following the 1755 earthquake) and projections (e.g., it can encompass Baixa, the historic riverside area, to a height of 5m<sup>1209</sup>). When it comes to the climate change-associated phenomena, an average SLR rate of 3.57mm/yr ( $\pm 0.16$ , 2000-2010) detected in Cascai, is higher than the data presented from 1980 to 2000.<sup>1210</sup> Being affected by SLR and the increased tidal amplitude in Tagus Estuary, the frequency and severity of “margin overflowing and flooding” may be aggravated.<sup>1211</sup> Meanwhile, the sea erosion assessments are mainly conducted to protect “people, coastal communities, urban areas, facilities, industries, tourism” rather than focusing on cultural heritage, but sometimes specific protections are added to heritage elements that are important to the local communities.<sup>1212</sup> As for the anthropogenic factors, urban fire is the most mentioned hazard, due to the serious damages caused by the 1988 fire in the historic Chiado district.<sup>1213</sup> Strong sedimentation of the Tagus right bank has been noticed, due to deposits from the container, cargo and relevant port activities.<sup>1214</sup> Other issues identified by government reports include serious traffic accidents, accidents involving hazardous substances or liquid fuel facilities, damages to tunnels, bridges and other infrastructure, accidents in fireworks and similar industries, serious damage to structures, etc.<sup>1215</sup> Relevant studies also discuss

---

<sup>1206</sup> Câmara Municipal de Lisboa, Plano Director Municipal de Lisboa – Relatório da Proposta de Plano.

<sup>1207</sup> J Figueira de Sousa et al., "Lisbon riverfront climate change impacts: buildings, public space, infrastructures, transports and accessibilities, monuments and public art," *Climate Change Adaptation in Urbanised Estuaries: Contributions to the Lisbon Case. Lisbon: Faculdade de Ciências Sociais e Humanas-Universidade Nova de Lisboa* (2013); Joao Pedro Costa et al., "Climate change adaptation and urbanism: A developing agenda for Lisbon within the twenty-first century," *Urban Design International* 19, no. 1 (2014).

<sup>1208</sup> L3, interview.

<sup>1209</sup> CCDR-LVT, Plano Regional de Ordenamento do Território da Área Metropolitana de Lisboa – PROT AML.

<sup>1210</sup> C Antunes, "Monitoring sea level change at Cascais tide gauge," *Journal of Coastal Research* (2011); Dias and Santos, "Climate change scenarios, Lisbon and the Tagus Estuary."

<sup>1211</sup> Dias and Santos, "Climate change scenarios, Lisbon and the Tagus Estuary," 163.

<sup>1212</sup> L4, interview.

<sup>1213</sup> Martins et al., "The changing city: risk and built heritage. The case of Lisbon downtown."

<sup>1214</sup> Pereira and Ramos, "The Port of Lisbon, Portugal: maintenance dredging in a sensitive environmental system."

<sup>1215</sup> Câmara Municipal de Lisboa, Plano Director Municipal de Lisboa – Relatório da Proposta de Plano; CCDR-LVT, Plano Regional de Ordenamento do Território da Área Metropolitana de Lisboa – PROT AML.

the impacts of tourism, terrorism<sup>1216</sup> and various aspects of society. Furthermore, Lisbon tends to build over the riverfront, so the pressure caused by the increasing population and intervention on the waterfront<sup>1217</sup> should be considered. These factors interact with the environmental change, and the integrated result of them continuously shapes this city.

Lisbon's approach to addressing such factors, in relation to heritage management is closely associated with the memories of catastrophes imprinted in the city's fabric. Besides the 1755 earthquake and 1988 fire, recorded events include serious earthquakes in 1344, 1356, 1531, 1551, 1597, 1909 and 1969;<sup>1218</sup> outbreaks of plague in 1569 and later the famous "Atlantic plague";<sup>1219</sup> and the flash flood in 1967.<sup>1220</sup> These historical disasters destroyed many heritage sites. The most studied example is the 1755 earthquake, in which many buildings survived the 8.5-9 magnitude earthquake were later ruined by the following fire, or swallowed by the tsunami. Consequently, from the Stone quay, Paço da Ribeira, the Arsenal, to Casa India, the Patriarchal Church, these precious structures<sup>1221</sup> were damaged due to the convergence of this earthquake.<sup>1222</sup> After that, Lisbon became the first city to have a seismic-resistant design construction code.<sup>1223</sup> Interestingly, the iron structures built for better seismic resistance of walls since then, are currently threatened by the "rising damp due to high ground levels around buildings".<sup>1224</sup> This implies that strategies for protecting heritage elements from natural hazards should be considered on a bigger scale and from a longer-term perspective.

---

<sup>1216</sup> João Miguel Pereira, Paulo B Lourenço, and Daniel V Oliveira, "Risk assessment due to terrorist actions: A case study in Lisbon," (2016).

<sup>1217</sup> L3, interview. Note: this point is discussed in chapter 5 the case of Lisbon.

<sup>1218</sup> Patrick O'Flanagan, *Port cities of Atlantic Iberia, c. 1500-1900* (Ashgate Publishing, Ltd., 2008); Ece Ferah, "1755 Lisbon earthquake and protection of cultural heritage from future earthquakes/With a comparative study about earthquake and risk preparedness in Istanbul."

<sup>1219</sup> Michel Morineau, *Incroyables gazettes et fabuleux métaux: Les retours des trésors américains d'après les gazettes hollandaises, 16e-18e siècles*, vol. 7 (Les Editions de la MSH, 1985); O'Flanagan, *Port cities of Atlantic Iberia, c. 1500-1900*.

<sup>1220</sup> I Quaresma and JL Zêzere, "Extensão E impacto dos Desastres Naturais de Origem Hidro-geomorfológica em Portugal no Século XX," *Extent and Impact of Natural Disasters with an Hydro-geomorphological Origin in Portugal in the 20th Century.* [In *Riscos, Segurança E Sustentabilidade*, edited by C. Guedes Soares, AP Teixeira, and C. Jacinto (2012).

<sup>1221</sup> Note: the concept of coastal cultural heritage in the Lisbon context is explained in Chapter 5.

<sup>1222</sup> João Duarte Fonseca, *1755: o terramoto de Lisboa= 1755: the Lisbon earthquake* (Lisboa: Argumentum, 2005); Ece Ferah, "1755 Lisbon earthquake and protection of cultural heritage from future earthquakes/With a comparative study about earthquake and risk preparedness in Istanbul."

<sup>1223</sup> Mario Paz, *International handbook of earthquake engineering: codes, programs, and examples* (Springer Science & Business Media, 2012).

<sup>1224</sup> Martins et al., "The changing city: risk and built heritage. The case of Lisbon downtown," 925.



Source: Photo taken by the author during site-inspection in Lisbon in November, 2018.

Figure 8-1 One of the many monuments and landmarks in Lisbon waterfront

The impacts of potential environmental change on Lisbon are often analyzed with one or multiple selected natural phenomena, such as flooding (studied with the tipping point scenarios provided by the FCT Project “Urbanized Estuaries and Deltas”),<sup>1225</sup> earthquake,<sup>1226</sup> and landslide.<sup>1227</sup> Studies on how natural factors may threaten waterfront development,<sup>1228</sup> the port of Lisbon<sup>1229</sup> and individual heritage sites like Jerónimos Monastery<sup>1230</sup> are also referential for the topic discussed here. A specific climate change impact assessment on “buildings, public space, infrastructures, transports and accessibilities, monuments and public arts” is conducted. It builds on previous

<sup>1225</sup> Costa et al., "Climate change adaptation and urbanism: A developing agenda for Lisbon within the twenty-first century."; FA/UTL and FSHS/UNL, *FCT Project 'Urbanized Estuaries and Deltas'* (2011).

<sup>1226</sup> Ece Ferah, "1755 Lisbon earthquake and protection of cultural heritage from future earthquakes/With a comparative study about earthquake and risk preparedness in Istanbul."; Y Tang et al., "Seismic Risk Assessment of Lisbon Metropolitan Area under a Recurrence of the 1755 Earthquake with Tsunami Inundation."; Vitor Silva et al., "Seismic risk assessment for mainland Portugal," *Bulletin of Earthquake Engineering* 13, no. 2 (2015).

<sup>1227</sup> JL Zêzere et al., "Probabilistic landslide risk analysis considering direct costs in the area north of Lisbon (Portugal)," *Geomorphology* 94, no. 3-4 (2008).

<sup>1228</sup> Huang and Kao, "Public-private partnerships during waterfront development process: The example of the world exposition."

<sup>1229</sup> Pereira and Ramos, "The Port of Lisbon, Portugal: maintenance dredging in a sensitive environmental system."

<sup>1230</sup> Maria-Giovanna Masciotta et al., "A multidisciplinary approach to assess the health state of heritage structures: The case study of the Church of Monastery of Jerónimos in Lisbon," *Construction and Building Materials* 116 (2016).

cultural heritage inventories, including 250 identified waterfront public art elements,<sup>1231</sup> and stimulation of the FCT scenarios, especially the model with an elevation point at 4.5m.<sup>1232</sup> With the analysis considering the number of buildings affected, the distribution of buildings and the number of floors of the affected buildings, it estimates that 107 public art elements, including some heritage sites, can be damaged, which may put “the great diversity of that symbolic mass” and the city’s imaginary at risk.<sup>1233</sup>

### 8.2.1.2 Current Policies, Strategies, Solutions and Issues

The national strategy for adaptation to climate change (ENAAC) and the National Program for Climate Change (PNAC2020/2030)<sup>1234</sup> set tones for the general direction for Portugal’s relevant policies and measures. The main objectives illustrated in ENAAC can be summarized in three aspects, developing knowledge, implementing adaptation, and sectoral integration for adaptation.<sup>1235</sup> The cultural heritage sector is barely mentioned in the ENAAC, but the identified strategic sectors such as tourism, coastal areas, and especially “spatial planning and cities” are highly relevant. It is highlighted that “the planning of the conservation activities of built heritage should be reviewed, as there are excellent opportunities for introducing adaptation measures to this sector”.<sup>1236</sup> At the city level, the PDM demonstrates the need to use creative approaches concerning prevention, minimize measures addressing regional and local environmental challenges, and adopt “interlinking prevention measures” to cope with increasing risks.<sup>1237</sup> This should also be applied to heritage-relevant issues in the climate change context. The detailed maps and research

---

<sup>1231</sup> Ana Rita Martins Ochoa de Castro, "Cidade e frente de água. Papel articulador do espaço público," (2011).

<sup>1232</sup> Figueira de Sousa et al., "Lisbon riverfront climate change impacts: buildings, public space, infrastructures, transports and accessibilities, monuments and public art."

<sup>1233</sup> Ibid., 210.

<sup>1234</sup> Note: National Program for Climate Change is the translation of “Programa Nacional para as Alterações Climáticas”

<sup>1235</sup> Portuguese Environment Agency, *Estratégia Nacional de Adaptação às Alterações Climáticas (ENAAC, 2020)*.

<sup>1236</sup> "Resolução do Conselho de Ministros n.º 24/2010-Aprova a Estratégia Nacional de Adaptação às Alterações Climáticas," in *Diário da República n.º 64-1ª Série* (2010), 1097.

Note: original text is “Em particular, deve ser revisto o planeamento das actividades de conservação do património construído, na medida em que constituem excelentes oportunidades para introdução de medidas de adaptação nesse sector.”

<sup>1237</sup> Câmara Municipal de Lisboa, *Plano Director Municipal de Lisboa – Relatório da Proposta de Plano*; Costa et al., "Climate change adaptation and urbanism: A developing agenda for Lisbon within the twenty-first century." Figueira de Sousa et al., "Lisbon riverfront climate change impacts: buildings, public space, infrastructures, transports and accessibilities, monuments and public art," 85.

specified for flooding are important sources for further studies regarding protecting heritage in Lisbon, as they classify the levels of impacts into moderated, high and very high-risk levels; identify consideration of danger types (e.g., flash floods, by tsunamis, to coastlines); and quantify climate impacts into variables such as “direct effect of tides, gradient, level of permeability, crossing of a waterline... location of the mouth or of bottlenecks in the sewerage network”.<sup>1238</sup> Through policy studies, it is clear that relevant authorities of Lisbon are clear about the importance of adopting innovative and cross-sectoral approaches in integrating aspects such as “urban design, architecture, materiality and building technologies”<sup>1239</sup>, in order to improve the resilience against direct and indirect environmental threats to heritage. This is also similar to seismic risks on individual heritage buildings. The FEMA<sup>1240</sup> guidelines are taken into consideration while developing possible intervention strategies and providing options such as “correction of alterations, mass reduction through elimination of additional floors, restoring or strengthening authentic anti-seismic structure and strengthening with composite materials”<sup>1241</sup>. In the greater area of Lisbon, APL<sup>1242</sup> has also devoted itself to recovering some beaches with the intention to safeguard heritage like mills and piers.<sup>1243</sup> These efforts all contribute to not only the heritage sector, but the whole society regarding adaptation and mitigation of environmental change.

While implementing such policies and strategies, some national issues are also applied to the heritage landscape of Lisbon. For instance, financial consideration and budgeting can affect the scope and the depth of risk assessment; as an interviewee who had been involved in such assessment mentioned,

*“We would not have money to protect all people and all coastal communities, so we have to*

---

<sup>1238</sup> Câmara Municipal de Lisboa, Plano Director Municipal de Lisboa – Relatório da Proposta de Plano; CCDR-LVT, Plano Regional de Ordenamento do Território da Área Metropolitana de Lisboa – PROT AML; Figueira de Sousa et al., "Lisbon riverfront climate change impacts: buildings, public space, infrastructures, transports and accessibilities, monuments and public art," 181.

<sup>1239</sup> Costa et al., "Climate change adaptation and urbanism: A developing agenda for Lisbon within the twenty-first century," 84.

<sup>1240</sup> Note: US Federal Emergency Management Agency (FEMA)

<sup>1241</sup> Vitor Córias, *Reabilitação estrutural de edifícios antigos: alvenaria, madeira: técnicas pouco intrusivas* (Lisboa: Argumentum, 2007); Ece Ferah, "1755 Lisbon earthquake and protection of cultural heritage from future earthquakes/With a comparative study about earthquake and risk preparedness in Istanbul," 48.

<sup>1242</sup> Note: APL as Administração do Porto de Lisboa, port of Lisbon.

<sup>1243</sup> Pereira and Ramos, "The Port of Lisbon, Portugal: maintenance dredging in a sensitive environmental system."

*decide, we have to make a good cost-benefit analysis, and a good risk assessment...sometimes we do not have enough (research) to tell that how many people we are going protect, and what is the value of the land... ”<sup>1244</sup>*

Based on that, there are criteria for deciding what should be assessed and protected. For instance, historical records for coastal erosion and coastal flooding are solid sources for scientists to gain “a good perception of the process”.<sup>1245</sup> In Portugal, many coastal structures were constructed to protect the local areas in the decades starting from the 1970s,<sup>1246</sup> but the lack of settlement became an issue later, as some coastlines have continuously receded and been eroded.<sup>1247</sup> Other issues include limited provisions for heritage due to national authorities lacking concerns on the discussed subject,<sup>1248</sup> approaches being prone to mitigation rather than adaptation,<sup>1249</sup> climate change scenarios and consequential impacts to the future not being well-considered.<sup>1250</sup> The uses of these “what if” scenarios can be further developed in the context of interdisciplinary research for waterfront adaptation to climate change in planning, projecting and managing urban landscapes, and “recovering previous yet relevant teachings concerning city planning and design”,<sup>1251</sup> in which heritage should be considered as an important element. Last but not least, people’s perceptions of this subject are crucial. As demonstrated in section 5.3,<sup>1252</sup> cultural heritage in such a historic city is often time-honored and is perceived within the traditional understanding of monuments. Similarly, the city-river relationship has run through the long history of Lisbon. Thus, these landscapes and resources have been taken for granted as people continue the old-fashion ways of using natural and cultural assets. Interviewees either point out this issue,<sup>1253</sup> describe behaviors such as ignoring warning sights in coastal areas,<sup>1254</sup> or refer to opinions like “of course everything

---

<sup>1244</sup> L4, interview.

<sup>1245</sup> Ibid.

<sup>1246</sup> Celso Aleixo Pinto and Cristina Brito, "Coastal erosion and risk management in a changing climate: Adaptive capacity and strategy for Portugal’s coastline" (2018).

<sup>1247</sup> L4, interview.

<sup>1248</sup> Ece Ferah, "1755 Lisbon earthquake and protection of cultural heritage from future earthquakes/With a comparative study about earthquake and risk preparedness in Istanbul."

<sup>1249</sup> Figueira de Sousa et al., "Lisbon riverfront climate change impacts: buildings, public space, infrastructures, transports and accessibilities, monuments and public art."

<sup>1250</sup> Costa et al., "Climate change adaptation and urbanism: A developing agenda for Lisbon within the twenty-first century."

<sup>1251</sup> Ibid., 86.

<sup>1252</sup> Section 5.3 Cultural Heritage Inventory in Lisbon

<sup>1253</sup> L3, interview.

<sup>1254</sup> L4, interview.

close to water suffers more dangers”<sup>1255</sup>. In conclusion, the natural and anthropogenic threats are mostly noticed by stakeholders. However, people who consider themselves familiar with the water-related environment they live in may lack awareness of the need to conduct in-depth risk assessments, let alone further protection. This should be guided and improved by relevant policies and strategies in the future.

### **8.2.2 The Case Study of Rotterdam**

Rotterdam is a typical delta city with its world-famous port sitting on the Rhine and Meuse delta. Although having a “highly vulnerable geographic and geologic position”,<sup>1256</sup> the city has enhanced its resilient capacity over time and therefore reduces the impacts of risks under climate change. This process also marks Rotterdam’s interaction with nature. Situated 40km inland, the city is relatively safe from “the direct rage of the sea”; the fortified towns nearby and the Dutch flood belt protect the city from its other enemies.<sup>1257</sup> Benefited from the “small influence of the tides”, the depth of water and “good hinterland connections” on the land side,<sup>1258</sup> the port provides the natural advantages for Rotterdam to grow into an economic hub and embrace the businesslike approaches in planning with environmental concerns. While the city is “largely below sea level (up to 20 ft.)”, the flood defense system protects Rotterdam and allows the city to enjoy its open connections to the sea.<sup>1259</sup> Thus, we can expect that the urban landscape of Rotterdam will be continuously changing under the global circumstance of climate change.

#### **8.2.2.1 Environmental Changes and Impacts on Cultural Heritage**

Similar to the other port cities, SLR and urban flooding are notable in Rotterdam, while the heritage concerns and the bigger theme of “sustainability on coastlines” have gained more attention since being raised to address in a 2017 EU call.<sup>1260</sup> Rotterdam and its port are predicted to suffer

---

<sup>1255</sup> L5, interview.

<sup>1256</sup> Theresa Audrey O Esteban, Jurian Edelenbos, and Naomi van Stapele, "Keeping Feet Dry: Rotterdam’s Experience in Flood Risk and Resilience Building," in *Flood Impact Mitigation and Resilience Enhancement* (IntechOpen, 2020): 11.

<sup>1257</sup> Meyer, *City and port: urban planning as a cultural venture in London, Barcelona, New York, and Rotterdam: changing relations between public urban space and large-scale infrastructure*, 289.

<sup>1258</sup> Braathen Nils Axel, *Environmental Impacts of International Shipping The Role of Ports: The Role of Ports*, vol. 2011 (OECD Publishing, 2011): 39.

<sup>1259</sup> P Dircke and A Molenaar, "Smart climate change adaptation in Rotterdam, Delta City of the future," *Water Practice and Technology* 5, no. 4 (2010): 1.

<sup>1260</sup> Carola Hein, "Port cities and urban waterfronts: How localized planning ignores water as a connector,"



similar consequences of climate change as South Holland, the province where Rotterdam is located. These threats include SLR, floods, heavier rainfall, longer period of heat and drought, groundwater salinization and volatility issue, etc.<sup>1261</sup> In general, these factors challenge the living environment, economic vitality and water quality of Rotterdam and its surrounding areas, and are expected to affect a larger population.<sup>1262</sup> To be more specific, sea levels are predicted to be 1m higher by 2100 compared to 1900, which will create pressure on dykes and flood defenses thereby causing increasing flooding risk.<sup>1263</sup> Extreme rainfall is predicted to be five times as frequent as now by 2050, and “ten times as often by 2085”, which will affect the densely-built areas of the city the most.<sup>1264</sup> The low groundwater level is expected to raise foundation problems and cause further land subsidence,<sup>1265</sup> and these will bring significant risk to the built environment. Furthermore, a wide range of anthropogenic factors, from general aspects such as growing population, economic development, autonomous urbanization, to more specific issues like energy infrastructure, greenhouse gas emissions, transportation, bicycles, “quantity and quality of residential and work locations and landscape” are identified to affect the city, especially accelerate climate change related consequences including flooding and heat stress,<sup>1266</sup> while the overproduction problem will continuously influence the suburban areas nearby.<sup>1267</sup> Furthermore, Rotterdam is the only case that interviewees mention about port activities as anthropogenic issues, which indicates a strong port identity imprinted in every aspect of Rotterdam’s urban life. As chemicals, oil and fire danger are considered to be potential threats,<sup>1268</sup> water pollution and high noise levels due to sources

---

*Wiley Interdisciplinary Reviews: Water* 3, no. 3 (2016).

Note: The call refers to Cultural heritage of European coastal and maritime regions, Call: H2020-SC6-CULT-COOP-2016-2017.

<sup>1261</sup> Provincie Zuid-Holland, Omgevingsvisie, Omgevingsbeleid Zuid-Holland, (2019); C40, *Rotterdam Climate Proof Adaptation Strategy 2010* (2010); Esteban, Edelenbos, and van Stapele, "Keeping Feet Dry: Rotterdam's Experience in Flood Risk and Resilience Building."; Rinske Van der Meer, "Port Climate action at Rotterdam," (Presentation. [http://www. weather-project. eu/weather/downloads/Project ...](http://www.weather-project.eu/weather/downloads/Project...), 2011); L Nijhuis, "Bouwstenen voor adaptatiestrategieën in de Regio Rotterdam," *Rapport voor Kennis voor Klimaat* (2013); Gemeente Rotterdam, *Rotterdamse adaptatiestrategie*, (2013); Gemeente Rotterdam, *Rotterdam Weatherwise Urgency Document*, (2020).

<sup>1262</sup> Provincie Zuid-Holland, Omgevingsvisie, Omgevingsbeleid Zuid-Holland; Rotterdam Climate Initiative, *Rotterdam climate proof: adaptatieprogramma 2010*, (Programmabureau Rotterdam Climate Initiative, 2010).

<sup>1263</sup> Gemeente Rotterdam, *Rotterdam Weatherwise Urgency Document*.

<sup>1264</sup> *Ibid.*, 28.

<sup>1265</sup> *Ibid.*

<sup>1266</sup> Provincie Zuid-Holland, Omgevingsvisie, Omgevingsbeleid Zuid-Holland, 41.

Note: original text: “wantiteit en kwaliteit woon- en werklocaties en landschap”

<sup>1267</sup> Van der Cammen et al., "The selfmade land: Culture and evolution of urban and regional planning in the Netherlands."

<sup>1268</sup> R2, interview.

including shipping, cargo handling and industry also negatively impact the life quality of surrounding areas.<sup>1269</sup> Consequently, heritage elements, especially industrial heritage located in such areas, can not be excluded from these impacts.

Similar to Lisbon, the historical catastrophes were catalysts for changes in Rotterdam's urban planning. Most of these memories in Rotterdam are related to flooding, particularly the 1953 Great North Sea flood, which caused over 1800 deaths in South Holland.<sup>1270</sup> As a result, the Deltaplan was released in 1958, prioritizing the Deltaworks project, "a network of flood preventive infrastructures such as dams, sluices, storm surge barriers throughout the Rhine, Meuse and Scheldt river delta in the South of Holland"<sup>1271</sup>. Back then, this coincided with the expansion of the port of Rotterdam.<sup>1272</sup> In the longer term, it has reinforced the collective knowledge through education and other outreaching attempts, and equipped the Dutch for extreme climatic events. Similarly, the flooding in 1993, 1995 and 1998,<sup>1273</sup> even though with less significant impacts, urged the city to reconsider the importance of adaptation in city planning.

As addressed in Chapter 6, issues related to heritage are often discussed from the urban planning angle. Hence, the impacts of natural and anthropogenic risks on heritage sites are also included in the wider socio-economic field and assessed holistically. The national climate adaptation strategy (NAS)<sup>1274</sup> of the Netherlands provides a group of interactive maps to identify "climate trends, climate effects and consequences for sectors" based on four scenarios: SLR, getting wetter, getting warmer and getting drier.<sup>1275</sup> The heritage sector is not specified, but recreation and tourism, nature, infrastructure, and especially built environment, a newly added sector in this tool, are relevant sectors.<sup>1276</sup> Although the platform has been changed significantly compared with earlier versions, warmer weather is still considered may affect the relevant sectors the most, with both negative (e.g., risks at leisure events) and positive (e.g., The Netherlands becoming a more favorable holiday

---

<sup>1269</sup> OECD, "Climate Change Impacts Specific to Urban Regions," in *Cities and climate change* (OECD Publishing, 2010).

<sup>1270</sup> Esteban, Edelenbos, and van Stapele, "Keeping Feet Dry: Rotterdam's Experience in Flood Risk and Resilience Building."

<sup>1271</sup> *Ibid.*, 1.

<sup>1272</sup> *Ibid.*

<sup>1273</sup> *Ibid.*

<sup>1274</sup> Note: National climate adaptation strategy is originally "Nationale klimaatadaptatiestrategie" in Dutch.

<sup>1275</sup> "NAS adaptation tool," 2020, <https://nas-adaptatietool.nl/>.

<sup>1276</sup> Nationale klimaatadaptatiestrategie, "NAS adaptation tool."

destination) consequences (figure 8-2)<sup>1277</sup>. In general, studies and guidance regarding environmental impacts on heritage are evolving rapidly, and the indirect climate change influence through changing “the quality of landscape and water”<sup>1278</sup> is noticeable. At the regional level, the green space, including heritage, is considered having an intrinsic value that contributes to the distinctive and unique qualities of South Holland,<sup>1279</sup> which can be influenced by climate change. In the Rotterdam context, climatic impacts on heritage are barely assessed in relevant documents, but the discussion of buildings can be applied to our subject. For instance, flooding due to rainfall may damage cellars and ground floors of buildings; groundwater rise can shape the foundation of buildings, leading to prolapse and collapse; the need for more cooling of buildings because of heat and air quality may contribute to the degradation of buildings and infrastructure.<sup>1280</sup> Besides built heritage, Rotterdam is also home to many historic boats, even though they are not listed as heritage items.<sup>1281</sup> Fortunately, these boats are far from the sea and have a low risk of being eroded by seawater.<sup>1282</sup> However, as part of the city’s cultural assets, they are unavoidably influenced by the integrated consequences of all the climate change-induced phenomena.

---

<sup>1277</sup> Note: A diagram produced on the earlier version of the NAS platform see Appendix 13.

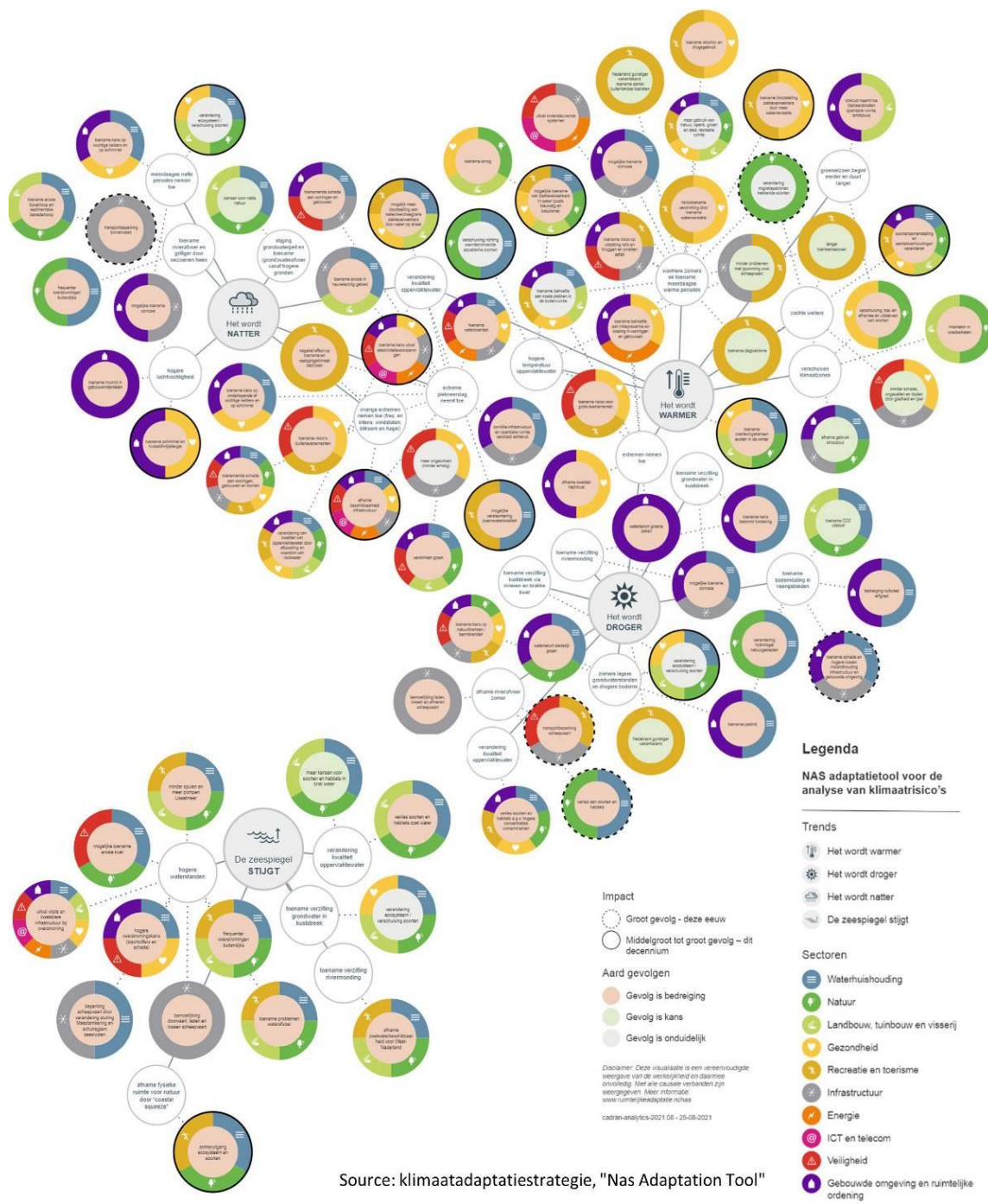
<sup>1278</sup> " The Spatial Adaptation Knowledge Portal -recreation and tourism," 2019, <https://ruimtelijkeadaptatie.nl/overheden/nas/recreatie-toerisme/>.

<sup>1279</sup> Provincie Zuid-Holland, Omgevingsvisie, Omgevingsbeleid Zuid-Holland.

<sup>1280</sup> Nijhuis, "Bouwstenen voor adaptatiestrategieën in de Regio Rotterdam."

<sup>1281</sup> Note: As discussed in section 6.5.5

<sup>1282</sup> R5, interview.



Source: klimaatadaptatiestrategie, "Nas Adaptation Tool"

Figure 8-2 Climate trends, climate effects and consequences for the recreation and tourism sector

### 8.2.2.2 Current Policies, Strategies, Solutions and Issues

Most relevant policies in the case of Rotterdam focus on flooding, the most significant threat of climate change. Nationwide, the perspective of handling environmental challenges regarding flooding has shifted from “keeping feet dry” to “living with water”,<sup>1283</sup> implying that adaptation

<sup>1283</sup> CP Veerman and MJ Stive, "Working together with water: a living land builds for its future," (2008); Peiwen Lu and Dominic Stead, "Understanding the notion of resilience in spatial planning: A case study of

and mitigation have been gradually adopted in everyday life. In particular, heritage value is included in the board definition of “water safety” by the Delta committee. One pillar for “water safety” is assessing potential flood damage with up-to-date knowledge and societal concerns, in which, direct and indirect cost, “monetary value of landscape”, cultural and natural heritage values are all included.<sup>1284</sup> Furthermore, although policies at different administrative levels emphasize different aspects, they show a strong focus on economic issues. For instance, regarding water-related concerns, while national and local documents highlight economic development, regional policies state the importance of economic growth.<sup>1285</sup> As mentioned, the heritage issues are relatively missing in most of these documents. Only the “Strategy for Heritage and Territory”<sup>1286</sup> lists one of the central government’s responsibilities as “the heritage of coast, sea and rivers in relation to climate change”,<sup>1287</sup> and the document “Manual Water, Heritage and Environment” bridges cultural history and water safety through three ways, namely preconditions, public support and inspiration as the solutions to address heritage in the context of water management.<sup>1288</sup> Regionally, the necessity of cooperation with other provincial governments and social partners is demonstrated through the provincial interest in “protecting, strengthening and making the quality of the landscape, cultural-historical values and natural characteristics of the living environment experience”.<sup>1289</sup> At the city level, numerous documents specify on individual issues, while the city vision<sup>1290</sup> provides a comprehensive blueprint of Rotterdam’s future with both heritage concerns and climate consideration.

Through studies of these documents, the pro-active approaches of Rotterdam’s strategies and solutions regarding our topic can be summarized into five interlinked aspects: embracing the notion of resilience, taking the opportunities that come with climate change, utilizing heritage to build

---

Rotterdam, The Netherlands," *Cities* 35 (2013).

<sup>1284</sup> Veerman and Stive, "Working together with water: a living land builds for its future," 42.

<sup>1285</sup> Lu and Stead, "Understanding the notion of resilience in spatial planning: A case study of Rotterdam, The Netherlands."

<sup>1286</sup> Document by Ministry of Education, Culture & Science, 2011.

<sup>1287</sup> Janssen et al., "Heritage planning and spatial development in the Netherlands: changing policies and perspectives," 1289.

<sup>1288</sup> The Cultural Heritage Agency of the Netherlands, *Manual Water, Heritage and Environment*, (2018).

<sup>1289</sup> Provincie Zuid-Holland, *Omgevingsvisie, Omgevingsbeleid Zuid-Holland*, 42.

Note: original text: Beschermen, versterken en beleefbaar maken van de kwaliteit van het landschap, cultuurhistorische waarden en natuurlijke karakteristieken van de leefomgeving.

<sup>1290</sup> Gemeente Rotterdam and Dienst Stedenbouw en Volkshuisvesting, *Stadsvisie Rotterdam: ruimtelijke ontwikkelingsstrategie 2030* (Rotterdam: Gemeente Rotterdam, (DS+ V) Dienst Stedenbouw en Volkshuisvesting 2007).

climate change resilience, adapting cross sectoral-approaches and leading international networks. It is stated that the concept of resilience is inherited in the Rotterdam DNA,<sup>1291</sup> like an intangible heritage of the city to some extent. For instance, the “Rotterdam Resilience Strategy” proudly announces,

*“Resilience doesn’t need to be explained to the people of Rotterdam. Our people are well known for their vision, strength, courage and persistence. It is what makes us Rotterdammers!”*<sup>1292</sup>

As such, the term is widely used but never explained clearly. It refers to an ongoing process<sup>1293</sup> and a flexible attitude concerning, especially but not limited to, climate issues and urban planning. From the four clusters (the trajectory, the specific activities, the procedure and the state of affairs) of the Rotterdam Climate Adaptation Strategy (RAS),<sup>1294</sup> to the desire for innovative and creative ways to “upgrade” the existing infrastructures like dikes,<sup>1295</sup> these all reflect the implementation of “resilience”, where cultural heritage has been and will be an organic factor of the urban settings involved. Based on that, one of the aims of RAS, leads to the second point, as the city “foster the opportunities that climate change brings”.<sup>1296</sup> Examples are many, and most of them are planned and implemented by combining urban design and climate change adaptation with building a strong economy and an attractive, multifunctional place to live, work, relax and invest.<sup>1297</sup> The city vision further demonstrates that the preconditions, including heritage and architectural concerns, need to be met for this objective.<sup>1298</sup> Thus, utilizing heritage elements in this process coincides with the goal of developing a climate-resilient Rotterdam. One example of the collaboration of heritage and climate sectors is the old city ports area, which has been renovated and developed with attractive

---

<sup>1291</sup> Note: section 6.4.4 discusses “Port City Identity: Seeking for the Rotterdam DNA”.

<sup>1292</sup> Gemeente Rotterdam, “Rotterdam Resilience Strategy,” *Ready for the 21st century. Consultation document. Rotterdam: Gemeente Rotterdam. Recuperado el 31* (2016), 13.

<sup>1293</sup> Lu and Stead, “Understanding the notion of resilience in spatial planning: A case study of Rotterdam, The Netherlands.”

<sup>1294</sup> C40, *Rotterdam Climate Proof Adaptation Strategy* 2010.

<sup>1295</sup> Dircke and Molenaar, “Smart climate change adaptation in Rotterdam, Delta City of the future.”

<sup>1296</sup> C40, *Good practice guide: climate change adaptation in delta cities*, 9.

<sup>1297</sup> Gemeente Rotterdam and Dienst Stedenbouw en Volkshuisvesting, *Stadsvisie Rotterdam: ruimtelijke ontwikkelingsstrategie 2030*; Rotterdam Climate Initiative, *Rotterdam Climate Proof* (2010); Gemeente Rotterdam, Rotterdam Weatherwise Urgency Document.

<sup>1298</sup> Gemeente Rotterdam and Dienst Stedenbouw en Volkshuisvesting, *Stadsvisie Rotterdam: ruimtelijke ontwikkelingsstrategie 2030*.

waterfronts and knowledge centers like the RDM campus,<sup>1299</sup> in order to prepare the city for future environmental change with technologies and knowledge. With such a base to experiment new ideas, more innovative architecture considering climate factors can be expected in Rotterdam, such as the floating pavilion (figure 8-3), a “climate change resilient, sustainable and fully removable”<sup>1300</sup> structure for future floating communities.



Source: This photo is taken by the author during site-inspection in the Rotterdam research trip in March, 2019.

Figure 8-3 the floating pavilion in Rotterdam

Thus, the new, in the gradually changing old settings, will continuously influence the urban landscape of Rotterdam. The other identified opportunity with climate change is also related to such an approach and Rotterdam’s new branding. The city has not only saved itself from its highly vulnerable geographic features, but also built a reputation for its achievement regarding climate adaptation with innovative approaches like multifunctional dykes, underground car parks, water squares and so on.<sup>1301</sup> To be completely climate proof in 2025, Rotterdam’s intention to “present itself on a national and global scale as one of the world’s leading water knowledge and climate

---

<sup>1299</sup> More details in section 6.4.1 new urban spaces, within the section 6.4 the uses of Cultural Heritage in Rotterdam. Note: original text: “Een sterke economie en een aantrekkelijke woonstad zijn alleen haalbaar als aan bepaalde randvoorwaarden is voldaan. Deze randvoorwaarden betreffen de openbare ruimte en water, de infrastructuur, het milieu en cultureel erfgoed en architectuur.”

<sup>1300</sup> P Dircke and A Molenaar, "Climate change adaptation; innovative tools and strategies in Delta City Rotterdam," *Water Practice and Technology* 10, no. 4 (2015): 679.

<sup>1301</sup> Geemente Rotterdam, "Rotterdam Resilience Strategy."



cities” also contributes to maximizing social and economic value.<sup>1302</sup> Joining international connections like C40 and the CDC initiative<sup>1303</sup> is a step to achieving this goal. As an overseas market has been created with this branding, the increasing demands for consulting and new technology are expected to eventually benefit business,<sup>1304</sup> as well as the other sectors of society. Hence, just like the other cases, the solutions for the natural and anthropogenic risks to heritage in Rotterdam should be addressed through innovative cross-sectoral approaches, with a holistic picture where all aspects of the society should collaborate with each other when necessary.

With these achievements, Rotterdam still has its own issues regarding climate adaptation and the relevant heritage issues. Firstly, since different levels of governments have been implementing sophisticated strategies to safeguard the city from natural disasters, people may not be aware of the potential danger and expect the government to do all the relevant jobs.<sup>1305</sup> When asked about who should take the main responsibilities of protecting the city and its heritage elements from environmental risks, the government is the most common answer. However, collective efforts are needed. Furthermore, the collective memory regarding flooding is fading due to limited recent flooding experiences or relevant disasters.<sup>1306</sup> In addition, there is an issue of overly emphasizing the economy as it is the focus of most climate change policy documents above, and the “social and economic gap” is considered a bigger threat than flooding in Rotterdam.<sup>1307</sup> This coincides with one of Rotterdam's heritage usage issues, as discussed in section 6.5.1. Furthermore, the relevant policies are quite abstract,<sup>1308</sup> as concepts like resilience are not fully explained, and detailed guidance and adaptation are missing. These issues have been noticed, and participatory approaches have been considered and implemented to encourage public engagement in both climate and heritage sectors. These are further analyzed in section 8.3.5, with a comparative approach.

---

<sup>1302</sup> Jo-Ting Huang-Lachmann and Jon C Lovett, "How cities prepare for climate change: Comparing Hamburg and Rotterdam," *Cities* 54 (2016): 16.

<sup>1303</sup> Dircke and Molenaar, "Smart climate change adaptation in Rotterdam, Delta City of the future."

<sup>1304</sup> Huang-Lachmann and Lovett, "How cities prepare for climate change: Comparing Hamburg and Rotterdam."

<sup>1305</sup> Esteban, Edelenbos, and van Staple, "Keeping Feet Dry: Rotterdam's Experience in Flood Risk and Resilience Building."

<sup>1306</sup> *Ibid.*

<sup>1307</sup> *Ibid.*, 15.

<sup>1308</sup> Heleen-Lydeke P Mees and Peter PJ Driessen, "Adaptation to climate change in urban areas: Climate-greening London, Rotterdam, and Toronto," *Climate law* 2, no. 2 (2011).

### 8.2.3 The Case Study of Gothenburg

The geographic features of Gothenburg are comparable with Dublin, as the urban districts scatter along both sides of the river, and the port has been expanding outward but is still visible to citizens. The mild maritime climate of Gothenburg reflects the influence of the Gulf Stream.<sup>1309</sup> As a result, Gothenburg embraces summers with comfortable temperatures and long daytime, and winters with short daytime.<sup>1310</sup> The Göta River has “the most voluminous flow of water of all Sweden’s rivers”; it supplies freshwater to Gothenburg residents, and serves as a multifunctional resource for the city’s commercial and societal life.<sup>1311</sup> Many port-related industries, including some chemical enterprises, accommodate along the river,<sup>1312</sup> bringing potential risks to the city’s environment and ecosystem. Geologically, the Göta River basin is sensitive to landslides due to its history with “massive clay sediments of up to 80m”.<sup>1313</sup> Gothenburg is often described as “built on mud”.<sup>1314</sup> This has increasingly challenged the development of the dense urban areas, as well as the maintenance and reuse of historic buildings, especially considering climate change.

#### 8.2.3.1 Environmental Changes and Impacts on Cultural Heritage

Impacts of climate change on Gothenburg are mostly estimated at the county level, while studies of Nordic, national and city levels can also be found. However, the results of these reports can vary. For instance, while the temperature of the Swedish west coast is projected to increase by 4-5 degrees based on certain scenarios, Västra Götaland is expected not to encounter any major temperature in the same report, but various simulations show that the average temperature in Gothenburg may be raised by 3-4 °C in this century.<sup>1315</sup> Meanwhile, it is believed that the likelihood of prolonged periods of drought and heat in Gothenburg will increase.<sup>1316</sup> Regionally, “too much water” is the most mentioned factor, as SLR can induce flooding, while increasing

---

<sup>1309</sup> Enhörning, "Göteborg, Sweden."

<sup>1310</sup> Ibid.

<sup>1311</sup> Lennart J Lundqvist, "Planning for climate change adaptation in a multi-level context: The Gothenburg metropolitan area," *European Planning Studies* 24, no. 1 (2016): 7.

<sup>1312</sup> Göta Älvs Vattenvårdsförbund, "Fakta om Göta älv; En beskrivning av Göta älv och dess omgivning 2005," *Göta älvs vattenvårdsförbund, Göteborg* (2007).

<sup>1313</sup> Swedish Geotechnical Institute, *Skredrisker i Göta älvdalen i ett förändrat klimat Slutrapport Del 1-samhällskonsekvenser*, (Linköping: SIG, 2012), 28.

<sup>1314</sup> G2, interview.

<sup>1315</sup> GöteborgsStad, *Extrema vädersituationer–Hur väl rustat är Göteborg*, (2006).

<sup>1316</sup> Ibid.

rainfall can lead to floods, moisture problems, higher landslide risk, etc.<sup>1317</sup> With limited riverside green areas to build up resilience, taking the sewage system into account, central Gothenburg, especially its transport system, will suffer more severe flooding issues.<sup>1318</sup> In particular, a 0.9m SLR is expected to seriously affect waterfront and lowland buildings, especially in central Gothenburg.<sup>1319</sup> This area is also expected to be affected by higher groundwater levels with possible increased salt penetration, influenced by SLR.<sup>1320</sup> Other natural hazards that may affect Gothenburg include storm tides, coastal erosion,<sup>1321</sup> saltwater intrusion,<sup>1322</sup> strong winds,<sup>1323</sup> ice storms,<sup>1324</sup> less snow,<sup>1325</sup> etc. Furthermore, the interaction between anthropogenic and natural factors is well recognized. Like Lisbon, several urban fires devastated the city and its original wooden buildings in the 18<sup>th</sup> century. Consequently, only stone houses could be built inside the moat since the 19<sup>th</sup> century.<sup>1326</sup> The impacts of port-related construction and activities on the environment are aware by authorities and heritage practitioners, as shown by government reports and interviews. For instance, ports and piers can change the local wave and the flow patterns, vegetation change due to exploiting the coastal zone can further accelerate wind erosion on the dunes.<sup>1327</sup> The port restructuring and expansion, as well as the industrial and urban housing development in Torsviken, Gothenburg, is considered a risk to the ecologically sensitive environment.<sup>1328</sup> Moreover, modern shipwrecks may release oil and chemicals into the ocean,<sup>1329</sup>

---

<sup>1317</sup> Länsstyrelsen Västra Götaland, Kulturarv för framtida generationer med klimatperspektiv på västsveriges kulturarv

<sup>1318</sup> Länsstyrelsen Västra Götaland, Kulturarv för framtida generationer med klimatperspektiv på västsveriges kulturarv ; Johanna Sörensen and Arun Rana, "Comparative Analysis of Flooding in Gothenburg, Sweden and Mumbai, India: A Review" (paper presented at the International Conference on Flood Resilience, Experiences in Asia and Europe, 5-7 September, 2013).

<sup>1319</sup> Cullberg, Montin, and Tahvlizadeh, "Urban challenges, policy and action in Gothenburg. GAPS project baseline study."

<sup>1320</sup> Länsstyrelsen Västra Götaland, Kulturarv för framtida generationer med klimatperspektiv på västsveriges kulturarv

<sup>1321</sup> Anne S Kaslegard, *Climate change and cultural heritage in the Nordic countries* (Copenhagen:Nordic Council of Ministers, 2011).

<sup>1322</sup> Länsstyrelsen Västra Götaland, Kulturarv för framtida generationer med klimatperspektiv på västsveriges kulturarv

<sup>1323</sup> Ministry of the Environment, Sweden facing climate change–threats and opportunities (SOU 2007:60), (2007).

<sup>1324</sup> GöteborgsStad, *Extrema vädersituationer–Hur väl rustat är Göteborg.*

<sup>1325</sup> Ibid.

<sup>1326</sup> Göteborg & Co, "Gothenburg's History & Heritage -Historical tidbits from the charming city on the west coast."

<sup>1327</sup> Länsstyrelsen Västra Götaland, Kulturarv för framtida generationer med klimatperspektiv på västsveriges kulturarv

<sup>1328</sup> Graeme Evans, "Solutions for environmental contrasts in coastal areas (SECOA): Coastal cities and climate change," *Regions Magazine* 283, no. 1 (2011).

<sup>1329</sup> G5, interview.

which require additional attention to manage, and also for underwater archeological works nearby. Since climate change poses more pressure to such a city “built on mud”, some old harbors and piers face the potential sinking problem.<sup>1330</sup> The situation can be worsened by inappropriate actions of CHPC reuse, gentrification and development. Such changes of environment may negatively influence back to the cultural value of Gothenburg’s urban setting, as it may erase the underlying layers of history. It requires the current residents of Gothenburg to find ways to reconcile with the environment, and also enhance the ways how people have used the city’s natural and cultural assets.

Historical events of extreme weather in Gothenburg have been recorded consecutively. The assembly of these events often led to gradual changes, rather than sudden transformation of climate-related strategies, resilience, adaptation and mitigation. One exception can be the storm Gudrun in January 2005, which destroyed forests and heritage sites over a wide area.<sup>1331</sup> The storms in 1902 and 1969 were of the same strength meteorologically, and these three events together are considered the worst storms in western and inner Götaland since 1900.<sup>1332</sup> Extreme snowy weather occurred in November 1995, January 1968, etc., while the greatest amount of snow combined with strong winds was recorded in December 1996.<sup>1333</sup> The “ice bar storm” in 1921 is another major event that destroyed the city’s powerline.<sup>1334</sup> As for flooding, records are many (e.g., the one induced by the intense rainfall in November and December, 2006).<sup>1335</sup> In the greater Gothenburg area, the Surte slide in 1950 that caused death, destroyed residences and infrastructure, and blocked the river, was associated with sensitive clays. Such records are mostly used to forecast climate change impacts regarding various aspects of Swedish society.

The ways how climate change can influence heritage in Sweden are categorized as dramatic impacts and slow impacts, as well as direct and indirect effects. Slow consequences regarding built

---

<sup>1330</sup> G9, interview.

<sup>1331</sup> Nina Pettersson, *Hur mår kulturmiljön? Riksantikvarieämbetets kulturmiljöbokslut 2007* (Stockholm: Riksantikvarieämbetet, 2007).

<sup>1332</sup> GöteborgsStad, *Extrema vädersituationer–Hur väl rustat är Göteborg*.

<sup>1333</sup> *Ibid.*

<sup>1334</sup> *Ibid.*

<sup>1335</sup> Länsstyrelsen Västra Götaland, *Kulturarv för framtida generationer med klimatperspektiv på västsveriges kulturarv*

heritage include mold, vegetation and pests, etc.<sup>1336</sup> A specific assessment on this topic has been conducted at the county level. It classifies cultural values of heritage into eight types based on how these elements are expected to face the coming climatic effects, and groups climate effects into four thematic scenarios: water-related impacts (SLR, more flooding along lake and watercourse, heavy and continuous rain); land-related impacts (dehydration on organic cultural materials, dehydration on settlements, dehydration on wetland, groundwater change and landslides); temperature-related impacts and biology-related impacts.<sup>1337</sup> Based on that, the degrees of influence are calculated with the variables and the formula: scope x negative/positive influence x sensitivity of cultural values affected, and the matrix (figure 8-4) is produced to identify three groups of ten problems: 1) problems affecting cultural values (PACV) due to SLR, floods and landslide risks; 2) PACV in urban environments, culturally valuable buildings, collections and archives; 3) PACV in biological heritage, in parks, gardens and cemeteries, and agricultural and forestry land.<sup>1338</sup> Among all, central Gothenburg has the extensive national interest, as the area will face continuous floods, and old buildings here will suffer high moisture.<sup>1339</sup> Notably, indirect impacts on museum collections and archives caused by flooding, rain leaks and biological attacks are also considered.<sup>1340</sup> In addition, examples can be found as certain CHPC elements can be influenced by specific types of weather, such as ice storms to bridges. The Älvsborg Bridge is highly sensitive to high wind speed, so it needs to be closed at 25m/s.<sup>1341</sup> Furthermore, the rainy long-nighttime winter of Gothenburg is not favorable for participation related to enjoying the urban environment and accessing CHPC sites, which can be worsened by climate change,<sup>1342</sup> as concerned by heritage practitioners.

---

<sup>1336</sup> The Nordic Council of Ministers, CERCMA Cultural Environment as Resource in Climate Change Mitigation and Adaptation, (2014); Richter, "Industrial heritage in urban imaginaries and city images: A comparison between Dortmund and Glasgow."

<sup>1337</sup> Länsstyrelsen Västra Götaland, Kulturarv för framtida generationer med klimatperspektiv på västsveriges kulturarv

<sup>1338</sup> Ibid.

<sup>1339</sup> Elisabeth Andersson, *Fuktproblematik i oputsade sten- och tegelkyrkor i Göteborgs stift: projektrapport 2010* (Göteborgs stift, 2010). [https://books.google.ie/books?id=IJ\\_YjwEACAAJ](https://books.google.ie/books?id=IJ_YjwEACAAJ).

<sup>1340</sup> Länsstyrelsen Västra Götaland, Kulturarv för framtida generationer med klimatperspektiv på västsveriges kulturarv

<sup>1341</sup> GöteborgsStad, *Extrema vädersituationer–Hur väl rustat är Göteborg.*

<sup>1342</sup> G2, interview.



for stakeholders (regulators, property owners, conservators, etc.)<sup>1349</sup> Thus, the participatory approaches also contribute to knowledge population. Secondary, collaboration on this research topic is carried out Nordic-wide, nationwide, countywide, between counties, inter-municipalities and cross-sectoral, and it also involves resources integration. Geographically, Nordic counties share similarities, therefore, having similar types and levels of impact. For instance, landslides in areas like Gothenburg similarly threaten mountain regions in Norway.<sup>1350</sup> Meanwhile, the types and cultural values of heritage in these countries can be comparable due to the history of these countries. Thus, collaboration for such research is beneficial and necessary.<sup>1351</sup> NHB also points out that the preparation and preservation of heritage considering environmental impacts should be carried out “in a coordinated manner”.<sup>1352</sup> Vulnerable sectors should cooperate while addressing adaptation. Different government bodies are also encouraged to take part in heritage issues, thereby creating “a friction free flow of information and knowledge” vertically from central to regional and municipal levels,<sup>1353</sup> and also horizontally between sectors and relevant authorities. Furthermore, the target groups of information communication are identified as municipalities, the Swedish Church, forest owners and agricultural organizations, owners and managers of historically valuable buildings, parks, gardens, and relevant associations and communities.<sup>1354</sup> Meanwhile, resources such as climate models and multiple heritage databases<sup>1355</sup> have also been utilized to enhance the accuracy of relevant risk assessment. This approach also implies the need for a holistic picture in tackling climate impacts on heritage, which coincides with the analysis of heritage management issues in Gothenburg in Chapter 7. As mentioned, cross-sectoral cooperation is also essential. For instance, conservation concerns and skills should be involved in planning, and other sectors need to share the tasks to maintain the cultural environment as well.<sup>1356</sup> Hence, while facing challenges of climate

---

<sup>1349</sup> Richter, "Industrial heritage in urban imaginaries and city images: A comparison between Dortmund and Glasgow."

<sup>1350</sup> The Nordic Council of Ministers, CERCMA Cultural Environment as Resource in Climate Change Mitigation and Adaptation.

<sup>1351</sup> Ibid.

<sup>1352</sup> Fabian Mebus et al., *Tillgängliga natur-och kulturområden: en handbok för planering och genomförande av tillgänglighetsåtgärder i skyddade utomhusmiljöer* (Stockholm: Naturvårdsverket, 2013); Musteață, "Access to cultural heritage in Sweden-the way to efficient cultural tourism," 77.

<sup>1353</sup> The Nordic Council of Ministers, CERCMA Cultural Environment as Resource in Climate Change Mitigation and Adaptation, 22

<sup>1354</sup> Länsstyrelsen Västra Götaland, *Kulturarv för framtida generationer med klimatperspektiv på västsveriges kulturarv*

<sup>1355</sup> See section 7.3 Cultural Heritage Inventory in Gothenburg

<sup>1356</sup> Länsstyrelsen Västra Götaland, *Kulturarv för framtida generationer med klimatperspektiv på västsveriges kulturarv*.



change, “culture should be considered at the early stage of planning”<sup>1357</sup> is still an effective solution, and a starting point to work on. Furthermore, policies and strategies imply that heritage is not only a sector that needs to be protected under climatic threats; it should also take responsibility to mitigate environmental changes. For instance, the regional report states,

*“The activities of the cultural heritage sector have the same responsibility like all other sectors to reduce their climate impacts, in terms of aspects like travel, fuel... and partly with regards to the materials used.”*<sup>1358</sup>

Besides energy consumption, the environmental friendliness, renewability and durability of materials used for maintenance should also be considered. The administrative framework in Sweden provides an effective platform for county-level collaboration. Municipalities need to clarify the potential impacts of their Master Plans on the neighboring municipalities, regional development programs, national environmental quality, etc;<sup>1359</sup> in order to put the local landscape into bigger pictures with the awareness that climate change always influences the whole society instead of individual elements. Meanwhile, county and national agencies and authorities support municipalities through their established networks.<sup>1360</sup> Through collaboration and public engagement, relevant knowledge is expected to be popularized in various aspects of society. Since local governments are key players in both heritage matters and climate-related strategies, besides the heritage issues and environmental concerns that are already integrated into spatial planning, more projects and innovative solutions can be found at the local and community levels. For instance, climate strategies for the urban development of the Free Port area regarding climate change-induced SLR are clearly stated as retreat (buildings including heritage are relocated to safer places gradually), defend and attack.<sup>1361</sup> Similar to Rotterdam, terms like “climate smart city” and

---

<sup>1357</sup> See section 7.5.3

<sup>1358</sup> Länsstyrelsen Västra Götaland, Kulturarv för framtida generationer med klimatperspektiv på västsveriges kulturarv, 38.

Note: original text is “Kulturarvssektorns verksamheter har samma ansvar som alla andra sektorer att minska sin klimatpåverkan, både vad gäller sådant som t.ex. resor, drivmedel etc., och dels vad gäller de material som används.”

<sup>1359</sup> "The Planning and Building Act SFS 2010:900, up to SFS 2019: 949."

<sup>1360</sup> Cullberg, Montin, and Tahvlizadeh, "Urban challenges, policy and action in Gothenburg. GAPS project baseline study."

<sup>1361</sup> Ibid.

“climate-proof city”<sup>1362</sup> are often employed in policy documents, but mostly for summarizing and providing general directions concerning environmental issues, rather than city branding. Thus, the contents of such concepts need to be further elaborated in documents and practices of relevant sectors, including cultural heritage.

With these achievements, a few issues are noticed, and some of them coincide with the issues identified regarding heritage management in Gothenburg, as discussed in Chapter 7. The consequences of climate change phenomenon, for instance, the clear impacts of SLR are not fully aware by the stakeholders, including heritage practitioners, as several interviewees identified SLR would affect the heritage landscape of the city, but they are not clear about the ways and the extent that such natural hazards may impact heritage.<sup>1363</sup> This lack of awareness can also be proven by the limited information regarding adaptation and mitigation in the overall city development planning documents. In addition, there is a limitation due to heritage data not being sufficiently digitalized for in-depth analysis. Many historic buildings with cultural values are not listed as heritage. They are not presented on the official inventory mapping. Hence, these buildings are not included in risk assessment and therefore need to be further identified, which is associated with the issue of accessibility. From the financial perspective, the Gothenburg municipality suggests that the state give more thoughts to co-financing pattern regarding climate adaptation measures,<sup>1364</sup> reflecting that the current financing model is not flexible enough. As for administration, “a lack of clear municipal authority”<sup>1365</sup> can potentially challenge the implementation of the ideal situation of collaboration at all levels. After all, the consequences of the interaction between nature and anthropogenic aspects always affect port cities and their society as a whole, and vice versa. Thus, issues in other aspects of Gothenburg’s sustainable development are also referential, while considering this specific topic of discussion.

---

<sup>1362</sup> Göteborgs Stad, Arkitektur 30 teser om hur vi bygger Göteborg.

<sup>1363</sup> G5, interview; G6, interview.

<sup>1364</sup> Richter, "Industrial heritage in urban imaginaries and city images: A comparison between Dortmund and Glasgow."

<sup>1365</sup> Lundqvist, "Planning for climate change adaptation in a multi-level context: The Gothenburg metropolitan area," 13.

#### 8.2.4 The Case Study of Dublin

Dublin embraces a 52km coastline, with three main rivers (the Liffey, the Tolka and the Dodder) and numerous small rivers running through the city. Since the population and number of households are expected to grow significantly in the near future,<sup>1366</sup> the values of Dublin will increase, which will add additional pressure on the drainage systems.<sup>1367</sup> According to the current planning, the green space will decrease without changes, which can deteriorate flooding. These factors will contribute to Dublin's vulnerability while facing climate change and consequently threaten the city's socio-economic life and cultural assets.

##### 8.2.4.1 Natural and Anthropogenic Risks in Dublin

Ireland is predicted to face more serious climate impacts in the next few decades.<sup>1368</sup> With the recognition of regional variations nationwide, Ireland is expected to encounter warmer and wetter winters, warmer and drier summers, more extreme weather events, an approximately 3.5 cm/decade SLR, more frequent and intense storms, more widespread coastal erosion, increasing average temperature, decreasing numbers of frost days, longer growing seasons, higher sea-surface temperatures,<sup>1369</sup> "long duration, high intensity" rain patterns,<sup>1370</sup> etc. Although the predicted climate-change-induced phenomena are similar, the projected figures vary in different reports due to the different approaches adopted and the time period in every individual prediction. Generally, government reports present either or both observed and projected environmental changes. For instance, climate status classified the collected variables into three groups (atmospheric, oceanic and terrestrial domains)<sup>1371</sup> to describe the tendency shown by the recent climate history. In

---

<sup>1366</sup> Codema and Dublin City Council, Climate Change Action Plan 2019-2024.

<sup>1367</sup> Ibid.

<sup>1368</sup> Maria Falaleeva et al., "Towards climate adaptation and coastal governance in Ireland: Integrated architecture for effective management?," *Marine Policy* 35, no. 6 (2011).

<sup>1369</sup> Ray McGrath et al., "Ireland in a warmer world: scientific predictions of the Irish climate in the twenty-first century," (2008); John Sweeney et al., "Climate Change: Scenarios & Impacts for Ireland" (2003); Cathy Daly, "Climate change and the conservation of archaeological sites: a review of impacts theory," *Conservation and Management of Archaeological Sites* 13, no. 4 (2011); B Kelly and M Stack, Climate change, heritage and tourism: implications for Ireland's Coast and Inland Waterways, (2009); Paul Nolan, *Ensemble of regional climate model projections for Ireland*, Environmental Protection Agency (EPA) (2015); Department of Communications, Climate Action & Environment, National Adaptation Framework Planning for a Climate Resilient Ireland.

<sup>1370</sup> Kelly and Stack, Climate change, heritage and tourism: implications for Ireland's Coast and Inland Waterways, 2.

<sup>1371</sup> Ned Dwyer, "The status of Ireland's climate, 2012," *Climate change research programme* (2013).

Dublin, the warmer weather tendency will continue because of the urban heat island effects.<sup>1372</sup> The hot and dry summer with water shortages in 2018 previews the future norm.<sup>1373</sup> Meanwhile, the predicted regional SLR varies from isostatic components of 25cm by 2080-2100,<sup>1374</sup> to about 30-40cm over the next century based on the UKCIP02 model,<sup>1375</sup> both imply an obvious increase, which may damage existing defenses, infrastructure and housing, and cause saltwater intrusion, increased groundwater, high waves and tides affecting tidal rivers like the Liffey, etc.<sup>1376</sup> Flooding is the focus of all the national and municipal plans. The assessment reports of flood damages are conducted by different organizations, from authorities, DPC, to education institutes. The types or “risk factors” of flooding vary with slight differences. They can be summarized as coastal and tidal flooding, fluvial flooding, network flooding, pluvial flooding, groundwater flooding and dam/infrastructure failure. Some locations can be affected by the combination of several factors.<sup>1377</sup> In Dublin, the anthropogenic hazards are mostly identified based on the different sectors that pose threats to the environment, and the types of environmental changes that may be accelerated. Examples include the increasing urbanization and development, increasing flows into the old drainage system, infrastructure and dam issues on flooding;<sup>1378</sup> urban activities and built-up areas on heat island effect;<sup>1379</sup> chemical and pharmaceutical industries, increasing population and docklands rejuvenation on coastal vulnerability.<sup>1380</sup> In particular, the sedimentation patterns of Dublin Bay area have been changed through coastal structures, reclamation and agriculture.<sup>1381</sup> Although the city center has a distance from the coastline, “the concentration of the economic, industrial and population exposure to coastal change”<sup>1382</sup> is unignorable. As for different sectors, the factors contributed by the port activities are well-noticed by DPC, as their environmental reports analyze such impacts on biodiversity, flood risk, surface water and groundwater, noise and

---

<sup>1372</sup> Codema and Dublin City Council, Climate Change Action Plan 2019-2024.

<sup>1373</sup> Ibid.

<sup>1374</sup> Robert JN Devoy, "Coastal vulnerability and the implications of sea-level rise for Ireland," *Journal of Coastal Research* (2008).

<sup>1375</sup> Dublin Drainage, Greater Dublin Strategic Drainage Study Final Strategy Report, (2005).

<sup>1376</sup> Codema and Dublin City Council, Climate Change Action Plan 2019-2024.

<sup>1377</sup> Tom Leahy, *Flood Risk in Dublin Interim Report on Extreme Pluvial Flooding Event*, Dublin City Council (2011); Codema and Dublin City Council, Climate Change Action Plan 2019-2024.

<sup>1378</sup> Leahy, *Flood Risk in Dublin Interim Report on Extreme Pluvial Flooding Event*.

<sup>1379</sup> Codema and Dublin City Council, Climate Change Action Plan 2019-2024.

<sup>1380</sup> Devoy, "Coastal vulnerability and the implications of sea-level rise for Ireland."; Moore, "Rejuvenating docklands: the Irish context."

<sup>1381</sup> Monica E Mulrennan, "Changes since the nineteenth century to the estuary-barrier complexes of north County Dublin," *Irish Geography* 26, no. 1 (1993).

<sup>1382</sup> Devoy, "Coastal vulnerability and the implications of sea-level rise for Ireland," 334.

vibration, air quality and climate, heritage including archaeology and architectural, landscape, populations, transport and water management.<sup>1383</sup> The other main sector that poses threats to nature is tourism. As both “a vector and a victim” of climate change, its linear model, especially transport and accommodation, are major contributors to greenhouse gas emissions.<sup>1384</sup> The accelerated climate change brings back the risks to this industry, since it heavily depends on heritage and the weather in the Dublin case. All these natural and anthropogenic factors are connected and influence multiple aspects of society by their integrated consequences. Thus, cross-sectoral perspectives and approaches are necessary for better solutions.

#### **8.2.4.2 Historical Events and Impacts on Cultural Heritage**

The tendency and frequency of past events can help us predict future risks better. Thus, the climatic landscapes of Dublin, especially in extreme conditions, can be visualized by portraying a series of historical events and records. In particular, some records mention the damage to heritage elements. The major weather events table by Met Éireann lists extreme events from 1798 to 2018,<sup>1385</sup> while DCC creates a similar table (from 1986-2018) for the city, based on data from Met Éireann and Flooding.ie.<sup>1386</sup> This table selects nine floodings, five storms, one strong wind, one hurricane and four extreme temperatures, indicating Dublin’s most common natural hazards. Furthermore, a timeline (figure 8-5) created by DCC with this data clearly shows that extreme weather events have become more frequent since 2000.

---

<sup>1383</sup> Dublin Port Company, *Dublin Port Company Masterplan 2012-2040*.

<sup>1384</sup> Francesca Nocca, "The role of cultural heritage in sustainable development: Multidimensional indicators as decision-making tool," *Sustainability* 9, no. 10 (2017):17.

<sup>1385</sup> "Major Weather Events," 2018, <https://www.met.ie/climate/major-weather-events>.

<sup>1386</sup> Codema and Dublin City Council, *Climate Change Action Plan 2019-2024*; Met Éireann, "Major Weather Events."; "Flooding.ie," 2018, <http://flooding.ie/>.

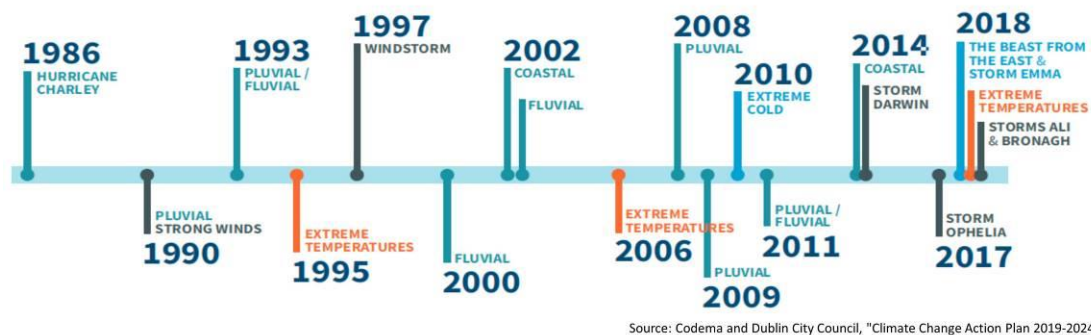


Figure 8-5 Timeline of Major Climatic Events in Dublin by DCC<sup>1387</sup>

There are sufficient records of windstorms and floodings of Dublin. For windstorms, historical records show that the frequency of westerly days in Ireland peaked in the 1920s, declined significantly from the 1950s to the 1990s, then rose again after that.<sup>1388</sup> Extreme events can even date back earlier, from the “Armada Storm” in 1588, notable events in February 1668, November 1674, the storm in 1703 that caused the collapse of part of the Dublin city wall, “the Night of the big Wind” in January 1839 that affected city North and damaged almost 25% houses in Dublin, to the more recent ones such as the Christmas Eve storm in 1997, the storm that brought the water level to 5.46m as recorded at the North Wall.<sup>1389</sup> All of these demonstrate damage to buildings, including heritage sites. Meanwhile, floods in Dublin are often considered catalysts for changes and improvement regarding adaptation. For instance, the floods in 1993 and 1995 were considered warning signs for flood defense; the 2002 flooding indicates a lack of coastal flood warning system, and the severe events in the last decade, including the one in winter 2015, urge the introduction of flood defenses management measures in Ireland.<sup>1390</sup>

Whether a heritage element can resist natural hazards depends on many factors, such as the sensitivity of the element itself. For instance, the port-related heritage structures of Dublin are particularly vulnerable to SLR and extreme weather-induced impacts, as they are located in natural,

<sup>1387</sup> Codema and Dublin City Council, Climate Change Action Plan 2019-2024.

<sup>1388</sup> John Sweeney, "A three-century storm climatology for Dublin 1715–2000," *Irish Geography* 33, no. 1 (2000).

<sup>1389</sup> Sweeney, "A three-century storm climatology for Dublin 1715–2000," 6.

<sup>1390</sup> Leahy, *Flood Risk in Dublin Interim Report on Extreme Pluvial Flooding Event*; Jane M O’Keeffe et al., "Stakeholder awareness of climate adaptation in the commercial seaport sector: A case study from Ireland," *Marine Policy* 111 (2020).

deep-water sheltered harbors but are close to the urban population.<sup>1391</sup> Meanwhile, heritage buildings, especially those built between medieval times and the 1940s, were constructed in a traditional way, and therefore require effective drying cycles to deal with the moisture issue.<sup>1392</sup> In addition, buildings constructed before the 18<sup>th</sup> century are mostly comprised of local stone, which can deteriorate under climate change.<sup>1393</sup> Thus, the impacts of environmental change on cultural heritage in Dublin vary due to the specific features of different elements.

DCC quantifies the potential environmental risks, also using a matrix, but with different variables compared with the matrix in the Gothenburg case. The formula here is “Future Risk = Consequence x Likelihood”, while heritage, although not being considered as one of the “impact areas”, should be included in the category of “critical infrastructure & the Built Environment”.<sup>1394</sup> According to the matrix (figure 8-6), the highest risks are brought by SLR, coastal & tidal, as well as fluvial flooding, followed by pluvial flooding, tides, and dry spells, while surprisingly, the risks of storm surges and wind speeds are quite limited.

---

<sup>1391</sup> O’Keeffe et al., "Stakeholder awareness of climate adaptation in the commercial seaport sector: A case study from Ireland."

<sup>1392</sup> Caroline Engel Purcell, "Deep Energy Renovation of Traditional Buildings: Addressing Knowledge Gaps and Skills Training in Ireland," (Heritage Council/ICOMOS Ireland., 2018).

<sup>1393</sup> Caithleen Daly, "The potential for indicators in the management of climate change impacts on cultural heritage," (2011).

<sup>1394</sup> Codema and Dublin City Council, Climate Change Action Plan 2019-2024.



IMPACT AREAS	CLIMATE RISKS	DESCRIPTION	PARAMETER	CONSEQUENCE	LIKELIHOOD	FUTURE RISK
Critical Infrastructure & the Built Environment	Extreme Weather Events	Projected increases in temperature, wind speeds, cold snaps and rainfall will put a stress on the built environment, particularly on critical infrastructure (such as electricity and communication networks) and residential developments (with the most vulnerable populations being particularly at risk)	Cold Snaps	4	3	12
			Heat Waves	2	4	8
			Dry Spells	3	5	15
			Extreme Rainfall	4	3	12
			Wind Speeds	5	2	10
	Sea Level Rise	Increases in sea levels and wave overtopping, along with increased occurrence of coastal storms, will put the built environment at risk. This will include housing and critical infrastructure, which are typically built along the coast	Sea Level Rise	5	5	25
			Wave Height	4	3	12
			Tides	4	4	16
			Storm Surges	4	2	8
	Flooding	Coastal, fluvial, pluvial and groundwater flooding will put additional stress and risk on the built environment. This additional risk will cause all areas in the built environment to suffer (businesses, residential, critical infrastructure, etc.)	Coastal & Tidal	5	5	25
			Fluvial	5	5	25
			Pluvial	4	4	16
Groundwater			4	3	12	

Source: Codema and Dublin City Council, Short CLIMATE CHANGE ACTION PLAN 2019-2024

Figure 8-6 Critical infrastructure & the built environment sector in DDC’s Climate Change Risk Matrix<sup>1395</sup>

Climatic impacts on tourism are also relevant because it relies on heritage resources, but the results vary based on the different focuses of these reports. With an overall tendency to “shift north”, sectoral reports often list impacts based on parameters,<sup>1396</sup> while the national adaptation framework highly summarizes the risks but also points out opportunities like lengthening the tourist season, diversifying tourist activities and more tourists from countries with severe temperature.<sup>1397</sup> The transport sectoral report also considers sport as “an intrinsic part of Ireland’s cultural heritage”, which will be affected by environmental change.<sup>1398</sup> In fact, the “climate change, heritage and tourism” report specifically emphasizes our topic, and lists climate change threats to inland waterways and coastal heritage, respectively, including details like penetrative moisture into porous heritage materials, dynamic loading of old piers, crystallization induced by wetting and drying,

<sup>1395</sup> Codema and Dublin City Council, Climate Change Action Plan 2019-2024.

<sup>1396</sup> Jacqueline M Hamilton and Richard SJ Tol, "The impact of climate change on tourism in Germany, the UK and Ireland: a simulation study," *Regional Environmental Change* 7, no. 3 (2007); Kelly and Stack, Climate change, heritage and tourism: implications for Ireland’s Coast and Inland Waterways; Margaret Desmond, Phillip O'Brien, and Frank McGovern, *A summary of the state of knowledge on climate change impacts for Ireland*, EPA (2009); Conor Murphy and Rowan Fealy, "Climate change impacts for Ireland part 2: changes in key climatic variables," *Geographical Viewpoint* 38 (2010); Department of Culture Heritage and the Gaeltacht, Built & Archaeological Heritage Climate Change Sectoral Adaptation Plan.

<sup>1397</sup> Department of Communications, Climate Action & Environment, National Adaptation Framework Planning for a Climate Resilient Ireland.

<sup>1398</sup> Department of Transport, Tourism and Sport, Transport Climate Change Sectoral Adaptation Plan, 35.

etc.<sup>1399</sup> Notably, in port cities like Dublin, intertidal structures such as harbors, jetties, piers, lighthouses and fortifications, especially those in South Dublin, were previously built for the coastal environment, but may not be able to cope with the increasing risks posed by SLR, tidal range and storm intensity.<sup>1400</sup> Even within the city, historic navigational structures like bridges, quays, locks and weirs are affected by river flow changes.<sup>1401</sup> The canals in Dublin, as the city's unique landscape, face changes of water supply and water levels, considering extreme rainfall and droughts.<sup>1402</sup> Among all individual heritage elements, the Great South Wall, constructed 300 years ago, attracts the most attention, as its risk assessment is conducted with two assumption scenarios.<sup>1403</sup> Meanwhile, significant hazards like flooding threaten not only built heritage made of wood or soft materials, but also heritage objects like archival records and manuscripts.<sup>1404</sup> Thus, more research on individual heritage elements that were previously not considered at risk, is needed for developing effective strategies to address climate-change-induced problems.

---

<sup>1399</sup> Kelly and Stack, *Climate change, heritage and tourism: implications for Ireland's Coast and Inland Waterways*.

<sup>1400</sup> *Ibid.*

<sup>1401</sup> *Ibid.*

<sup>1402</sup> *Ibid.*

<sup>1403</sup> D Pender and H Karunarathna, "Impacts of sea level rise on the Great South Wall breakwater in Dublin Port, Ireland," (2010).

<sup>1404</sup> "floodinfo.ie," 2018, <https://www.floodinfo.ie/>.



Source: Photo taken by the author during site-inspection in Dublin.

Figure 8-7 The Grand Canal in Dublin

### 8.2.4.3 Relevant Policies, Guidelines and Frameworks

Policy documents regarding this subject often adopt outcomes of research done by different institutes and scholars, and develop strategies and solutions based on that. Many works have been done in Ireland in recent years, covering topics from decay and soiling of building stone,<sup>1405</sup> to coastal archaeological heritage,<sup>1406</sup> to individual heritage sites. Although studies of this topic on individual elements remains relatively unexploited, national and municipal policy documents have included case studies in the previously abstract climate change impacts summary. In fact, when this research is carried out, the newly published heritage sectoral climate change adaptation plan includes a study of the flooding impacts on heritage in Dublin, employing the method of overlapping heritage map and climate risk map.<sup>1407</sup> This sectoral guideline and the “climate change, heritage and tourism” reports<sup>1408</sup> are the most relevant national documents to our topic. Nationwide,

---

<sup>1405</sup> J Bolton, "Potential Impacts of Climate Change on the Decay & Soiling of Irish Building Stone," *Unpublished report for the Heritage Council of Ireland* (2007).

<sup>1406</sup> R Edwards and A O’Sullivan, "A vulnerability assessment of Ireland’s coastal archaeological heritage," *Unpublished final report for the Heritage Council: Archaeology Grant (Ref: TRINI 382)*. Dublin. Retrieved from [http://www.tcd.ie/Geography/RJE\\_site/Research/TRINI382\\_Final\\_Report\\_small.pdf](http://www.tcd.ie/Geography/RJE_site/Research/TRINI382_Final_Report_small.pdf) (2007).

<sup>1407</sup> Department of Culture Heritage and the Gaeltacht, *Built & Archaeological Heritage Climate Change Sectoral Adaptation Plan*.

<sup>1408</sup> Department of Culture Heritage and the Gaeltacht, *Built & Archaeological Heritage Climate Change*

although the significant influences caused by environmental changes on cultural heritage have been widely recognized, the issues related to environmental aspects (e.g., in the Protection of Environment Act) and heritage management (e.g., in the Heritage Act)<sup>1409</sup> are barely discussed integratedly at the policy-making level. Other sectoral adaptation plans<sup>1410</sup> collaborate with the heritage sector when relevant. Within the national adaptation framework (NAFs), natural and cultural capital is one of the four thematic areas.<sup>1411</sup> In the national mitigation plan, supporting material assets, protecting cultural heritage and maintaining landscapes are all within the ten strategic environmental objectives.<sup>1412</sup> As the heritage sectoral document states, there are five goals for heritage under climate change threats, which can be summarized as improving relevant knowledge, developing sustainable policies, conserving heritage for future generations, communicating and transferring knowledge, as well as exploiting opportunities for cultural heritage to present its value and secure sources. To achieve these goals, a six-step approach is recommended for generating adaptation plans: preparing the ground, climate impact screening, prioritization, priority impact assessment, developing plans, and finally, implementing, evaluating and reviewing plans.<sup>1413</sup> This set the tone for protecting and using CHPC under the possible natural and anthropogenic changes for local authorities, different sectors involved and stakeholders.

At the municipality level, among all the relevant policy documents, the city development plans provide the most comprehensive guidelines that include environmental concerns in managing and preserving heritage. The word “environment” has been used with increased frequency since the 1987 draft, but it usually refers to the surrounding environment of an individual heritage building, such as the statement of how conservation is important “to maintain the qualities of the environmental context or setting”.<sup>1414</sup> In the 2005-2011 plan, the Department of Environment,

---

Sectoral Adaptation Plan; Kelly and Stack, Climate change, heritage and tourism: implications for Ireland’s Coast and Inland Waterways.

<sup>1409</sup> Protection of the Environment Act ; Heritage Act, 2018.

<sup>1410</sup> Department of Culture, Heritage and the Gaeltacht, Biodiversity Climate Change Sectoral Adaptation Plan; Office of Public Works, Flood Risk Management Climate Change Sectoral Adaptation Plan; Department of Transport, Tourism and Sport, Transport Climate Change Sectoral Adaptation Plan.

<sup>1411</sup> Department of Communications, Climate Action & Environment, National Adaptation Framework Planning for a Climate Resilient Ireland.

<sup>1412</sup> Department of Communications, Climate Action & Environment, Climate Action & Environment, National Mitigation Plan Strategic Environmental Assessment SEA Statement.

<sup>1413</sup> Department of Culture Heritage and the Gaeltacht, Built & Archaeological Heritage Climate Change Sectoral Adaptation Plan.

<sup>1414</sup> Dublin Corporation, Dublin city development plan 1987 (Draft), (1987):46.

Heritage and Local Government starts to play its role in terms of policies regarding conservation and regional planning. In the Conservation section, a plan about Dublin Bay is expected to identify and determine the role of the bay (including the port) as an economic, amenity, recreational, environmental and ecological resource (Policy H47).<sup>1415</sup> As for the latest plan, even the seemingly less relevant Chapter “shape and structure of the city”, aims to

*“...protect and enhance the unique character of the city, derived from both the natural and built environments, while providing opportunities for new development... The basic building blocks of this unique urban character consist of individual buildings, streets (both vibrant and sedate), urban spaces, neighborhoods and landscapes”.*<sup>1416</sup>

Thus, the natural environment and the heritage have been woven into the urban character and contribute to the cultural identity of Dublin. This aspect is further explained by the plan’s objectives to promote city landscapes (e.g., rivers, canals and bays) as important resources for Dublin (GIO7) and to “develop a green infrastructure network through the city, thereby interconnecting strategic natural and semi-natural areas with other environmental features including green spaces, rivers, canals and other physical features in terrestrial (including coastal) and marine areas” (GI1).<sup>1417</sup> To fulfill these goals and create better open spaces and recreational facilities for citizens, the environmental factors should be further integrated into the whole development plan and provide guidance for stakeholders.

From the climate adaptation perspective, environmental and heritage loss is involved in the sensitivity of the environment, while this aspect is well-considered in the flooding adaptation actions as well.<sup>1418</sup> Historic buildings as a section are highlighted with the need to improve its thermal performance and renewable energy technologies, but maintain their authenticity at the same time.<sup>1419</sup> The directions that these documents point at are coherent and interwoven with each other, which is elaborated next.

---

<sup>1415</sup> Dublin City Council, Dublin City Development Plan 2005-2011.

<sup>1416</sup> Dublin City Council, Dublin city development plan 2016 – 2022, 52.

<sup>1417</sup> Ibid., 167.

<sup>1418</sup> Codema and Dublin City Council, Climate Change Action Plan 2019-2024.

<sup>1419</sup> Ibid.

#### 8.2.4.4 Strategies and Solutions

In Dublin, relevant authorities and stakeholders have been taken action to deal with environmental threats to Dublin's heritage, even before such issues become topical. For instance, the engineers for the Docklands development have been modeling these natural risks for the last 20 years. Since the previous sewer system combining flood and rain causes the city challenging to handle sudden storms, Irish Water has applied a network to separate the cleaner surface water and increase the capacity to cope with heavy rain.<sup>1420</sup> As for DPC, they address the big climate challenge by studying the impacts at the micro-level of each infrastructure and heritage site, especially the South Wall and North Wall,

*“...once you are looking at great details at the particular challenges that are obvious and staring at you, you will then begin to develop a wider appreciation and understanding, then you will understand more problems, then you will be able to get more solutions to those problems. But if you start from the simple statement that sea level will rise by N measures in y years, that's not very helpful...”<sup>1421</sup>*

Such studies are the starting point to understanding climate change in the local area, then in the wider context. With more initiatives alike, people can gain insights into the actual impacts between cases and have a solid common ground for sensible dialogue and solutions.

Nationwide, the adaptation and direction for the next steps mainly focus on raising public awareness, identifying and recording vulnerable elements, setting up standards for safeguarding, as well as planning and preparing for changes. Similar to other cases, policies in Dublin show an emphasis on flooding among all the natural hazards, a tendency and necessity of cross-sectoral collaboration and encouraging public participation. Opportunities are clearly defined in many sectoral plans, which is comparable with Rotterdam.

The flooding initiatives of Dublin, established after the 2002 flooding, are integrated into policies

---

<sup>1420</sup> D3, interview.

<sup>1421</sup> D2, interview.

in other sectors. Flooding is also the focus of the climate change aspects in DPC's masterplan. As the planning takes effect to enhance the flood resilience of the city, the cultural values attached to the land are also protected. Issues identified regarding CHPC in flood risk management include the potential negative impacts of structural flood protection, lack of research to deepen understanding of potential risks, capacity-building on climate-change adaptation for partners and communities, etc.<sup>1422</sup> Multiple potential synergies are possible as solutions. These kinds of cross-sectoral collaboration can also be found between different authorities and stakeholders. For instance, the Environmental Protection Agency usually plays a leading role in assembling evidence to develop tools for all sectors to understand climate change impacts and therefore prepare and address such issues.<sup>1423</sup> While in practice, the strategic environmental assessment team conducted an audit of baseline environmental conditions for planning regarding multiple socio-economic and ecological aspects, including climatic factors, material assets, heritage and landscapes, to ensure implementation of the mitigation plan fulfills its objectives.<sup>1424</sup> The cross-sectoral implications for different departments on the built & archaeological heritage sectoral plan are listed in detail with issues identified, potential synergies, risk of conflicts and corresponding heritage adaptation actions.<sup>1425</sup> However, these instructions are too abstract for practice, and it can be difficult for heritage managers or stakeholders in these sectors to understand what to do based on such directions.

Like other cities, public participation is also the key solution for Dublin. The climate change action plan clearly states that "public acceptance of the risks and the associated demand for solutions to reduce these risks through policy and services" is one of the biggest challenges while facing climate change impacts, and both top-down and bottom-up approaches are needed for reducing climate risk.<sup>1426</sup> However, although the direction has been pointed out, creative activities are needed. Currently, most relevant activities through existing networks are limited to the traditional

---

<sup>1422</sup> Department of Culture Heritage and the Gaeltacht, Built & Archaeological Heritage Climate Change Sectoral Adaptation Plan.

<sup>1423</sup> O'Keeffe et al., "Stakeholder awareness of climate adaptation in the commercial seaport sector: A case study from Ireland."

<sup>1424</sup> Department of Communications, Climate Action & Environment, National Mitigation Plan Strategic Environmental Assessment SEA Statement.

<sup>1425</sup> Department of Culture Heritage and the Gaeltacht, Built & Archaeological Heritage Climate Change Sectoral Adaptation Plan.

<sup>1426</sup> Codema and Dublin City Council, Climate Change Action Plan 2019-2024, 23.



forms such as partnering, training and inter-regional cooperation,<sup>1427</sup> while interactive forms like study tours are occasionally mentioned. In the heritage sector, citizen science, crowdsourcing and new technologies are considered possible approaches for further monitoring and recording of sites.<sup>1428</sup> Meanwhile, seaports in Ireland, including DPC, intend to integrate port workers' knowledge for better climate change adaptation,<sup>1429</sup> which coincides with the IPCC recommendation to employ local knowledge as a major resource in adaptation efforts.<sup>1430</sup> In the wider field of tackling environmental changes, possible action areas include encouraging the public to be "prosumers" of their own energy, cooperating with local authority networks, workshops and focus groups, involving and acknowledging citizen effort in action plans, making good use of social media, promoting green tourism and business, etc.<sup>1431</sup>

As for opportunities brought by climate-change-induced consequences, policies of Dublin tend to recognize that climate change can create both negative and positive impacts, rather than taking the adaptation as opportunities. Based on scientific facts, erosion from storms, increasing rainfall, SLR and drier summer can expose certain previously hidden archaeological sites, but can also increase the chance of rapid decomposition of such items after exposure. Therefore, heritage practitioners need to react faster in finding and safeguarding these heritage elements.<sup>1432</sup> Meanwhile, warmer and drier summers in Ireland can attract more tourists and "recreational demand on heritage sites",<sup>1433</sup> which is also mentioned in the Rotterdam case. As such, further opportunities such as creating and developing diverse and innovative tourism products, thereby offering environmentally friendly choices to visitors, are possible.<sup>1434</sup> However, it also requires thoughtful and

---

<sup>1427</sup> Anna R Davies, "Local action for climate change: transnational networks and the Irish experience," *Local Environment* 10, no. 1 (2005).

<sup>1428</sup> Department of Culture, Built & Archaeological Heritage Climate Change Sectoral Adaptation Plan.

<sup>1429</sup> O'Keeffe et al., "Stakeholder awareness of climate adaptation in the commercial seaport sector: A case study from Ireland."; Dublin Port Company, *Dublin Port Company Masterplan 2012-2040*.

<sup>1430</sup> Christopher B Field, *Climate change 2014: impacts, adaptation, and vulnerability: summary for policymakers* (Cambridge: Intergovernmental Panel on Climate Change, 2014).

<sup>1431</sup> Codema Dublin's Energy Agency, A Strategy towards Climate Change Action Plans for the Dublin Local Authorities.

<sup>1432</sup> Department of Culture, Built & Archaeological Heritage Climate Change Sectoral Adaptation Plan.

<sup>1433</sup> Marissa Morgan et al., "Climate change impacts on cultural resources," *Washington, DC: National Park Service Cultural Resources Partnerships and Science* (2016); Department of Culture, Built & Archaeological Heritage Climate Change Sectoral Adaptation Plan, 22.

<sup>1434</sup> Kelly and Stack, Climate change, heritage and tourism: implications for Ireland's Coast and Inland Waterways.

comprehensive plans beforehand to balance the new “possible revenue stream”,<sup>1435</sup> environmental concerns, and conservation issues, in order to develop the industry sustainably. Another opportunity is the possibility to apply experiences gained from Integrated Coastal Zone Management implementation to climate adaptation policies.<sup>1436</sup> This approach is obvious but fragmentary in Ireland, as the responsibilities are allocated to various central and local authorities in planning and practice.<sup>1437</sup> Thus, as Integrated Coastal Zone Management can inform and support climate policy,<sup>1438</sup> the climate change impacts should be taken into consideration in coastal management planning as well. Therefore, the cross-sectoral and integrated nature of climate adaptation may integrate coastal management into a higher-level framework.

#### **8.2.4.5 Issues and Challenges**

Several issues are identified in terms of the solutions and strategies for addressing climate change impacts on heritage in Dublin. To summarize, more effective resource management approaches and stronger central leadership are required, whilst public awareness and in-depth research are essential. In addition, the potential problems caused by adaptation, intervention and protection, as well as the indirect climate change impacts and influences on the less visible heritage deserve more attention. Finally, integrating climate change policies with heritage and tourism is a double-edged sword, especially when the new approaches focus on the consumer ends.

Firstly, resources allocated to various sectors to address our specific topic are still fragmental in Ireland regarding financing, human resource aspects, and more. Human resource, including staff members and local volunteers, is crucial, as they are familiar with the environment they live or work in. Therefore, they can contribute to monitoring local environmental change and heritage preservation. However, the lack of staff and time, as well as public interests and awareness, are demonstrated,<sup>1439</sup> which requires both effective resource management and public engagement to

---

<sup>1435</sup> Department of Culture, Built & Archaeological Heritage Climate Change Sectoral Adaptation Plan, 22.

<sup>1436</sup> Falaleeva et al., "Towards climate adaptation and coastal governance in Ireland: Integrated architecture for effective management?."

<sup>1437</sup> Devoy, "Coastal vulnerability and the implications of sea-level rise for Ireland."; Falaleeva et al., "Towards climate adaptation and coastal governance in Ireland: Integrated architecture for effective management?."

<sup>1438</sup> Falaleeva et al., "Towards climate adaptation and coastal governance in Ireland: Integrated architecture for effective management?."

<sup>1439</sup> Jackie S McGloughlin and John Sweeney, "Multi-level climate policies in Ireland," *Irish Geography* 44,

tackle. From the resource management perspective, some locally corrected data has not been centrally archived<sup>1440</sup> and systematically used yet. Such sources have great potential to be digested and summarized for further dissemination, which can raise public interest in and awareness of climate impacts on heritage. Moreover, funding issues, especially in the long term, are mentioned by several reports and studies.<sup>1441</sup> Although the national adaptation and mitigation and the sectoral reports have gradually improved the previous situation of “fragmented sectoral approach”,<sup>1442</sup> these policy documents only provide general directions emphasizing the need for cross-sectoral collaboration. As analyzed above, strong drivers and guidance from the state government are still needed, especially in resource allocation.

Following this discussion, the lack of public awareness also exists in Dublin, which urges updated and accurate research outcomes to effectively inform people of the severity of the relevant problems and how everyone can make efforts to address them. For instance, coastal vulnerability under different environmental scenarios is unclear to the public, and individual actions like breaching coastal barriers, dumping debris and removing beach materials are noticed.<sup>1443</sup> Furthermore, in practice, outreaching activities for environmental issues and conservation issues have different target audience groups and barely bridge each other. Most of the art and cultural initiatives (regarding Dublin’s heritage and port history) attended for this thesis do not include information regarding climate impacts, unless asked by audiences actively. With the tendency to commemorate the city’s industrial past and revitalize collective memories, some stories told in such events include behaviors, especially industrial activities that damaged the environment in history. This can be an opportunity to disseminate information regarding climate adaptation. Concurrently, correct information is needed for such occasions. Due to the changing and uncertain nature of climate change, projection based on observed data evolves continuously, and many “predictions for

---

no. 1 (2011); O’Keeffe et al., "Stakeholder awareness of climate adaptation in the commercial seaport sector: A case study from Ireland."

<sup>1440</sup> C Daly et al., *Monitoring impacts of climate change on built heritage. Report for the department of environment heritage and local government by ICOMOS Ireland; 2010* (2010).

<sup>1441</sup> Daly et al., *Monitoring impacts of climate change on built heritage. Report for the department of environment heritage and local government by ICOMOS Ireland; 2010*; McGloughlin and Sweeney, "Multi-level climate policies in Ireland."

<sup>1442</sup> McGloughlin and Sweeney, "Multi-level climate policies in Ireland," 14.

<sup>1443</sup> Richard JT Klein and Robert J Nicholls, "Assessment of coastal vulnerability to climate change," *Ambio* (1999); Daly, "Climate change and the conservation of archaeological sites: a review of impacts theory."

the impacts on heritage can only be approximated”<sup>1444</sup>. Even figures included in official documents are not always the same, and the assumed scenarios are based on many preconditions and prerequisites. Without providing such context, figures can be alarming but not trustworthy for the public. Thus, it is important to maintain coherent manners in communication and outreaching.

It is difficult to predict the exact impacts of climate change, but it is even harder to estimate the indirect impacts it causes. Several government reports list that adaptation, intervention and mitigation activities, such as large-scale adaptive responses to coastal erosion, flood defenses, modern rainwater disposal system, hard coastal defenses and soft engineering options, abandonment of land to coastal erosion, the extension of coastal habitats, construction of wind farms, growing of new bio-mass crops, upgrading and renovation of historic buildings for saving energy and more of these, can cause damage to historic landscape, heritage elements, especially their integrity, and historic, cultural and aesthetic values.<sup>1445</sup> This implies that relevant departments are aware of the issues, but the question is, again, how to accurately estimate such impacts and inform the public. Furthermore, the current documents reflect a tendency of bonding heritage and tourism together in discussing solutions while facing climate change. As noted in 8.2.4.4, new tourist products are discussed, which, if being executed well, can contribute to the economy. However, the potential of using heritage for the local communities should not be ignored under the circumstance of climate change. Heritage can also be a channel for effective communication of environmental issues, with the hope to influence individual behaviors that may contribute to the anthropogenic factors of climate change, and therefore develop our society sustainably.

### **8.3 Comparison**

Post-industrial port cities located in coastal, estuary and delta areas are sensitive to the threats posed by climate change due to characteristics such as population concentration, the consecutive changes in the use of water and banks, their sensitive ecological system and “conflicts deriving

---

<sup>1444</sup> Daly et al., *Monitoring impacts of climate change on built heritage. Report for the department of environment heritage and local government by ICOMOS Ireland; 2010: 32.*

<sup>1445</sup> Kelly and Stack, *Climate change, heritage and tourism: implications for Ireland’s Coast and Inland Waterways; Department of Culture, Built & Archaeological Heritage Climate Change Sectoral Adaptation Plan; Office of Public Works, Flood Risk Management Climate Change Sectoral Adaptation Plan.*

from today's combination of uses".<sup>1446</sup> The risks such cities face include the potential damages to the livelihoods, property and urban infrastructure, while "lost heritage" is considered a "hidden" economic cost.<sup>1447</sup> In this section, the four cases are compared in seven thematic aspects: geographic and geological features, natural threats, anthropogenic threats, memories and histories of catastrophes, natural and anthropogenic impacts on cultural heritage, directions and features of policies, strategies, adaptation and solutions, and finally issues. The research outcomes are summarized in Appendix 14.

### ***8.3.1 Natural and Anthropogenic Risks: Focusing on Port Activities***

As shown in Appendix 14, natural threats are easier to identify. Most of these climatic phenomena have been studied respectively and comprehensively, while anthropogenic factors remain unclear because too many aspects of human behaviors can influence the environment. Overall, all four port cities will be continuously affected by the issues related to "too much water", such as SLR and coastal flooding. Meanwhile, increasing wind and storms are another threat that port cities face. The ocean will only erode cities with coastlines, which means Rotterdam and Lisbon municipality area (the South Bank in the greater Lisbon area will be affected) can be excluded from this concern. Since only selected anthropogenic factors are exemplified in primary and secondary research, threats not mentioned in certain cities do not imply that such cities are spared from these threats. Risks identified in each port city should be referential for the other cases. Accordingly, increasing population growth and urban development is a common threat for all, while protection, intervention, adaptation, and inappropriate heritage reuses, even though not mentioned in all cases, should also be universal. On the other hand, while Lisbon and Gothenburg both historically faced urban fire risks, Dublin and Rotterdam, both being influenced by the heat island effect, have always been relatively safe from that problem. Notably, as modern port cities, the danger posed by port activities is clear in Dublin, Rotterdam and Gothenburg. However, the port of Rotterdam is 40km westward from the city, so the historic center is relatively safe, compared with Gothenburg and Dublin, where the ports are not far from the city center. In Lisbon, since the industrial activities have been transferred to the Southside of the river, their influences on the municipality area are also limited.

---

<sup>1446</sup> Figueira de Sousa et al., "Lisbon riverfront climate change impacts: buildings, public space, infrastructures, transports and accessibilities, monuments and public art," 179.

<sup>1447</sup> OECD, "Climate Change Impacts Specific to Urban Regions."

The consequences that come with port activities are noticed by port authorities, who have developed strategies focusing on different thematic subjects. For instance, the Port of Gothenburg shows a tendency to encourage mitigation measures and the usage of cleaner energy, and consider collaboration with a wide range of stakeholders, from employees to the port community, as a longer-term solution.<sup>1448</sup> The Port of Rotterdam attempts to address various aspects, from knowledge development, collaborative agreements with stakeholders, to port design, and incorporate these concerns into spatial planning with the aim to make Rotterdam 100% climate-proof by 2025.<sup>1449</sup> The strategies of Dublin regarding this aspect are similar to Rotterdam, with an emphasis on flooding and specific concerns regarding the biodiversity of the UNESCO biosphere Dublin Bay, as well as the natural, cultural and archeological heritage that may be affected.

### ***8.3.2 Do Memories of Natural Disasters Play a Role?***

It is noticeable that the strategies and policies are often developed based on society's reactions to past natural catastrophes in the four cities. Although the memory of natural disaster is "markedly short-lived in a globalized world",<sup>1450</sup> it still depends on the scale of the event and how far back it happened. Disasters that occurred in the pre-globalized world, such as the 1755 earthquake in Lisbon, reshaped the city and constructed a still visible layer of its current fabric;<sup>1451</sup> therefore, it is impossible to be forgotten and have been interwoven into the city's collective memory. Similarly, but not comparable regarding the level of damage, the Great North Sea Flood hit the Netherlands, especially South Holland province, in 1953, claiming about 2,000 lives, which became the catalyst for the establishment of the Dutch Delta Works with dikes, dams, barriers and gates to protect the city.<sup>1452</sup> However, as the past urged the flood defense system keep upgrading over time, the city has been well-protected. Thus, the collective memories regarding flooding gradually faded due to no recent experience of relevant disasters and, therefore, has lowered people's awareness of

---

<sup>1448</sup> O'Keeffe et al., "Stakeholder awareness of climate adaptation in the commercial seaport sector: A case study from Ireland."

<sup>1449</sup> O'Keeffe et al., "Stakeholder awareness of climate adaptation in the commercial seaport sector: A case study from Ireland."; Rotterdam Climate Initiative, Rotterdam climate proof: adaptatieprogramma 2010.

<sup>1450</sup> Christian Pfister, "'The Monster Swallows You' Disaster Memory and Risk Culture in Western Europe, 1500-2000," *RCC Perspectives*, no. 1 (2011): 3.

<sup>1451</sup> See section 5.3.2 Selected Heritage Sites: Based on Historical Phases and also section 8.3.1.1

<sup>1452</sup> Dircke and Molenaar, "Smart climate change adaptation in Rotterdam, Delta City of the future."; Esteban, Edelenbos, and van Stapele, "Keeping Feet Dry: Rotterdam's Experience in Flood Risk and Resilience Building." Also refer to section 8.3.2.1

possible extreme weather events. Likewise, the low frequency of floods contributes to the lack of local awareness in Gothenburg. As mentioned, the consequences or possibilities of flooding and SLR are not clear for citizens, including heritage practitioners, and in the comprehensive city development documents.<sup>1453</sup> Finally, in Ireland, memories of disastrous events, such as the Great Famine, can be reinforced through literature or other art forms. However, recent extreme events, even with an increasing frequency, are easier to be forgotten, probably because authorities and individuals reacted timely and problems were considered solved. As discussed,<sup>1454</sup> the accumulated effects from the flooding in 1993, 1995, to the surprising event in 2002, then the winter in 2015, climate management measures have been introduced and developed gradually, not just in Dublin, but such “triggers of awareness” can be influential nationwide.

### ***8.3.3 The Interconnection between the Climate, Urban Life and Cultural Heritage***

Within the specific realm of cultural heritage, Dublin and Gothenburg both emphasize the roles of maintaining and adapting historic buildings in a sustainable manner, and consider the responsibility of this sector. With a branding of being a sustainable city, strategies regarding managing built heritage in Gothenburg coincide with this direction and focus on the materials used for maintenance and renovation, as well as improving energy efficiency. More durable materials and methods are encouraged, as their impacts on the ecological system, the long-term sustainability of communities and climate change, are pointed out in relevant documents.<sup>1455</sup> In Dublin, the focus is more specifically on thermal performance and renewable energy technologies.<sup>1456</sup> In fact, the section “historic buildings” is not in the draft, but in the final city action plan, so the cultural sector might not be considered at the early stage of climate adaptation planning. In this plan, there is a specific requirement to “not actually cause damage to the structure, require the removal of historic fabric such as original windows, doors and floors, or have a detrimental visual impact”,<sup>1457</sup> and it implies the possible conflicts between adaptation, intervention and the aesthetic values of heritage. A similar issue also exists in Lisbon, although in different scenarios, where protection structures

---

<sup>1453</sup> See section 8.3.3

<sup>1454</sup> See section 8.3.4.2

<sup>1455</sup> Länsstyrelsen Västra Götaland, Kulturarv för framtida generationer med klimatperspektiv på västsveriges kulturarv

<sup>1456</sup> Codema and Dublin City Council, Climate Change Action Plan 2019-2024.

<sup>1457</sup> Ibid., 63.



can violate the natural beauty and the authenticity of the coastal landscape.<sup>1458</sup> Such indirect impacts on heritage are common in port cities, especially those with more old heritage buildings like Dublin, Lisbon and Gothenburg, while Rotterdam, as the city was wiped out because of the 1940 bombardment, its young heritage seems to suffer less in that regards.

In the wider sector of tourism, the responsibilities of this industry are addressed in policy documents of Gothenburg and Dublin, while the impacts of climate change on heritage-and-water-related tourism are discussed in Lisbon and Dublin, as shown in the sections above regarding each case. The impacts of climate change can be pan-Europe or even global, as the tourist season may change. Under such circumstances, these cities can become destinations for each other's citizens. Since tourism is projected to shift north, the Southern Europe destinations like Lisbon are projected to suffer in the summer months but become more favorable in other seasons, while in the northern cities, including Dublin, Rotterdam and Gothenburg, the touristic attractiveness is expected to increase in most seasons.<sup>1459</sup> However, the degrees of economic impact vary according to many non-climatic factors,<sup>1460</sup> such as individual tourists' personal preferences. When it comes to the even wider field of urban development and expansion, Dublin and Lisbon, as capital cities, embrace a significant tendency of economic, industrial and population concentration, therefore increasing their risk under climate change. On the other hand, the expansion of Dublin into the environmentally sensitive coastal wetlands in the North,<sup>1461</sup> is comparable with the situation in Gothenburg, while Dublin's development onto "the extensive low-lying soft coasts",<sup>1462</sup> shows similarity to Rotterdam. In the future, when effective strategies are developed, port cities should learn from each other's experiences to develop themselves sustainably with environmental and anthropogenic changes.

#### **8.4 Conclusion: Learn from the Past, Learn from the Local and Each Other**

As climate change impacts have become increasingly obvious in recent years, more research has

---

<sup>1458</sup> L4, interview.

<sup>1459</sup> European Environment Agency, *Climate change, impacts and vulnerability in Europe 2016 An indicator-based report* (2017).

<sup>1460</sup> Ibid.

<sup>1461</sup> Devoy, "Coastal vulnerability and the implications of sea-level rise for Ireland."

<sup>1462</sup> RJN Devoy and A O'Mahony, "Coastal Engineering and Management: A Workshop," *Occasional Publication 2* (1992); Devoy, "Coastal vulnerability and the implications of sea-level rise for Ireland," 334.

been carried out, including specific research regarding the heritage sector. While relevant studies on this topic in Lisbon are conducted within the field of waterfront public art and by universities,<sup>1463</sup> relevant discussion in Rotterdam often happens in the wider fields, such as spatial planning and port governance, with only few national-level documents touching the overlapped areas of water, heritage and environment.<sup>1464</sup> As for Dublin and Gothenburg, both governments have employed matrixes to quantify the degrees of potential climate change risks on heritage, but with different indicators. The Dublin one is included in a comprehensive assessment of all aspects, with “heritage” under the umbrella of critical infrastructure & the built environment sector,<sup>1465</sup> and the Gothenburg one is conducted at the county level, but very particularly on this topic. As the analysis of each case shown, some prefer to learn from the past (e.g., Lisbon), and some decide to create for the future (e.g., Rotterdam). There are always differences even with similar objectives, even when the ships are sailing towards the same direction.

Overall, the three main aspects mentioned in all four cases in terms of strategies, solutions and issues are comparable, and they are: making good use of opportunities that come with climate change, collaboration and public awareness and participation. The identified opportunities vary in each case. Gothenburg and Rotterdam seize the chance to improve city branding while integrating climate adaptation into the current urban landscape. From Water City 2035 to Rotterdam City Vision 2030, climate change is considered a motive to “build a strong economy and an attractive place”,<sup>1466</sup> and brand Rotterdam as a global leader in water resiliencies and waterproof techniques, as discussed in section 8.2.2.2. Moreover, section 6.5.2 shows Rotterdam’s tendency to transform its waterfronts from former port areas to high-tech innovation centers, creative clusters and high-end residential areas, etc. Thus, in Rotterdam’s evolving urbanized waterfront, the ways climate challenges are addressed and industrial heritage are used, contribute to the city’s designed image in the same direction. Interestingly, in Gothenburg, similar terms such as “climate smart

---

<sup>1463</sup> Figueira de Sousa et al., "Lisbon riverfront climate change impacts: buildings, public space, infrastructures, transports and accessibilities, monuments and public art."

<sup>1464</sup> The Cultural Heritage Agency of the Netherlands, Manual Water, Heritage and Environment.

<sup>1465</sup> "Heritage-Dublin City Council," 2019, <http://www.dublincity.ie/main-menu-services-planning-heritage-and-conservation/heritage#Architectural%20heritage>.

<sup>1466</sup> Govert D Geldof, "Rotterdam, Water City 2035" (paper presented at the 7th International Conference on Urban Drainage Modelling and the 4th International Conference on Water Sensitive Urban Design; Book of Proceedings, 2006); Gemeente Rotterdam and Dienst Stedenbouw en Volkshuisvesting, *Stadsvisie Rotterdam: ruimtelijke ontwikkelingsstrategie 2030*.

city” and “climate proofing city” are adopted, especially in their guidelines for architecture and urban design.<sup>1467</sup> However, the city is branded with a more abstract and inclusive word, “sustainable”, to summarize the general thoughts and principles in terms of handling both climate and heritage issues. As all these cities face increasing flooding in the future, most of them, including Dublin, use the word “climate-resilient” to describe the flood defense ability that the city intends to achieve. As Lisbon highlights the opportunities for introducing adaptation measures to built heritage, Dublin has also been practicing the same strategies. The extra benefits gained by climate-change-induced consequences, such as exposing previously hidden archaeological heritage and creating green touristic products, are also not only applied in Dublin, but the other cities discussed here.

Collaboration is a strategy practiced in all four cities, but in different facets. In particular, cross-sectoral cooperation is highlighted by all national-level documents. When it comes to cross-national collaboration, Gothenburg and Rotterdam target different markets: the former mostly take part in cooperation at the Nordic level, as cities in that area share similarities in their geographic and geological characters, as well as history and heritage; the latter aims at the international platform, as most networks they join, such as C40, brings relevant conversations to the global level. All four cities reference international experiences regarding climate adaptation and coastal zone management in their policies. For Dublin, research cited in official reports is often based on similar studies done in the UK before. As for multi-level collaboration, the administrative structure and style in both heritage and environmental sectors matter. For instance, local authorities in Ireland are described as lack of power in terms of service delivery, direct legal capacity and key decision-making,<sup>1468</sup> therefore having limitations about things they can do. In contrast, as mentioned in section 7.5.1, Gothenburg municipality has high autonomy, especially in city planning, where both heritage issues and climate adaptation are essential concerns. However, as leadership is also required for efficient cross-sectoral cooperation and resource allocation, balancing the level of centralization and decentralization is another issue to consider.

Finally, the issue of lack of awareness of climate impacts on cultural heritage is identified in all

---

<sup>1467</sup> Göteborgs Stad, Arkitektur 30 teser om hur vi bygger Göteborg.

<sup>1468</sup> Codema and Dublin City Council, Climate Change Action Plan 2019-2024.

four cases. When in Rotterdam, it is about the city's vulnerabilities; in Gothenburg, it is about the consequences; in Lisbon, it is also reflected as a lack of concerns by national authorities; and in Dublin, it displays the need for comprehensive in-depth research and also monitoring and analysis of individual heritage sites. These different facets of the same issues exist in every city discussed here. Likewise, as inappropriate individual behaviors that may damage the coastal environment are pointed out in both Lisbon and Dublin cases, the "taking nature for granted" attitude mentioned by an interviewee in the Lisbon case is reflected elsewhere. As public awareness is lacking, many strategies (e.g., Portuguese ENAAC,<sup>1469</sup> Dublin's climate change adaptation plan<sup>1470</sup>) highlight the forms of informing and disseminating knowledge in the participation ladder. In particular, DCC clearly identifies "public acceptance of the risk" and the demands for "solutions to reduce such risks through policy and services" as one of the biggest challenges concerning climate change, and that requires top-down and bottom-up participation to address.<sup>1471</sup> This has been practiced in other cities as well, such as the need to maintain dialogue and collaborate with representatives of local communities, raised by the Port of Lisbon.<sup>1472</sup> Rotterdam has also engaged with local stakeholders and international specialists, and carried out workshops and research to articulate their challenges and goals in resilience and developed an integrated vision for the city in 2030.<sup>1473</sup> The city also aims to let "Rotterdamers feel that they are more involved in thinking and deciding about measures in their neighborhood", as they realized public involvement was not enough in some previous project, and citizens should be encouraged to work together, especially on the 60% privately owned space.<sup>1474</sup> Thus, participation is taken to the consultation and even citizen control levels in the ladder of citizen participation. However, most of these actions are from the climate change perspective. Although these contribute to heritage protection, the heritage goals, economic goals and environmental goals can be enhanced organically. One example is in the case of Rotterdam; as the cultural sector advises, heritage can be approached in the context of water management through public support activities, including storytelling, using heritage to "mitigate opposition to major interventions", taking the heritage sector as "communication partner" and

---

<sup>1469</sup> Resolução do Conselho de Ministros n.º, Estratégia Nacional de Adaptação às Alterações Climáticas (EN AAC).

<sup>1470</sup> Codema and Dublin City Council, Climate Change Action Plan 2019-2024.

<sup>1471</sup> Ibid., 23.

<sup>1472</sup> Pereira and Ramos, "The Port of Lisbon, Portugal: maintenance dredging in a sensitive environmental system."

<sup>1473</sup> Geemente Rotterdam, "Rotterdam Resilience Strategy."

<sup>1474</sup> Gemeente Rotterdam, Rotterdam Weatherwise Urgency Document, 20.

considering “popular appeal” for heritage, in order to forge consensus and facilitate shared solutions for relevant issues.<sup>1475</sup> Hence, cross-sectoral approaches should also be implemented in public participation.

---

<sup>1475</sup> The Cultural Heritage Agency of the Netherlands, Manual Water, Heritage and Environment.