

PROMOTING URBAN DEVELOPMENT AND MANAGING CULTURAL HERITAGE: CRITICAL ISSUES OF CULTURAL REVIVAL IN BAHRAIN

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Abstract

Alongside rapid urbanization of the region and the city, Bahrain has placed a significant emphasis on the revival of historical cultural and built heritage, in recent years. Focused on attracting global attention and local investment whilst fostering economic growth and addressing some of the social challenges related to rapid urbanization, Bahrain's new city projects are using elements of heritage to promote the development projects both at the local and international levels. Indeed, cultural heritage enables people to better understand previous generations and the history of where they come from and can thereby provide an automatic sense of unity and belonging. In these, numerous critical issues arise related to the need to recognise and retain authenticity as an inherent value of cultural heritage in order to employ such development in the task of uniting people. The objective of this paper is to examine how the engagement of heritage in development has incited a cultural revival, within the transformation of mega city developments. It aims to demonstrate how relevant or irrelevant authenticity is, in relation to promoting heritage restoration and redevelopment of heritage buildings. The paper evaluates the presence of authentic historical fabric in the revived architecture of old Muharraq - the previous capital of the country that has undergone a renaissance of tangible and intangible heritage from the past. It critically analyses and questions how this new-built heritage is being produced, by whom, and most importantly for whom. The research employs the study of documentation of these projects, reflecting on their aims and motivations. It buttresses the analysis by the engagement of people's perceptions derived using a survey of opinions. The intention is to gain an insight on how local residents relate to these renewal projects and if they do indeed promote national pride and a sense of belonging to their historic past. In conclusion, the paper seeks to locate if authenticity is, if at all, relevant to the people's engagement with their cultural and built heritage in Bahrain. Moreover, it will evaluate the ways in which the cultural revival has promoted investment and tourism at local and international levels and help create a sense of belong among the people.

Keywords: Heritage, authenticity, integrity, urban development, area conservatio

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1- Introduction

International Cultural Tourism Charter, notes that “Heritage is a dynamic reference point and positive instrument for growth and change” (ICOMOS, 1999). The emerging connection of promoting urban development and accepting change is a driving force to sustain cultural heritage. However, authenticity of historic architecture with reference to the place is questionable when considering “change” as a sustainable approach; especially when including heritage management as a part of urban development.

1.1- Urban development in Bahrain

Traditional economy of Bahrain depended upon pearling, fishing and agriculture. After the discovery of oil and gaining independence, Bahrain has undergone a dramatic transformation since 1968; evolving from an unplanned towns to a modern urban Kingdom. As Yarwood 2005 states,

“The urban fabric was organic and compact and evolved with time, displaying a harmony with the prevailing cultural and natural requirements. Different parts of the city were linked together by an interesting organic network of alleys and hierarchy of spaces, from public to semi public and private domains.”

(Yarward, 2005,7).

Going forward, Government of Bahrain has a strong vision to make it a global attraction, for tourism, and to provide high quality of life to the inhabitants with its National Economic Strategy *Vision 2030*, ensuring sustainability, promoting competitiveness and fairness.

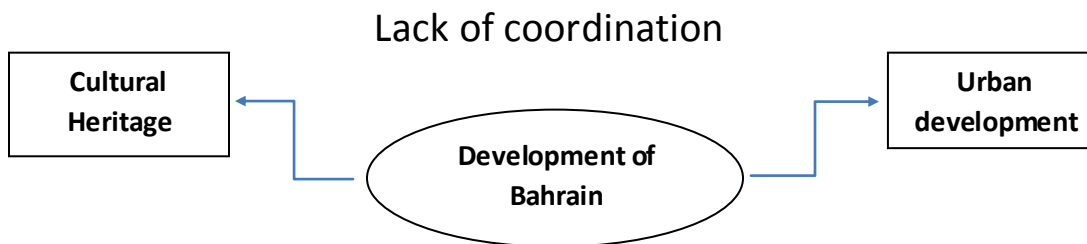
1.2- Heritage development in Bahrain

Cultural heritage is a key component in providing an insight to the traditional values of a place and its people. Bahrain is an island of which history dates back to Dilmun and Tylos period. Due to rich oyster banks in the vicinity, Bahrain presents an attractive landscape and is proud to have the finest variety of the pearls in the world (Olsen, 2002). It has rich tangible and intangible heritage in terms of traditional architecture, historic sites, handicraft, music, poetry, pottery etc. Alongside a number of significant historic buildings and heritage sites, the world’s largest known pre-historic cemeteries are located in the land of Bahrain known as *the burial mounds*. Bahrain is honoured to have two World Heritage Sites: The Bahrain Fort and the Pearling Testimony including 33 heritage properties in Muharraq. Along with the tangible structures, the authority is reviving the significance of the intangible cultural heritage by associating these buildings with famous historical figures such as musicians, artists, calligraphers etc. For example, Kurar House, dedicated to the cultural practice of embroidery with gold threads, and Ebrahim Al Arrayed house of poetry, dedicated to the first poet of Bahrain.

1.3- Infusion of Cultural Heritage and Urban development in Bahrain

As the Kingdom is ambitious to be recognized in the world heritage industry, there is a noticeable progression in conservation and restoration projects in the development of the country. The pearling testimony is the best example here, not only for the heritage building restoration, but also for the neighbourhood preservation and development. Due to its nomination as WHS, the government is developing supporting infra-structure and tourist stations. The revitalization of the old houses in Muharraq is a positive input toward the urban

development. To some extent, the private sector is struggling to portray the traditional style buildings in the new urban projects; however, it is debatable when considering the authenticity. The Ministry of Municipalities Affairs and Urban Planning and the Bahrain Authority for Culture and Antiquities, both are providing extensive services to promote urban development and heritage uplifting, simultaneously. However, there appears to be a lack of coordination between these instrumental forces. For example, neither of the department has a policy or guidelines to work in collaboration, with the other. The planning department does not seem to consider heritage properties in the Urban Master Plan. Likewise, the Culture authority is not coordinating their future intervention at the urban development scale with the planning department. There is also a gap in the documentation and recording of any heritage initiative taken to promote the urban environment. For example, there are no visible policies in the Vision 2030 addressing the promotion of cultural heritage.



2. Research Issues

Heritage management parallel to rapid urbanization is a big challenge globally. Bahrain evolved from the people-driven domestic settlement of neighboring Arab regions to a modern 'Megapolis' from people almost all around the world. Due to the modern urbanization, the historic outlook of the cultural heritage of Bahrain is diminishing. The increase in population, land reclamation, traffic congestion and transportation is threatening the socio cultural environment.

There are two critical issues specifically related with the cultural heritage management.

2.1-The lack of the Area Conservation: The approach to building conservation only, is losing the sense of "setting" of the historic areas, especially in Muharraq. As per the understanding of the conservation scenario in Bahrain, the authority of culture has put efforts and conserved quite a few individual buildings in Muharraq, though, the public places around has transformed through the organic growth, misses the unique character of the area. However, the authority put an initiated to design these public places or square for the rehabilitation of the area, nevertheless, the design reflects more of a modern urban approach than the historic understanding of the area. Following are the observations:

2.1.1- The case of Block 209, Old Muharraq

Block 209, Muharraq has quite a good example of old buildings of architectural and historic interest. It also comprises group of building, restored by the Government and Private sector. There are three locations noted to discuss in this research and show the impact of new development to destroy the collective character of the historic zone.

Example 1, Area around Abdulla Al Zayed Press

The Fig.1 shows the important heritage building of Abdulla Al Zayed Press and its extension. The details show two different architectural vocabulary of different times next to each other. “The modernization of traditional houses and construction of new buildings to provide low cost housing for Bahraini lower or middle classes is causing a major serious challenge for the conservation of the historic urban architecture” (Al Sulaiti, 2009)



Fig. 1: Abdulla Al Zayed Heritage Press and its extension
Source: Author

The new buildings surrounding three sides of these houses are completely out of context, in terms of architectural design and the use of fabric. Therefore, it is indeed important to devise a planning policy to protect the historic setting, to assert a control on the unsympathetic new development in a historic site.



Fig. 2: Left side of Abdulla Al Zayed Heritage Press
Source: Author



Fig. 3: Right side of Abdulla Al Zayed Heritage Press
Source: Author



Fig. 4: Front side of Abdulla Al Zayed Heritage Press
Source: Author

Example 2 and 3, near and around Sh. Ebrahim Center: A number of public squares have been built among the setting of old buildings, with an alien design approach without considering the social pattern of the place. The historic pattern of roads defines the social movement of the community. “These seem to be neither an engineering pattern, nor physical or material hierarchy. The pattern is social in nature” (Yarwood, 2005, p16). There is no context of these concrete designs within the dedicated soft urban fabric. It shows a serious threat to the historic urban setting and calls for an urgent need of area conservation.



Fig. 5 and 6: Unsympathetic development of historic public squares
Source: Author

2.2-Authenticity: Integration of heritage buildings and styles with new urban development often create conflicts of place identity. The heritage development in Bahrain can be described by three categories as follows

2.2.1- Heritage buildings built or restored by the Cultural authority: The department daim for the authentic conservation/restoration followed and adopted by the international charters such as Amarat Fakhro (Fig. 7& 8) and MadarsaEl Hedaya (Fig. 9), with minimum interventions.



Fig. 7 and 8: Amarat Fakhro
Source: Author



Fig. 9:Madarsat El Hayat
Source: Author

2.2.2- Heritage buildings done by the private sectors: The original structure is often missing (varies in buildings from 20% to 70%) and rebuilding as the continuation of the existing structure, which is more likely new redevelopment rather than restoration. Example, Busaad Art Gallery (Fig. 10& 11)

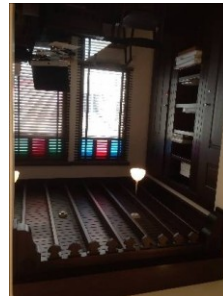


Fig. 10 and 11:Busaad Gallery, exterior and interior
Source: Busaad Gallery official site (Ext.), author (Int.)

2.2.3- New buildings done by stakeholders: Using heritage-building elements in new construction, for example Novotel Hotel (Fig. 12) and Dyarul Muharraq. Here the status of authenticity is debatable whether it comes in the category of pastiche or integrity.



Fig. 12:Novotel Hotel, exterior and interior
Source: www.yumsafar.com

3. Review of Literature

This research focuses, primarily, on urban development and heritage management. Continued growth of cities in the global south has led to the creation of 'mega cities' in many of the development of countries. When such growth takes place, historical buildings are often marginalized, and retaining cultural heritage while promoting urban growth is one of the key

challenges for any sustainable future. Such developments must balance the two extreme situations. One is to preserve the vernacular settings that bestow identity to places and retain authenticity of the past, and, the other is to promote modernity, which integrates with the authenticity of the present. Beyhan (2015), discusses this differentiation in terms of “urban identity and urban transformation” while discussing the scenario in Turkey. The globalized urban transformations are taking place all over the world, often leading to reshaping of the cities. Undeniably, identity is as important as progression, which locates people and place. Absence of such a position is clear in the recent development of Dubai. In fact, simply continuing with existing buildings alone does not yield such outcomes either. As Dayaratne (2014) citing Colquhoun’s (1996) says, ‘imagined continuity’ of the past to practice ‘historicism’ depends on ideology, hence may or may not construct the identity.

In view of these transformations, Khalaf (2000) describes rapid growth and uncontrolled urbanization pressure as an “alarming” situation “where new construction is sometimes designed and built in a manner that threatens to diminish heritage values”. She argues that such diminishing leads to the loss of an important veneer of identity of a people that can only be brought from the past. However, Jokilehto points out that, “identity, on which the values and the individual ‘personality’ of a particular culture are based, cannot be defined in isolation. Cultural characteristics obtain ‘contacts and interaction’ influences regeneration over the time, (2006). Thus, the flavour of different cultures combines and places the identity and setting of particular time and generation. This continues cycle of integrity, reform the variety and create a veneer of collectiveness.

Moreover, overlapping ideas of multi layers has the ability to contribute to a unique identity in its own. It does not reflect only the heritage of one individual building, rather the setting of the masses, through other element such as trees, thorough fares and common public places. It also reflects the idea of ‘transformation’ and justifies the ‘identity’ over the time. This overlapping can come also from different times. Jokiletho (2006) elaborates on the idea of diversity “Each generation should re-generate the values inherited from the past, and re-interpret them reflecting the notion of cultural diversity. Sometimes such re-interpretation took place in new situations, therefore calling for change.”

Hence the concept of area conservation is significant in the protection of historic settings in new developments. The Bura Charter (1979) highlights the “understanding of the significance of a place” instead of just monuments and sites. The importance of area conservation is further rationalized in the Washington Charter (1987), which emphasizes that the social and economic development policies should be integrated with the historic town and urban area conservation. The UK with its rich historic architecture and modern development stands protective and productive. The planning policy statements and guidelines of the UK define sustainable urban design and manage the preservation of historic areas. The strong and developed concept of ‘Conservation Area Designation’ ensures the identity of the heritage setting and promotes the diversity in the new urban design (PPS1)

Literature dealing with the cultural heritage and management of conservation practices in Bahrain is somewhat limited as the conservation practices are relatively new. There are only two complete restorations of monumental heritage of archaeological and architectural sites like Arad Fort and Qalat-ulBahrain. As El Habashi (2014), citing (UNESCO, 2005) states that the Qalat-al-Bahrain restoration was quite unprofessional considering the “much beyond the acceptable according to the professional ethics after 1987, which makes the identification of the authentic remains difficult.”

Historic documentation and research on national identity, and tangible and intangible cultural heritage, give some background of the authentic heritage status of Bahrain. For example, Olsen (2002) is who highlighted intangible cultural heritage of Bahrain added interesting information on the traditional music of Bahrain. Yarwood (2005) illustrates and documents the architectural heritage of Bahrain, particularly old houses of Muharraq. Dayaratne, discusses vernacular heritage identity and tourism development. Moreover, El Habashi (0000?) evaluates the feasibility of the seven basic principles of ICOMOS Ename Charter (2008) of the 'Interpretation and Presentation' of the 'Seyadi Shops' in Muharraq. This evaluation practice based on the international charter perhaps is an optimistic starting point to manage change and support the idea of 'authenticity'. However, by looking at the other side of the coin, the particular selection of more subjective and flexible Charter like the Ename Charter in this case, leaves the question of 'authenticity' subjective in the conservation practice of Bahrain. .

The notion of Authenticity was first mentioned in the Venice Charter, (1965) in its preamble while describing the safeguarding of the monuments with its full richness and "authenticity". It further emphasized on restoration with respect to the "original material and authentic documentation". Later on, the subject took serious and measured attention in the area of heritage conservation. The deliberate debate on authenticity moved further from the materialistic tangible approach of heritage building to the intangible spirit of a culture and place. For example, the World Heritage Committee (1978) identified four criteria's 'Design', 'Materials', 'Workmanship' and 'Setting' for the assessment of authenticity. Whereas, the Nara Charter 1994, broadly moved the concept from buildings to "cultural diversity". Jokilehto, (2006) and Stovel (2007) elaborate the idea of 'authenticity' by discussing the examples of eastern and western consideration of heritage values and integrity, which may vary from culture to culture and overtime.

NARA is a significant document that deals with Authenticity. It points out that "authenticity judgment" mostly depends on the cultural context and the availability of information such as "form and design, materials and substance, use and function, traditions and techniques, location and setting, and spirit and feeling, and other internal and external factors" (Article 13). Moreover, Alho, C., Morais, A., Mendes, J. & Galvão, A. (?) proposes five parameters to assess authenticity such as "Materials, Design, Workmanship, Function and Setting". These provide a comprehensive set of criteria in terms of two separate dimensions of tangible and intangible evidences. In fact, this segregation of two categories helps in ascertaining more specifically each heritage content instead of viewing it generally as reviewed in literature.

4. The Research

This paper seeks to investigate, if conservation of individual buildings, alone is sufficient to preserve the heritage of a place. It ascertains if and how the sense of belonging, memory and recognition in the promotion of urban development contribute integrity in the continuity of 'authenticity'. It initiates this by establishing the links between urban development and heritage development in Bahrain; specifically how it affects the rebirth of the old area of 'Muharraq'. The theoretical framework on area conservation and authenticity of a place presents this understanding. It then examines how heritage conservation satisfies people's perception in the new development. The paper thus contributes to the establishing of the basic criterion to assess the level of authenticity achieved in the restored buildings of Muharraq, which can be used in a future research. At the end, the paper concludes with the public views about the revival of

historic area of Muharraq, which will ascertain if the present conservation practice is sufficient to preserve the heritage of place.

4.1- Research Methodology

This research employed a survey of literature as its main methodology. Further, data was also collected through semi-structured interviews, observing cultural practices and by surveying the area of Old Muharraq.

- Literature was analyzed in the light of the explicit definitions.
- Architectural documentation and historic images, sourced from literature were compared with material generated by surveying the sites. Some of the information were provided by the owners or caretakers of the building
- The research conducted survey of opinions, divided into two categories.
 - To explore the people's understanding about heritage conservation. Six semi-structured interviews were conducted among government and private sector employees. This method explored the professional voice of who are involved in the management of heritage.
 - To explore the perception of people regarding heritage buildings of Muharraq. This was aimed at the perception of people on authenticity; people of Muharraq are experiencing these heritage building very closely. The change of neighborhood surrounding matters in their everyday life. Fifty people were interviewed.
- An adapted historical building, from an old house to an art gallery, was visited in order to evaluate its heritage features against the criteria (see appendix 1). The owner of the site provided verbal information, but was unable to present any documentary materials. This lack of information on pre and post building plans restricted the intended evaluation for authenticity of the site.
- Visits were made to Muharraq at different timings in order to establish a thorough understanding of the old area. Three locations were explored to understand unsympathetic developments within the main historic core of Muharraq, Block 209.

4.1.1- Research Limitations: This research methodology however had inherent weaknesses as follows:

1. Lack of access to literature: Most literature is in Arabic and Policy of the Ministries on archived documents controlled access.
2. Inability to obtain the general understanding of government's point of view: The promotion of new development with consideration of the conservation of heritage buildings is considerably limited due to poor coordination between both concern departments.

Moreover, the most important evidence to check authenticity; the architectural documentation of the restored heritage buildings, was not available due to copy right or confidential issues. People were more open for the verbal description, however, reluctant to provide official documentation.

4.2- Research Outcomes

The research outcomes are divided into three parts. In the beginning it gives some introduction about Muharraq with its historic and cultural significance. It further demonstrates how tangible and intangible heritage renaissance has taken place in recent times. This rebirth of the old heritage style will be critically discussed with the example of one heritage building, restored by the private owner. The first part of research outcomes includes discussion of some semi-structured interviews to understand the professional practice of building conservation in Muharraq. It also includes survey of opinion from people of Muharraq about the significance of the historic area, and its key findings. The second part defines the contribution by developing the criterion to assess the relevance of Authenticity in the heritage buildings of Muharraq. The third and last part, critically, analyses one of the old areas of Muharraq, block 209. This area is purposefully selected to show the neighbourhood area around the restored buildings of Muharraq. Finally it aims to show the threat level due to the unharmonised development, which would lose the essence of the place if not classified as a conservation area.

Muharraq- an introduction: A former capital of Bahrain in 19th century, Muharraq has a significant value due to its historical and cultural background. The area still reflects the old picture of Arabian city with its traditional Arab Gulf style fine architecture with low rise buildings and narrow streets. The history and literature describes Muharraq as the first settlement of Bahrain. (Al Sulaiti, 2009) The ruling family Al Khalifa made Muharraq as their political centre and built their palaces, mosques, administration, political patronage and upper class social life (Alnabi, 2009). The development of Muharraq shows strong unity between cultural and built environment by interacting social, spiritual, cultural, religious, economical and physical requirements (Yarwood, 2005). With functional and economic values, the building of Muharraq also reflects many intangible cultural symbols and meaning. A very good example here is the Pearling route some of its including heritage buildings, which is recently nominated as the World Heritage Site in 2012.

“The site consists of seventeen buildings in Muharraq city. Three offshore oyster beds, part of the sea shore and the Qal’ at Bu Mahir fortress on the southern tip of Muharraq Island, from where boats used to set off for the oyster beds. The Listed Buildings include residence of wealthy merchants, shops, storehouse and a mosque. The site is the last remaining complete example of the cultural tradition of pearling and the wealth it generated at a time when the trade dominated the Gulf economy”

(UNESCO 2012)

4.2.1- Renaissance of Old Muharraq

The old area of Muharraq has undergone a renaissance of tangible and intangible heritage from the past. In its cultural and heritage revival, Bahrain Authority of Culture, under the supervision of H. E. Shaikha May, is conserving old houses of Muharraq. “Each rehabilitation house tells a story of Bahraini culture by a sensitive and innovative functional adaptation either to reflect the occupation of the original owner (music, press, pearl, poetry) or to revive traditional crafts (embroidery, fishing, culinary) or to promote cultural and social activities”

(El Masri, Dayaratne, 2016: 9)

It is interesting to observe that the growth pattern of these rehabilitated houses is quite organic. (Fig 00?);, it does enhance the group value of the buildings.

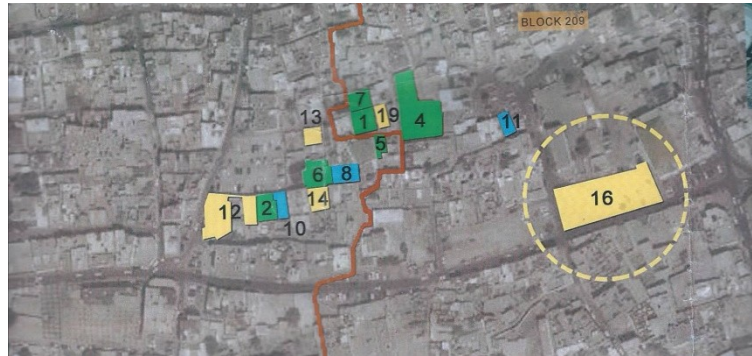


Fig. 13:Old Area of Muharraq, Block 209
Source: El Masri, Dayaratne, 2016 (Edited)

One reason of this rehabilitation process is to bring back the old natives residents of area, who rented out their houses to non-Bahraini expatriates of lower income social class. It is important to note here that people prefer to reside in the new capital Manama or other developed areas, as these offer better infra-structure and convenient life style. The rehabilitation project of old Muharraq displays it as living museum, with the conservation of tangible heritage, old houses, and revival of the intangible values; each restored house is nominated to their original owners' occupations where traditional cultural activities such as music, poetry reading and arts and crafts are practiced regularly. The project is comprises the ongoing reconstruction and reuse of historic houses. "Restoration is complemented by the strategic use of modern materials although all finishes are traditional, reviving local construction techniques". (The Aga Khan Trust for Culture, 2011)

4.2.2- Authenticity

The significance of heritage buildings lies in its degree of authenticity. For assessment of the authenticity, four criteria were introduced by the World Heritage Committee (1978) including 'Design', 'Materials', 'Workmanship' and 'Setting'. However, "The importance of the use of authenticity criterion for guiding decisions after the registration process was first stressed in management guidelines of UNESCO and Feilden for the World Heritage Sites (1993), titled as 'Authenticity and Treatment'" (Nezhad, Eshrati, Eshrati (2015). Soon after, the idea took more attention in the Nara Documents of Authenticity 1994, and first time transmitted the authenticity of the intangible cultural values relative to the tangible heritage. To access the measure of authenticity, the World Heritage Convention 2005 presented the criteria for 'test of authenticity" with both tangible and intangible parameters (UNESCO, 2005)

Critically arguing, the authenticity criteria for assessment of heritage buildings is similar to the criteria of 'Listed Building' for listing the special interest heritage buildings. Both criteria justifies the worth of a building as 'heritage' building. The main difference here is perhaps the reason of nomination of the heritage properties in the government list to legally protect the heritage from the unsympathetic development or alteration. Another reason could be the detailed associated measures with the property. For example, the particular merits for the Listed Buildings in England are distributed into four categories, such as architectural interest, historic interest,

close historical association and group value. (Mynors, 2006), which justifies its worth more deeply.

The criteria for measuring the 'authenticity' of the heritage buildings in Muharraq, is derived through the studies of some international authenticity criteria examples, critical theories by experts and finally the understanding of local community perception about the authenticity. The intension here is not to define the detailed criterion, which itself is a complete separate research. However, the research contribution here is to establish the basic comprehensive outline for the criterion at the rationale level.(Refer Table 1and 2). The outline criteria sets mainly two merits, Tangible Evidences and Intangible Evidences. It is further sub divided into five parameters to separately calculate the authenticity level of individual heritage buildings.

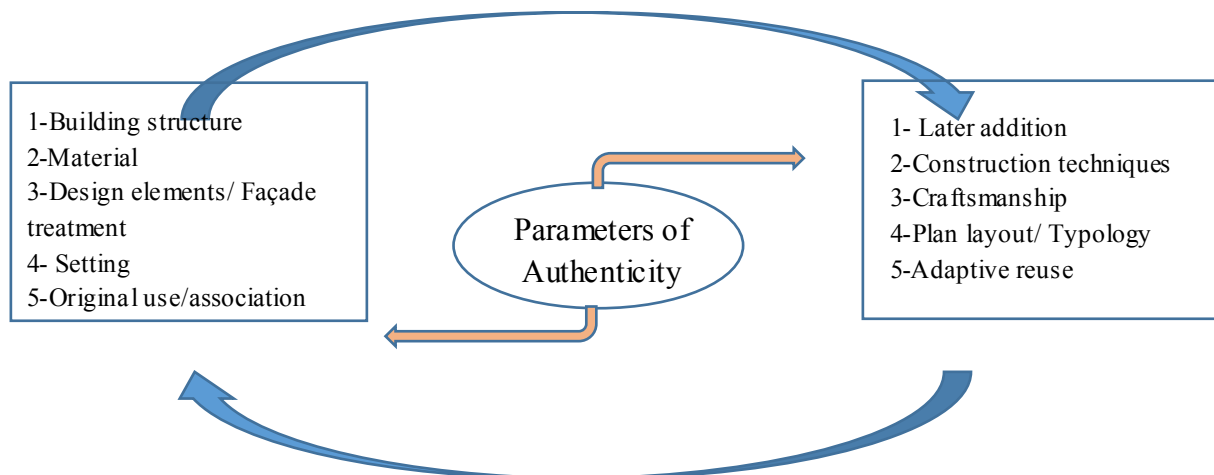


Fig. 14: Proposed merits of authenticity

To calculate the level of authenticity in a comprehensive way, every criteria is given 10 points. Each tangible and intangible evidence then assumed having 100 points altogether Refer Table 1.3) the intention was to use this authenticity criteria and assess the level of authenticity in few heritage buildings. This contribution of the authenticity criteria merits is purely subjective to the authors understanding in the limited timeframe. Therefore, may or may not justify the actual level of authenticity, which may be evaluated by fostering exdusive thorough research. These statements negate the outcomes.

Table 2: Proposed Authenticity Criterion for Tangible Evidences

	Tangible evidence	Brief description
1	Building/Structure	Physical status of the building; maintained/ partially maintained
2	Material	Quality and variety of materials
3	Design elements/Façade treatment	composition of architectural features and detail of ornamentation
4	Setting	Physical environment within , and with surrounding properties
5	Original Use/ association	The continuity of original uses

Table 2: Proposed Authenticity Criterion for Intangible Evidences

	Intangible evidence	Brief description
1	Latter addition (if applicable)	Any alteration subjected to mass added, mass subtracted etc.
2	Construction techniques	Unique construction techniques which may be common or rare in historic buildings
3	Craftsman ship	the manner people have fashioned to build for functional and ornamental purposes in particular culture
4	Design Layout/ Plan Typology	composition of design elements, principles and spatial organization of a property
5	Adaptive reuse (if applicable)	Current use/ dedicated to someone

Example: The case of Busaad Art Gallery

One interesting example of the building restoration in this context is Busaad Art Gallery, adapted by the private owner. The gallery is associated one of the famous Bahraini artist Ebrahim Mohammed Busaad. The building had the typical court yard design and was used to be a family house. The artist renovated the building in 2012 and opened it for public in 2014. The building is situated at the corner plot with the visibility of two facades. The exterior and interior design reflects traditional Bahraini style. The question raise here that what is the relevance of authenticity in this particular building scenario. Is it authentic because of the reflection of typical traditional Bahrain style, or, is it unauthentic because the building renovated design is not the actual design of the building, just a showcase of Bahraini style. Most critically, the building had a central courtyard which is completely dosed to meet the requirement for the proposed art gallery. The design shows neither the original layout nor the historic functional use. However, if the authenticity here is to maintain the historic style, the building may come under authentic category; the relevance is subjective.

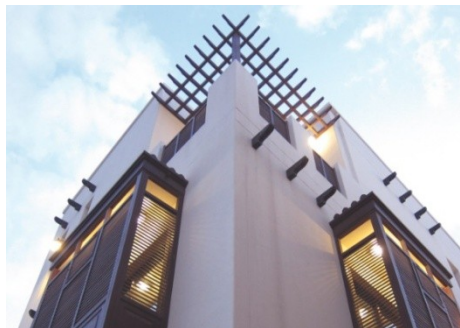
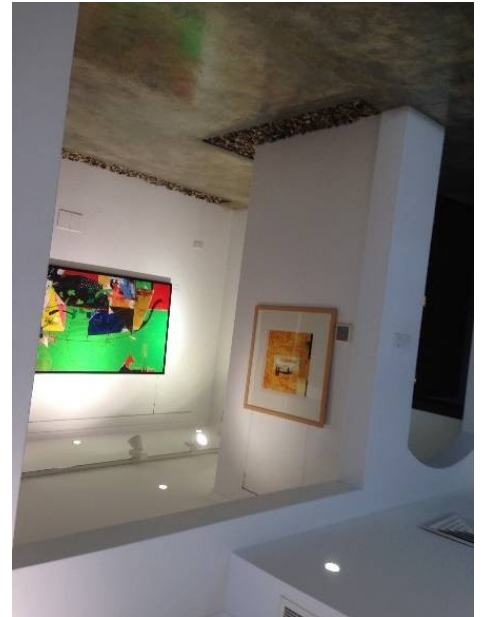


Fig. 15 & 16:Busaad Gallery, Exterior Details
 Source: www.yamsafar.com



Fig. 17& 18: Busaad Gallery, Interior Details
Source: Author

Fig. 19: Busaad Gallery, the covered courtyard for the display of the art
Source: author



For the utilization for this authenticity criterion, the parameters can be given some points, for example 10 points for each merit. It can be further calculated for assessing the authenticity value. Here in the Table-3, is showing the survey sheet sample for the site visit.

Table 3: Proposed survey Sheet for the Authenticity criteria metrics

Survey Date				Building Photo
Building Name				
Building Address				
	Tangible evidence	Proposed Points	Obtained Points	Remarks
1	Building/Structure	10		
2	Material	10		
3	Design elements/Façade treatment	10		
4	Remaining original structure	10		
5	Original Use/ association	10		
Total points		50		

	Intangible evidence	Proposed Points	Obtained Points	Remarks
1	Layout/Plan typology	10		
2	Construction techniques	10		
3	Craftsman ship	10		
4	Latter addition (if applicable)	10		
5	Adaptive reuse (if applicable)	10		
Total points		50		
Grand Total Point		100		

4.3- Survey of opinion

4.3.1- Semi structured interviews

According to the feedback from Government sector, the conservation practice is targeting the specialist approach by following international guidelines. Dealing with WHS, the Statement of Conservation (SoC) reports, submitted to the UNESCO, show the informed conservation for the restoration of such buildings. For example, Nukuda House and Al Ghouse house shows quite satisfactory status in line with conservation rules. The detailed documentation and technical

reports are available to evaluate the status. The government is taking initiatives for raising public awareness, about built and intangible heritage, such as promoting music and other traditional arts. For instance, the BACA dedicated the year 2015 as “Our Year of Heritage” and 2016 as the “Spring of Culture 2016” to celebrate history as a reminder of cultural identity and belonging.

The outcome of semi-structured interviews with the Private Sector were somewhat contrasting. Different points of view were presented: Some related authenticity to respecting the exterior design in term of façade treatment by replicating historic building elements, such as similar colors and patterns to harmonize the environment in the old styles. Some participants emphasized on commercial value of recreating heritage style designs to provoke nostalgic memories of the past and attract locals to promote business.

4.3.2- Reflection from people’s opinion survey

Summary of key findings

1. 62% agree that historic heritage in Muharraq has good physical status
2. 88% are in favor of protection of heritage building within new development
3. 64% support the new development in historic area
4. 73% agree with the sense of belonging with heritage buildings
5. 29% cannot differentiate between heritage buildings and the newly developed buildings in heritage style.
(The detail response of the above five questions, can be seen in the table-4)
6. This question has various answers; most common attraction for people in Muharraq is Souq, old houses, airport and historic atmosphere. Some people also acknowledge the social status of Muharraq as a historical attraction
7. The most interesting response was received on the question of relevance of authenticity. 35% people agree that the authenticity is relevant whereas, 25% disagree. It is interesting feedback that almost 45 % people support the relevance in the absence of nothing; in their opinion the restored buildings add to the atmosphere and somewhat reflects the past.

Table 4: Public response analysis for Question 1-5

Question	S.A	A	D	S.D	Yes	No	
1. Historic heritage in Muharraq has good physical status	14	18	16	3			
2. Protection of historic heritage in the new development is important	20	25	3	3			
3. I support the new building development in Muharraq	16	17	11	7			
4. Heritage building give you a sense of belonging in Muharraq	26	11	14	-			
5. Can you differentiate between a heritage building and a new building built in heritage style?					36	15	
<p>S : Strongly Agree D : Disagree Yes : </p> <p>A : Agree S.A : Strongly Disagree No : </p>							

Conclusion

This research acknowledges that the old town of Muharraq has a significant position within the history of Bahrain. The research started with the intention to gain insights of the local residents' perception of heritage buildings and their conservation. Analytical reviews on peoples' awareness of the relevance of authenticity reflect sufficient engagement and sense of belonging with the cultural heritage. It is interesting here that even without knowing what exactly historic architectural authenticity is, people clearly relate the historic symbolic meaning of their built heritage. The research further directed to test the level of authenticity and in this regard a comprehensive criterion is proposed for the assessment of heritage building.

It is also acknowledged that there are significant limitations to the research at this stage to conclude it with conformity; It is therefore suggested that further in-depth study in this context is carried out to ascertain this conclusively.

The government aspires to promote Bahrain's history and culture in the global heritage industry and promoting heritage development with urban development. The cultural revival in Muharraq has played an enormous role in developing local and international tourism. Where Shaikh Isa Centre is promoting intangible cultural heritage, the private restored houses have their own strong impact of the traditional built heritage building. However, there is no such deliberated study done particularly for preserving the historic setting of Muharraq. The main focus is on the individual listed buildings for conservation and not considering the locality, as a whole, for heritage protection. This may restrict this achievement. Although, the concept of area conservation has been recognized for the restoration of monuments such as Pearling Testimony, it is vital to extend this policy to protect relatively smaller scale historic sites such as Muharraq. Nonetheless, the stake holders' focus is more towards the authenticity of traditional architecture style rather than its historic essence and functionality in design. Therefore, it is essential to develop a criteria that, besides the tangible and intangible heritage superficial adjustments, can locate and adopt the use of the authentic character.

The study also proposes the need to create a common or shared policy by Urban Planning and Heritage Conservation departments. This will ensure that any further urbanization, which is certainly needed, is carried out with considerations of protecting the cultural and historical assets of the country. Although this was not the focus of the research, the author has observed that the old area of Muharraq due to its collective nature of heritage should be considered as a designated area of conservation. Preservation of individual buildings is not sufficient to strengthen either authenticity or identity' as shown by people themselves in their evaluations. In other words, Mega Cities must preserve areas of heritage value while progressively transforming the other areas with modernist principle and practices if so desired.

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