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PRESERVING THE PAST FOR THE FUTURE: ARCHITECTURE WITH THE LEGACY OF CARE AND AESTHETICS

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ABSTRACT

The aim of the article is to use a literature review to identify the dimensions of care from the perspective of heritage science, which is a highly interdisciplinary academic field. In this case, it includes philosophy, architectural theory and a broader theory of care that should be addressed for a comprehensive study of concepts of care in architecture and architecture-orientated art. In the analysis of selected architectural heritage interventions, special attention is given to aspects of care and aspects of aesthetics in order to develop a new methodology for identifying and evaluating interventions in the built environment.

Keywords: heritage science, architecture, urban design, adaptive reuse, care, (philosophical) aesthetics, care aesthetics/aesthetics of care, care ethics, contemporary art practice

PRESERVARE IL PASSATO PER IL FUTURO: ARCHITETTURA CON L'EREDITÀ DELLA CURA E DELL'ESTETICA

SINTESI

Quest'articolo ha lo scopo di identificare, tramite l'utilizzo di una revisione della letteratura scientifica, le dimensioni della cura dal punto di vista della scienza del patrimonio, un campo accademico altamente interdisciplinare. In questo caso, esso include filosofia, teoria dell'architettura ed una teoria della cura più ampia, che dovrebbe essere affrontata per uno studio completo dei concetti di cura nell'architettura e nell'arte orientata all'architettura. Nell'analisi della selezione di interventi sul patrimonio architettonico, è stata prestata particolare attenzione agli aspetti della cura e agli aspetti dell'estetica, al fine di sviluppare una nuova metodologia per identificare e valutare gli interventi nell'ambiente costruito.

Parole chiave: scienza del patrimonio, architettura, progettazione urbana, riuso adattativo, cura, estetica (filosofica), estetica della cura, etica della cura, pratica artistica contemporanea

INTRODUCTION

Care is in the title of numerous social policy practices (“care in the community”, “care homes”, “care packages”, “heritage care”) and so the “duty to care” for cultural heritage is enshrined in current laws and state structures. The history of object care in architecture and art, and especially in museums (dominance of the visual; museum care as *protection*), is an important component of a comprehensive theory of care. Any analysis of cultural heritage care must recognize that it is always embedded in particular cultural norms and expectations. We therefore explore how the concept of care can help to provide new perspectives on our relationships with the historic environment and, in particular, practices of adaptive reuse of architectural heritage.¹ Furthermore, by exposing the concept of “care” instead of “protection” as a framework (cf. Veldpaus & Szemző, 2022) we can expand on the way we think about conservation as a care practice. Incidentally, there is no strict opposition between care and protection, for protection enables the assumption of care and as such is a necessary aspect of care. Accordingly, the aim of this article is to identify and evaluate innovative practices of care in the form of adaptive heritage reuse in Europe, focussing on social innovation, community engagement and empowerment, cooperative governance, and the aesthetic dimension of these processes. Dictionaries define the term “care” in relation to productive guardianship and the provision of what is needed for wellbeing, along with the notion of attentiveness and consideration (cf. Fischer, 2023, 94). Woodhead (2023) argues that the concept of care, particularly in the context of the ethics of care, is an appropriate lens through which we can examine cultural heritage. Because we care *about* the cultural heritage, there is a desire to care *for* it. “By approaching all cultural heritage through the lens of assessing how it is *cared for*, one can see how communities (local, national or international) recognise its importance, how they enjoy it and how they fulfil any responsibilities to current and future generations” (Woodhead, 2023, 3). More attention has recently been paid to the intangible elements of cultural heritage, as the central importance of participation and communities has been recognized: “Given the recognition of the human dimension to cultural heritage, participation of communities is central to the way in which cultural heritage is cared for” (Woodhead, 2023, 11). Care as an active process centred on relationships and communities provides the framework for communities of care

as an invaluable way of bringing together different systems concerned with heritage.

The following theoretical introduction uses a literature review to identify dimensions of care from the perspective of philosophy (philosophical aesthetics, political philosophy and ethics) and a broader theory of care that should be addressed for a comprehensive investigation of concepts of care in architecture and architecture-orientated art (aesthetics of care/care aesthetics, feminist care ethics) with regard to the care of cultural heritage.

Care (the meaning)

Given the growing interest in the idea and practice of care in the humanities, social sciences, architecture and the arts, especially in the last decade, a number of different conceptualizations have been circulated. The political scientist Joan Tronto, to whom we also refer here, sees one of the main problems for all theorists of care in defining the term itself, because “‘care’ is a complicated term, with many meanings and connotations in English” (Tronto, 2013, 18). It is therefore necessary to first extract those meanings that provide a suitable basis for the planned research in the field of the architecture of care and its links with art, particularly from the perspective of caring for cultural heritage and the environment. In defining the term, it will be helpful to examine the etymology and historical genealogy of the word care. From the ancient Greek and Roman tradition comes the concept of care, which is associated with intellectual qualities and ethical life – defined by Foucault as “self-care”, representing a (pre-modern) free subjectivity with a range of techniques of the self. In the background of this care is the labour of women (and slaves), i.e. this often invisible material practice, which is otherwise the key to social reproduction, that has been emphasized by feminist-Marxist authors since the early 1970s (Silvia Federici *et al.*). According to Kunst, care is “a transversal concept that goes beyond these different concepts and articulations and is at the centre of the articulation of dependency-independence” (Kunst, 2021, 35).

In the context of sustaining life, care becomes a particular and necessary form of struggle and thus politicized. Various definitions of care follow the appeal that the techniques of care must also be understood in terms of the consequences for other living beings and the environment – at this point feminist approaches to care are close to indigenous concepts of care in terms of the connection between the human and more-than-human. In defining the

¹ The article was written as part of the project “Heritage Science and Climate Change: New Research with an Interdisciplinary Approach and the Use of Artificial Intelligence”, which is supported by the University of Maribor.

concept of care, it is also necessary to point out the need to shake up the geopolitical context of the relationship between the crisis of care and the crisis of sustainability of life from the viewpoint of the consequences for functioning and global dynamics, including the fields of architecture and art, which are of particular interest to us here.

When we think about the practices of contemporary art, we inevitably come across the dimension of care. The Latin word *curare*, which is the etymological root of curating, broadly speaking, means to treat, to cure, to look after, to edit, or to organize (cf. Krasny & Perry, 2023, 4). As feminist theory and criticism emphasizes, this concept is constantly linked to social, sexual and bodily relationships (cf. Kunst, 2021, 65).

Reasons for turning to care that extend far beyond the realm of architecture and the arts include resistance to exploitative working conditions in the construction industry and the cultural sector, and the fact is that care is often an act of struggle and a means of change in the face of a particular crisis situation. The COVID pandemic as a global crisis of care brought about the need for “a new kind of politics, and that is a politics of care” (Thompson, 2023, 4; cf. Krasny, 2023). The call to turn to care reminds us that it has been structurally relegated to invisibility, marginalized, feminized, racialized, denied or outsourced. Care in its broadest sense (domestic care labour, healthcare, childcare, elder care, etc.) is embedded in the political and economic systems that structure society, with differences in care leading to highly stratified and inequitable conditions (cf. Krasny & Perry, 2023).

AESTHETICS AND ETHICS: TOWARDS CARE AESTHETICS

Aesthetics

According to James Thompson, care aesthetics draws on two main areas of scholarship: aesthetics and care, and the two supporting arguments: (1) human relations can be considered for their aesthetics (human-to-human relations are a legitimate site of aesthetic experience); (2) care is an important source of ethics, which can also be understood as embodied or sensory practice, i.e. in aesthetic terms (Thompson, 2023, 9–10). To explain this, we need to return to the origins of aesthetic theory, where aesthetics is a study of sensory perception, before it becomes an approach to the arts. As it has been repeatedly pointed out, aesthetics and philosophy of art are very different disciplines, so questions about aesthetics are not strictly speaking (or not necessarily) about art (cf. Nanay, 2016, 6). The common meaning of the word “aesthetic” is a synonym for an

artistic, beautiful or pleasant appearance, while the discipline of philosophical aesthetics deals with the nature of beauty, art, and taste in often ambiguous and complex ways.

In order to better understand the aesthetic experience of care in relation to architecture, we must first examine the various ways in which aesthetics can be defined in this context. Therefore, we will first look at the etymology of aesthetics and examine how the term has been expanded in contemporary aesthetic theory to open up a broad view of the subject. The etymological origin of the term “the aesthetic” was not related to beauty, but derived from the Greek word *aisthesis*, meaning sensation and sensory perception. When Alexander Gottlieb Baumgarten introduced the concept of “aesthetics” to the philosophical context in 1735, what he meant by it was precisely what Nanay calls the “philosophy of perception: the study of sense perception (*scientia cognitionis sensitivae*)” (Nanay, 2016, 3). Recently “[t]he subject matter of aesthetics has expanded from the narrow focus on conventional forms of Western arts to incorporating a wide range of human activities, objects, environments and cultures” (Ståhlberg-Aalto, 2019, 58). According to Nanay (2019, 2), “[i]t includes much of what we care about in life”. Allen Carlson has likened the subject matter of *environmental aesthetics* to a continuum of things ranging from nature, through the built environment to the very limits of traditional art forms (Carlson, 2000; 2019; cf. Brady & Prior, 2020). The aesthetics of architecture can be seen as a part of this environmental aesthetic continuum “in a very tangible way” (Ståhlberg-Aalto, 2019, 58) and also as a paradigm for an aesthetic experience (Berleant, 1992, 148; Ståhlberg-Aalto, 2019, 61–62). The domain of environmental aesthetics, especially in the writing of Yuriko Saito (2008) on *everyday aesthetics*, provides a rewarding frame of reference that has been applied by different authors (Parson & Carlson, 2008; Ståhlberg-Aalto, 2019; Thompson, 2023, etc.). Otherwise, one of the best-known theorists of everyday life was the French philosopher Michel de Certeau. For de Certeau, the politics of the everyday meant that people gained some control over their material context (by employing “popular procedures” (de Certeau, 1984, xiv)) and were involved in creating “an esthetics of ‘tricks’ [...] and ethics of *tenacity*” (de Certeau, 1984, 26; Italics in the original). In focusing on the everyday as a site of sociality, a place of connection or solidarities, it is more the process by which relations between people are built and strengthened. According to Thompson, “[u]nderstanding care as an act of solidarity in the everyday means attention is drawn to collaborative acts” (Thompson, 2023, 142). Another French philosopher, Henri Lefebvre,

takes the “trivial” details of quotidian experience as his starting point and guide in his extensive work in three volumes titled *Critique of Everyday Life* (1991): although everyday life is colonized by the commodity and characterized by inauthenticity, it remains the only source of resistance and change. In this context, Lefebvre examines the links between aesthetics and ethics, which can also be considered from the perspective of care. This work by Lefebvre (1991) was a key text for the Situationist International (SI): In it, he called for, among other things, an art that transforms everyday life (the idea that artistic activity should not be separate from revolutionary practise was accordingly advocated by the SI’s leading figure, Guy Debord). The SI also owes to Lefebvre the idea of “constructed situations” in everyday life (cf. Bishop, 2012, 86, 306). Furthermore, the original concepts of *dérive* and “unitary urbanism” as strategies for overcoming homogenised urban life are central to the theory and practise of the SI (cf. Knabb, 2006) and resonate in contemporary conflicts over space and architecture. As far as the aesthetics of everyday life is concerned, Katya Mandoki has provided a systematic overview in her book *Everyday Aesthetics* (2007). The recent domain of everyday aesthetics has further enlarged the field to include issues of care (Saito, 2022). Within the aesthetics of care, Saito identified a special *aesthetics of repair(ing)* (Saito, 2022, 147–151), which is also recognized as an important dimension in our research on care aesthetics. Putting the body at the centre of the aesthetic experience has led to new sub-disciplines of aesthetics, such as *somaesthetics* (Shusterman, 2008). Thompson, otherwise following a similar line in aesthetic theory, takes a critical perspective on this field with a critique of the individualistic focus on body care in somaesthetics, and in particular he pays attention to phenomenological (Merleau-Ponty, 2008; Hamington, 2004) and feminist work on the theme of embodiment and the ethics of care (Tronto, 2013). We also follow this line proposing *body aesthetics* and *feminist and queer aesthetics* (Irvin, 2016) as significant aspects of care aesthetics in our research. Thompson uses a turn to embodiment as a link to his case that care ethics also needs to recognize that the sensory actions of the body have an important connection to aesthetics (Thompson, 2023, 10). Care aesthetics “seeks to reaffirm the practice of care as a preeminent location for ethical concerns, but then extends this to argue that it can also be a powerful source of aesthetic experience” (Thompson, 2023, 7).

To better understand the full extent of contemporary aesthetic discourse and its impact on the study of architecture and care in terms of care aesthetics, the following current issues and concepts should be addressed: *aesthetic experience*, *purposeful beauty*

(*purposeful or “functional” aesthetics*) and *social aesthetic*. (1) *Aesthetic experience*: one of the best-known characterizations of aesthetic experience is disinterestedness (disinterested aesthetic contemplation), as proposed by Kant (a counterpart is the use of things guided by interests). The pragmatist philosopher John Dewey (2005) made a significant shift in focus to the quality of experience itself, as perceived by a subject when engaging with the object. The Kantian position has generated several interpretations and criticisms, including Berleant’s focus on social dimensions and aesthetic engagement, in which aesthetic experience is instead “performative” and “participatory” (Saito, 2022, 44). Different conceptions of the aesthetic experience are seen as a fundamental modus of how we react to the surrounding environment, and for a more recent exploration of the term see Nanay (2016; 2019). Ståhlberg-Aalto identified four dimensions by which the aesthetic experience can be sensed, including sensory qualities, contextual features, the social dimension and function (Ståhlberg-Aalto, 2019, 15, 57). According to Thompson, “[a]n aesthetic experience is most frequently identified when a moment has a degree of sensory affect and strength of felt engagement” (Thompson, 2023, 31). The (art) production of affects is also of great importance for aesthetic experience, the so-called *aesthetics of affects*, in which “affects are moments of intensity, reaction in/on the body at the level of matter” (O’Sullivan, 2001, 126). (2) *Purposeful (functional) beauty*: the basic idea of the concept is that of a thing’s function being integral to its aesthetic character (the aesthetic qualities of a functional object within specific social and cultural context) (Parson & Carlson 2008; Ståhlberg-Aalto, 2019; Thompson, 2023). The aesthetic is often reduced to the mere appearance of things, as perceived by the sense of sight but detached from contextual, moral, social or functional considerations (cf. Ståhlberg-Aalto, 2019, 13) – these considerations are an integral part of our concept of purposeful beauty and aesthetics as part of care aesthetics. (3) *Social aesthetics* has been proposed to explore the contextual character of aesthetic experience (cf. Berleant, 200; Ståhlberg-Aalto, 2019, 68). For Thompson, care aesthetic is a form of “social aesthetics” (Thompson, 2023, 25), while Saito also explores “expressions of care in social aesthetics” (Saito, 2022, 77–119). The social dimension of aesthetics is especially relevant in architecture and is strongly related to the already mentioned everyday aesthetics (Saito, 2008). Within established concepts that generally support or are in line with this so-called social aesthetics are the most representative: *relational aesthetics* (Bourriaud, 2002; cf. Saito, 2022, 52–59), the *social turn* in the arts (Bishop, 2012)

and *dialogical (art) practices (dialogical aesthetics)* (Kester, 2004). Relational aesthetics is, according to Bourriaud, an “[a]esthetic theory consisting in judging artworks on the basis of the inter-human relations which they represent, produce or prompt” (Bourriaud, 2002, 112). On the other hand, one can find a number of critiques of the so-called *ethical turn* in relational aesthetics and the arts (Rancière, 2009; Bishop, 2012; for further elaboration of this debate cf. Puncer, 2019; Saito, 2022, 82–83). These are scholarly arguments beyond the scope of this article, but suffice it to say that the emphasis in care aesthetics is one of an aesthetic interdependence, of being bound within a social context.

Care aesthetics is evaluative as well as descriptive (for the distinction among the classificatory or descriptive and honorific or evaluative category of care aesthetics, related to the division into exceptional/everyday experience, cf. Thompson, 2023, 32–33), and in its evaluative form it is intended as a critique of the inadequacies related to care in different contexts.

Care ethics

The ethics-of-care framework has been adopted for use in a wide range of disciplines, including architecture, urban studies, philosophy and the arts, as well as heritage science.

Tronto noted a long line of discussions about the nature of care and its possible relationship to moral theory as a basis for the large international corpus on the ethics of care (cf. Tronto, 2013). In 1990, Tronto with her colleague Berenice Fisher offered this broad definition of care (Fisher & Tronto, 1990): “On the most general level, we suggest that caring be viewed as a *species activity that includes everything that we do to maintain, continue, and repair our ‘world’ so that we can live in it as well as possible*. That world includes our bodies, ourselves, and our environment, all of which we seek to interweave in a complex, life-sustaining web” (also in Tronto, 2013, 19; *Italics in the original*). In the words of Puig de la Bellacasa, we need to reframe Tronto’s definition of care ethics behind that “we”: “care is everything that *is* done (rather than everything that ‘we’ do) to maintain, continue, and repair ‘the world’ so that *all* (rather than ‘we’) can live in it as well as possible” (Puig de la Bellacasa, 2017, 161) – she thus acknowledges the necessity of care in more than human relations. From this general level, some more narrow definitions of care are useful in narrower contexts, as is the case with the architecture of care and architecture-oriented “careful” art (Thompson, 2023). So this broad definition of care offered by Fisher and Tronto suits a particular general account of the place and meaning of care in

human life. Care needs to be further specified in a particular context, and one way of distinguishing a particular type of care is by its purpose.

Caring practices can be “nested” in several ways. According to Tronto (2013), we can imagine caring practices as nested within one another, from more specific to broader purposes. Caring, as conceived by Fisher and Tronto (1990), is also a complex process (cf. Tronto, 2013, 23). They identified four steps in the processes of care: 1. *caring about*, 2. *caring for*, 3. *care-giving*, and 4. *care-receiving*. In order to think about democratic care, which is not on this level of generalization but a more particular kind of care, Tronto identified a fifth phase of care: 5. *caring with*. “This final phase of care requires that caring needs and the ways in which they are met need to be consistent with democratic commitments to justice, equality, and freedom for all” (Tronto, 2013, 23). Tronto also argued that care is always political as the relation between a care-giver and a care-receiver is a power relation (Tronto, 2019). Thompson adds a sixth phase in the definition of care to those proposed by Tronto, i.e. *witnessing care* that “needs to be included as an important aspect of contemporary care” (Thompson, 2023, 66). This approach to witnessing is embedded within an embodied spatial practice that follows a feminist lineage in emphasizing the centrality of the body alongside an investment in the way emotions circulate across difference, producing what was termed “affective witnessing” (Awan & Musmar, 2021, 165). We can also mention here the so-called “affective labour” related to feminist work about gendered forms of labour “that involve the affects in a central way – such as emotional labor, care, kin work, or maternal work” (Hardt, 2007, xi).

Care aesthetics and care ethics

Before confirming the connection, it is important to mention that the field of care ethics has been traditionally suspicious about aesthetics. There are accounts from the care ethics literature where the aesthetic nature of care is either denied or disparaged (cf. Thompson, 2023, 46, 64). Thompson explores how the history and current debates in the field of care ethics provide a point of departure for the claim that care can also be understood aesthetically (Thompson, 2023, 10). In his understanding, care aesthetics is part of a history of socially engaged art practice and scholarship, and scholarship in the fields of health and social care. One of the ambitions/aims of this article is thus to explore the ways in which an account of care ethics combined with care aesthetics can establish an overview of the latter that provides a firm enough basis for the analysis focusing on architecture and the architecture-oriented art practices. Building an aesthetics

of care based on her previous work on everyday aesthetics, Saito argues that aesthetic and ethical concerns are intimately connected in our everyday life (Saito, 2022). Specifically, she shows how aesthetic experience embodies a care relationship with the world, and how the ethical relationship with others, whether humans, non-human creatures, environments, or artifacts, is guided by aesthetic sensibility and manifested through aesthetic means. The study touches on the role of care aesthetics in the overall perception of wellbeing and quality of life, which are also at the centre of care ethics: “Care ethics and aesthetic experience thus both define our mode of existence as relationality and interdependence” (Saito, 2022, 46). According to Krasny architecture is in constant need of care – “dependent on maintenance, cleaning and daily upkeep to sustain its existence” (Krasny, 2019b, 76). From its very beginning architecture is understood as creating shelter for the protection of human life (cf. Krasny, 2019b; 2022). This “interconnectedness of architecture and human life at the ontological, political and economic level” guides us towards the various issues of care (Krasny, 2019b, 76).

CARE AND/IN ARCHITECTURE AND ARCHITECTURE-ORIENTED ART

The concept of care has been used and presented in various contexts in the recent literature in relation to architecture. Although architecture has not been considered a form of care in traditional history and theory (Krasny, 2019a, 33), its position has been strengthened and brought to the attention of the public in recent literature, exhibitions and activist actions (Fitz & Krasny, 2019; Lepore et al., 2016; Utting, 2024). This exceeds the professional “standard of care”, which establishes the architects’ performance expectations regarding the required legal competence. In this context, architects are held accountable to comprehend and integrate regionally specific building codes, regulations, and construction standards (Utting, 2024, 2). The cases of care in general and/or critical care in architecture in particular are presented as “alternative practices”. These approaches combine top-down and bottom-up strategies, engaging a diverse range of actors and agents. These include architects, planners, and developers, as well as municipalities, administrative bodies, various state agencies, housing companies, universities, and local community organizations. The focus of care has been set on disaster relief, water and land, public space, borderland, skills, repair

and local production (Fitz & Krasny, 2019, 19–22) or, more generally, on legality, health, housing, play, environment, culture, science and education, food and work (Lepore et al., 2016). While these examples address the “traditional” architectural programmes, the focus and approach of the projects have shifted. Rather than representing a completely novel approach, these projects demonstrate a shift in perspective, exposing the inherent aim of the profession and combining it with other disciplines in a way that is interdisciplinary and inclusive.

In this sense, care in the built environment is not limited to traditional care environments, which are generally defined as “the physical environment in which a person in need of care is living as a resident or receiving treatment as a patient or client” (Ståhlberg-Aalto, 2019, 22). Beyond the specialization of care environments, they can be further distinguished as high-tech environments, such as hospitals or specialized clinics, or low-tech environments, such as physical and psychiatric rehabilitation centres, nursing homes for the elderly and patient support centres (Ståhlberg-Aalto, 2019, 22).

The term *architectures of care* encompasses a vast array of programmes, conceived, designed, and constructed with the explicit intention of providing care. These architectures engage with a multitude of themes, including ecology, labour, and economy. They often originate from or are centred upon the care of social aspects of the built environment, the common good, citizenship, active listening, self-organization, sharing, recycling, reuse, maintenance, solidarity, empowerment, and other related concepts.

The built environment, architecture and the concept of care are therefore positioned in a complex relationship which, by demanding the transgression of historical patterns of the profession and resisting the pressures of the contemporary architecture market, can lead to “architecture as care” (Krasny, 2019a). Or, as Joan Tronto (2019, 26) has stated, this represents “entirely new way of seeing the relationships among the built environment, nature and humans” that may enable *caring architecture*.

Caring for architectural heritage

In the next step the article examines the concept of care and aesthetics in architectural practice. We will use examples from architecture and urbanism, and also from architecture-orientated art (e.g. Fitz & Krasny, *Care + Repair*, Vienna, 2017;² Schalk & Sustersic, *Garden Service*, Edinburgh, 2007, etc.)

² This project was largely based on artistic interventions in the degraded urban environment of the Nordbahnhof in Vienna and was additionally considered as one of the selected architectural (built environment) heritage interventions analysed in this article (Fitz & Krasny, 2024). Furthermore, the Nordbahnhof area has been the subject of an extensive critical debate on urban development in Vienna (cf. Peer, 2015).

that presents the cases which demonstrate the importance of care for the field of socially engaged (or participatory) arts (cf. Bishop, 2012), particularly those involving participatory processes (cf. Sustersic, 2013; Thompson, 2023). We also pay attention to an aesthetics of care in art projects, in order to present how many arts processes demonstrate that care is realized through the activity of making and taking part in arts practices. Here we have the integration of processes so that making art is also an act of care-taking (Thompson, 2023, 11). “Art that is based upon care aesthetics, thus, is process- and relationship-oriented and the aesthetic value is found in ‘co-created moments’ instead of a certain display or outcome” (Saito, 2022, 83). We follow the care aesthetics (evidently supported by relevant historical and more recent aesthetic discourses) which applies equally to arts practices and care processes. For Thompson (2023, 3), the relation he is discussing is not art *about* care or art *in* care settings, but the art *of* care. Such a care aesthetics is inspired by cases where *acts of repair* at least start the process of creating new network of embodied relationships (Thompson, 2023, 9; we already mentioned the importance of “aesthetics of repair(ing)” for our investigation).

Indeed, the act of repair is directly related to the recognition of the existing built environment as a value, which can be defined as heritage. The definition and understanding of heritage and its management has evolved in recent decades. From an initial focus on the protection of monuments and cultural heritage areas as tangible heritage, it is now understood that the intangible attributes of tangible assets contribute greatly to them being considered heritage (Veldpaus & Pereira Roders, 2014). Moreover, the shift in the concept of heritage resulted in its more inclusive definitions. From the initial idea that heritage has value for mankind, and therefore needs to be protected, the community-related values that relate to cultural diversity, the environmental and social issues have defined heritage in a more dynamic way as a constituent part of sustainable development: “As theory evolves from an understanding of heritage as something that contains value, to a perception of something that conveys value, to something that creates value, the importance of acknowledging local identity and diversity has become a main focus” (Veldpaus & Pereira Roders, 2014, 259). Advancing on the more inclusive understanding and activities in the built environment, Veldpaus and Szemző (2022) also argue that “that using ‘care’ instead of ‘protection’ as a frame for how we approach and deal with heritage can change how we conceptualize conservation”. Although not all built heritage is of a quality that calls for protection or conservation, it is community-related everydayness that calls on

these environments to be treated as not-invaluable but still perhaps crucial to maintaining and strengthening existing arrangements, as well as opening up potential future human and other-than-human arrangements for a sustainable future. While the issue of identified heritage and the call for its conservation rely predominantly on material resources and specific historical narratives, they have also been conceptualized as “a process and practice of selecting, interpreting, and presenting the past” (Veldpaus & Szemző, 2022, 195). Following the “matters of care” by María Puig de la Bellacasa (2017), Veldpaus and Szemző’s (2022) conceptual (re)framing of heritage as a “matter-of-care” subsequently offers the re-framing of conservation practices as the ways we care about, for, or through heritage.

ELEMENTS OF CARE IN ADAPTIVE REUSE: TYPES AND THEMES IN ARCHITECTURAL HERITAGE REGENERATION

In light of the aforementioned extended framework of care in architecture, this research is primarily concerned with the issue of heritage. In order to differentiate between various approaches to care in architecture and architecture-oriented art (spatial interventions), a selection of case studies from recent key literature addressing the topic of care in architecture and urbanism (Fitz & Krasny, 2019; Mueller et al., 2020; Onyszkiewicz & Sadowski, 2022; Schalk & Sustersic, 2009; Utting, 2024; Lepore et al., 2016) has been reviewed.

The analysed case studies are presented in Table 1, which is divided in two parts. The first part (built heritage) presents a general description of the projects: type of built heritage intervention, and the programme before and after the intervention. The second part of the table (care) focuses on the topic of care. The objective was to recognize actors and agents (care givers) and to identify the global sustainable development goals behind the selected projects dealing with built heritage interventions, as well as aspects of care and aspects of aesthetics as two important areas within the subject under consideration.

Firstly, following the method of TAMassociati (Lepore et al., 2016) we have considered the concerns and global ethical issues in the selected projects throughout the strategic framework of United Nations Agenda 2030, which lists 17 sustainable development goals (SDGs): **No poverty** (SDG 1), **Zero hunger** (SDG 2), **Good health and well-being** (SDG 3), **Quality education** (SDG 4), **Gender equality** (SDG 5), **Clean water and sanitation** (SDG 6), **Affordable and clean energy** (SDG 7), **Decent work and economic growth** (SDG 8), **Industry, innovation and infrastructure** (SDG 9), **Reduced inequalities** (SDG 10), **Sustainable cities and communities** (SDG

11), **Responsible consumption and production** (SDG 12), **Climate action** (SDG 13), **Life below water** (SDG 14), **Life on land** (SDG 15), **Peace, justice, and strong institutions** (SDG 16), and **Partnerships for the goals** (SDG 17). For each of the analysed projects we have determined the key sustainable development goals (SDGs) to which they respond. This revealed which global strategic orientations are most prevalent in projects that exemplify the concept of care in the built environment.

Based on the study of the existing literature (Fitz & Krasny, 2019; Utting, 2024; Lepore *et al.*, 2016), we formalized the prevalent aspects of care related to the steps of the concept of care (caring about and caring for), as follows: **accessibility, affordability, arts & culture, common good, community cohesion, diversity, education & innovation, environmental responsibility, inclusiveness, liveability, playfulness, public health, public participation, resilience, safety, self-sufficiency and wellbeing**. While there are numerous facets associated with the notion of care, for the purposes of this study we have chosen to focus on the selection of those that can be directly influenced by the actions of urban planning, architecture or artistic spatial interventions.

Through a literature review, we identified the dimensions of care from the perspective of philosophy and a broader theory of care that should be addressed for a comprehensive examination of concepts of care aesthetics in architecture and architecture-oriented art. We explored the aesthetic dimensions of the observed built environment in terms of different approaches to the regeneration of architectural heritage. The aim is to offer an approximate typology and highlight the diversity of aesthetic issues in this context. The aesthetic is often reduced to the appearance of things, and the aesthetic features/dimensions of a care environment (such as spatial solutions, surface qualities and details of the building) have been already investigated in previous empirical research (cf. Ståhlberg-Aalto, 2019). However, our approach is based on the theoretical approach to multidimensional experience of the built environment, including functional, contextual and social dimensions. The concept of aesthetics is both multi-layered and ambiguous. Therefore, in order to better understand the experience of care aesthetics in relation to the built environment, the first task is to explore the different ways in which aesthetics (the aesthetic) can be defined in this context. The proposed typology of aesthetic dimensions as aspects of care for the built environment with regard to heritage care, which identifies a more specific care aesthetics (nine subcategories with the corresponding types of practices), does not claim to be exhaustive.

Aspects of (care) aesthetics include the following: **purposeful aesthetics** (a focus on the aesthetic properties of the utilitarian/functional objects that forms the so-called purpose-based beauty in specific social contexts); **relational aesthetics** (a focus on relational experience and social interactions in the arts, and the aesthetics of the socially engaged art: community art, new public art, pedagogical art projects, applied theatre, art interventions in space, artistic services, new performative art practices, etc.); **social aesthetics** (a focus on the social interactions and aesthetic experiences included in diverse social practices: temporary communities, participation, collaboration, experience of collective interaction, aesthetic conviviality – connections, meetings, encounters within various forms, such as workshops (for children), public discussions, walks, community dances, guided tours, shared meals, community cooking, public readings, film screenings, tea parties, garden parties, festivals, playing of board games, urban group workouts, etc.); **environmental aesthetics** (including non-art objects as well as the large environments and environments that blend the natural and human, such as gardens and sites of environmental art, thoroughly urban environments, and the spaces, places, and activities of everyday life); more-than-human aesthetics, the experience of human (and more-than-human) interdependence); **everyday aesthetics** (everyday culture, micro-aesthetic experiences in everyday life: food aesthetics, nursing practices, everyday creativity); **aesthetics of repair(ing)** (visible and invisible repairing in architecture, art and everyday life; maintenance art); **body aesthetics** (body practices and bodywork (executed through touch – tactile aesthetics), also so-called somaesthetic practices: a vast variety of pragmatic methods designed to improve our experience and use of our bodies: various diets, forms of grooming and decoration (including body painting, piercing, and scarification, as well as more familiar modes of cosmetics, jewellery, and clothing fashions), dance, yoga, hatha yoga, tai chi, massage, aerobics, bodybuilding, calisthenics, martial and erotic arts, and modern psychosomatic disciplines like the Alexander technique and Feldenkrais method; an embodied sense of connection: e.g. urban group workouts); **feminist and queer aesthetics** (shared identity, alternative modes of sociality, social activism: parades, demonstrations, public space interventions); **aesthetics of affects** (aesthetics of affective experience: emotional and affective labour (also overlapping with “immaterial” labour), affective witnessing; affective laboratories/experiments in curatorial/art practices, production of affects in the arts).

Table 1: Aspects of care and aspects of aesthetics in built environment heritage interventions (Fitz & Krasny, 2019; Mueller *et al.*, 2020; Onyszkiewicz & Sadowski, 2022; Schalk & Sustersic, 2009; Utting, 2024; Lepore *et al.*, 2016).

PROJECT	BUILT HERITAGE			CARE			
	Intervention type	Programme before intervention	Programme after intervention	Actors & agents	Strategic level	Aspects of care	Aspects of aesthetics
Recovery of the Irrigation System at the Thermal Orchards Caldes de Montbui, Spain, 2015 - by CICLICA, CAVAA	landscape rehabilitation	infrastructure facility, landscape, private gardens and orchards	landscape, public space, public gardens and orchards	architects, engineers, gardeners association, local government, municipal public space committee, researchers	SDG 6 SDG 11 SDG 12 SDG 13 SDG 15 SDG 17	accessibility, common good, community cohesion, environmental, responsibility, public health, resilience, self-sufficiency	aesthetics of repairing, environmental aesthetics, purposeful aesthetics, social aesthetics
Floating University Berlin, 2018 - by Raumlabor Berlin, Floating e.V. Association	landscape rehabilitation	rainwater retention basin	offshore campus for cities in transformation	activists, architects, artists, city and state administration, dancers, designers, local residents, musicians, corporations, scientists, students, schools and universities	SDG 4 SDG 11 SDG 13 SDG 17	accessibility, affordability, arts & culture, common good, community cohesion, diversity, education & innovation, environmental responsibility, liveability, playfulness, public participation, resilience, self-sufficiency, wellbeing	environmental aesthetics, purposeful aesthetics, social aesthetics
Superblock Model, Barcelona, Spain, 2016-2019 - by Ajuntament de Barcelona	urban fabric transformation	urban vehicular street fabric	inclusive urban street and open space fabric	associations, city council, district officials, local residents, planning experts	SDG 11 SDG 13 SDG 17	common good, community cohesion, environmental, responsibility liveability, playfulness, public health, public participation, safety, wellbeing	body aesthetics, environmental aesthetics, purposeful aesthetics, social aesthetics
Freie Mitte Nordbahnhof, Vienna, Austria, masterplan 2012 - by Studio VlayStreeruwitz & Care+Repair, 2017 - by Fitz & Krasny, Architekturzentrums Wien, TU Wien	adaptive reuse, urban landscape rehabilitation	post-industrial wasteland, railway station with warehouse and water tower	urban wilderness, promenades, playgrounds temporary venue for cultural, social and diverse economic uses, community garden	architects, artists, biologists, community workers, cultural workers, curators, housing corporations, immigrant communities, landscape architects, local residents, municipal planning department, musicians, railway company, refugees researchers, students	SDG 3 SDG5 SDG10 SDG11 SDG12 SDG13 SDG17	accessibility, arts & culture, common good, community cohesion, education & innovation, inclusiveness, liveability, playfulness, public participation, wellbeing	aesthetics of affects, aesthetics of repairing, body aesthetics, environmental aesthetics, feminist and queer aesthetics, purposeful aesthetics, relational aesthetics, social aesthetics
FARM Cultural Park, Favara, 2010 - by LAPS Architecture, Castelli Studio, Ochipinti & Parcianello	adaptive reuse, urban fabric regeneration, urban landscape rehabilitation	old town houses and gardens	cultural and educational centre in progress	architects, artists, citizens, designers, students, teachers, entrepreneurs, landscape architects, permaculture experts, private initiators, university	SDG 4 SDG 11 SDG 13 SDG 15 SDG 17	accessibility, affordability, arts & culture, common good, community cohesion, diversity, education & innovation, inclusiveness, liveability, playfulness, public health, public participation, resilience, safety, self-sufficiency, wellbeing	aesthetics of affects, environmental aesthetics, aesthetics of repairing, relational aesthetics, purposeful aesthetics, social aesthetics

PROJECT	BUILT HERITAGE			CARE			
	Intervention type	Programme before intervention	Programme after intervention	Actors & agents	Strategic level	Aspects of care	Aspects of aesthetics
Place Léon Aucoc, 1996 - by Lacaton & Vassal	maintenance works	public park	public park	city council, architects	SDG 11	affordability, common good, community cohesion, environmental, responsibility, liveability, resilience, wellbeing	environmental aesthetics, purposeful aesthetics, social aesthetics
Garden service, Edinburgh, 2007 - by Schalk & Sustarsic	revitalization of public space	mixed public and private areas (courtyard in the city centre)	community garden	architects, artist, curators, local inhabitants, cultural workers	SDG 3 SDG10 SDG11 SDG13 SDG17	arts & culture, accessibility, common good, community cohesion, education & innovation, inclusiveness, liveability, playfulness, public participation, wellbeing	aesthetics of affects, environmental aesthetics, everyday aesthetics, purposeful aesthetics, relational aesthetics, social aesthetics
Haus der Statistik, Berlin, 2015 - by ZUSammenKUNFT	adaptive reuse	offices	co-living, co-working, creative hub	architects, artist's collectives, city council, cooperatives, housing associations, social and cultural institutions and associations, real-estate companies	SDG 9 SDG 10 SDG 11 SDG 17	arts & culture, common good, community cohesion, education & innovation, inclusiveness, liveability, playfulness, public participation, safety, wellbeing	aesthetics of repairing, everyday aesthetics, purposeful aesthetics, social aesthetics
SER.MI.G, Turin, 2002 - by Comoglio Architetti	adaptive reuse	military barracks	multipurpose centre	architects, citizens, religious and charity organisation	SDG 2 SDG 3 SDG 4 SDG 10 SDG 11 SDG 16 SDG 17	accessibility, arts & culture, common good, community cohesion, diversity, education & innovation, environmental responsibility, liveability, playfulness, public participation, resilience, safety, self-sufficiency, wellbeing	aesthetics of repairing, environmental aesthetics, everyday aesthetics, purposeful aesthetics, social aesthetics
Transformation of 530 dwellings, Cité du Grand Parc, Bordeaux, France, 2016 - by Lacaton & Vassal, Druot, Hutin	building renovation	housing	housing	architects, public housing office	SDG 3 SDG 11	accessibility, affordability, environmental responsibility, liveability, public health, wellbeing	aesthetics of repairing, environmental aesthetics, purposeful aesthetics, social aesthetics

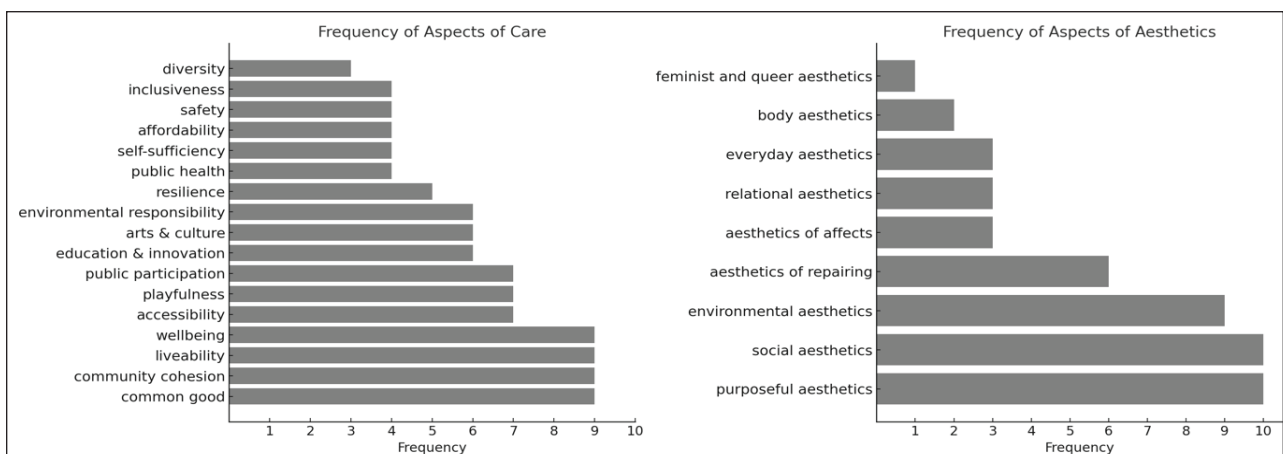


Figure 1: Frequency of appearance of aspects of care and aspects of aesthetics in selected projects (the visualization was created with the aid of the AI-based tool ChatGPT, developed by OpenAI).

DISCUSSION

Table 1 shows that the group of **care givers** comprises a heterogeneous set of **actors & agents**, with noteworthy contributions from the creative professions of architects, urban planners and artists, who play a pivotal role in each project.

Furthermore, the analysis of the **strategic orientations** reveals that **SDG 11 (Sustainable cities and communities)** is a pervasive element across all projects, thereby demonstrating a consistent commitment to urban resilience and sustainability. This finding indicates that creating sustainable urban environments is a central objective within the strategic goals of the majority of projects. It is noteworthy, however, that **SDG 13 (Climate action)** and **SDG 17 (Partnerships for the goals)** are also prominent strategic orientations. **SDG 17** is present in eight of the ten projects, thereby underscoring the pivotal role of partnerships in propelling these projects forward. Meanwhile **SDG 13** is present in six of the ten, reflecting the growing significance of confronting climate-related challenges. The analysis indicates the absence of several key SDGs, including **SDG 1 (No poverty)**, **SDG 7 (Affordable and clean energy)**, **SDG 8 (Decent work and economic growth)** and **SDG 14 (Life below water)**. This may be indicative of specific thematic focuses or gaps in the scope of these projects. It also indicates a potential avenue for future projects to enhance their engagement with underrepresented SDGs, particularly in light of the increasing interconnectedness of global challenges.

In order to identify the dominant elements of the aesthetics of care, it is essential to analyse the frequency of occurrence of **aspects of care in aspects of aesthetics** (Figure 1). The **aspects of care** most frequently represented in the projects analysed are the **common good, community cohesion, liveability and wellbeing**. These elements are present in nine of the ten projects. These aspects point to the collective focus on creating spaces that foster social inclusion, quality of life, and shared benefits for all stakeholders. Other aspects that appear with some regularity in more than half of the projects are **accessibility, playfulness, public participation, arts and culture, education and innovation, and environmental responsibility**. However, other aspects emerge as more specifically pertinent to certain projects, reflecting tailored responses to particular local or contextual challenges.

In examining the **aspects of aesthetics**, it becomes evident that **purposeful aesthetics** and **social aesthetics** are pervasive across all projects, reinforcing a commitment to meaningful design that not only serves

functional purposes but also fosters social connection. Additionally, **environmental aesthetics** emerge with notable frequency, manifesting in nine projects, which reflects the growing awareness of integrating natural elements into built environments. The **aesthetics of repair(ing)** is also discernible in over half of the projects, suggesting that regenerative approaches to existing structures are gaining importance. The remaining aspects, including **relational aesthetics, everyday aesthetics, body aesthetics** and **feminist and queer aesthetics** are less common but are associated with the distinctive character of specific projects. They may therefore offer a more nuanced exploration of the relationship between users and spaces. We thus might agree with Thompson (2023, 2) that a focus on aesthetics teaches us about micro-relations that are important for the quality of our lives, but also powerful means for critical evaluation of the quality of care.

CONCLUSION

The objective of this paper was to define the concepts of care aesthetics and care ethics and to relate them to the wider scope of understanding of (built environment) heritage interventions within the framework of interdisciplinary heritage science. Additionally, the objective was to identify and present the aspects of care and aesthetics in built heritage interventions within the context of global strategic orientations, while also tracing their local specificities.

Furthermore, the objective was to ascertain the frequency with which the various elements of care and aesthetics were observed in the selected case studies. It can be concluded that certain aspects of care and aesthetics are consistent across projects, while others are more context-specific. It can be observed that there is a broad acceptance of socially and environmentally pertinent issues in heritage interventions and regenerations, as evidenced by both care-related and aesthetic aspects. The aspects of care and aesthetics that are less prevalent and more specific are those that cater predominantly to minor target groups and interests. Nevertheless, they offer a higher diversity and showcase better inclusiveness. This suggests that future projects could benefit from a more comprehensive integration of these elements to further enhance the holistic and regenerative nature of the built environment. Concurrently, the objective was to devise a methodology that could be employed by planners, architects, and all the aforementioned stakeholders (actors and agents) to identify and assess interventions in the built environment in terms of care and aesthetics. This methodology can then be used in the planning of socially oriented projects that are inclusive and socially oriented.

OHRANJANJE PRETEKLOSTI ZA PRIHODNOST: ARHITEKTURA Z ZAPUŠČINO SKRBI IN ESTETIKE

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POVZETEK

Namen članka je s pregledom referenčne literature identificirati razsežnosti skrbi z vidika dediščinske znanosti kot izrazito interdisciplinarnega področja. V tem primeru to vključuje filozofijo (filozofska estetika, politična filozofija in etika), arhitekturno teorijo in širšo teorijo skrbi, ki jih je potrebno zajeti v raziskavo za celovito obravnavo konceptov skrbi v arhitekturi in arhitekturno usmerjeni umetnosti (estetika skrbi, feministična etika skrbi). Izhodiščno vprašanje je, kako lahko koncept skrbi prispeva k preoblikovanju našega dojemanja praks prilagojene ponovne rabe grajene/arhitekturne dediščine. Pri tem uporaba koncepta »skrbi« namesto koncepta »varstva« kot okvira prinaša spremembe v razumevanje ohranjanja tovrstne dediščine kot prakse skrbi. V skladu s tem je cilj identificirati in ovrednotiti inovativne prakse skrbi pri prilagojeni ponovni rabi arhitekturne dediščine v Evropi, s poudarkom na družbenih inovacijah, angažiranosti in opolnomočenju skupnosti, kooperativnem upravljanju, vključevanju umetnosti in tehnologije ter estetskih razsežnostih teh procesov. Namesto prizadevanja za popolnoma nov pristop avtorje zanimajo projekti/primeri, ki kažejo na premik v perspektivi in arhitekturno stroko povezujejo z drugimi disciplinami na interdisciplinaren in vključujoč način. Premik v konceptu (ne le) arhitekturne dediščine vključuje vrednote, ki temeljijo na skupnosti in se nanašajo na kulturno raznolikost, okolje in družbena vprašanja ter bolj dinamično opredeljujejo dediščino kot sestavni del trajnostnega razvoja. Cilji članka so identificirati vidike skrbi in estetike pri analizi izbranih posegov v arhitekturno dediščino (grajeno okolje), določiti pogostost pojavljanja različnih vidikov in ugotoviti, ali obstaja skladnost med temi vidiki in globalnimi strateškimi usmeritvami. Poleg tega članek razvija novo metodologijo, ki bi jo lahko načrtovalci, arhitekti in različni deležniki (akterji in agenti) uporabili za prepoznavanje in vrednotenje posegov v grajeno okolje z vidika skrbi in estetike.

Ključne besede: dediščinska znanost, arhitektura, urbanistično oblikovanje, prilagojena ponovna raba, skrb, (filozofska) estetika, estetika skrbi, etika skrbi, sodobna umetniška praksa

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