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PREVENTIVE CONSERVATION – A MEANS OF SUSTAINABILITY OF CULTURAL HERITAGE: THE CASE OF THE M'ZAB VALLEY

Samia Ouaali, Karima Anouche

Tangible and intangible cultural heritage represents a wealth that strengthens the cultural identity of populations. The management of heritage sites is fundamental to their conservation and sustainability; more broadly, the preservation of heritage sites also contributes to the preservation of the environment. Many approaches to the management of heritage sites have been undertaken in recent years, approaches which are different from one case to another in different countries. Although current research has provided many methods for preserving heritage sites, they remain specific to a particular context.

In the Saharan landscape of Algeria, the M'Zab Valley in Ghardaïa, Algeria, is a cradle of a millennial Ksourian civilisation and also currently serves as a reference thanks to its ingenious urban system for controlling the territorial structuring and for architectural knowledge. These characteristics earned it its classification as a national heritage site in 1971 and a world heritage by UNESCO in 1982. This urban ensemble has managed to maintain its specificity over the past ten centuries, despite demographic growth and the emergence of new domestic needs, and continues to be a mark of Mozabite culture in the heart of the desert. Management operations were necessary for the continuity of this architectural and cultural wealth. Thus, the main question of this study is what are the management actions adopted in the M'Zab Valley with regard the Ksourian architectural heritage for its sustainability? This article supports the hypothesis that the combination of the efforts of local public authorities and local community has favoured the survival of heritage by preserving it and ensuring its transfer to future generations by integrating it into contemporary life.

A field survey was conducted in the historical ksour of the M'Zab Valley and in the administrative localities. We chose a qualitative and inductive method given the exploratory nature of this research, it allows a deep contextual understanding of the information by studying the documents, then analysing them and finally interpreting how the participants build and attach meaning to their experience. This study is based on a combination of several investigative tools: semi-structured face-to-face interviews with different actors and organisations responsible for the management of the valley, observations and photographs on site. We explore and detail the management actions, which consist of: implementation of the permanent plan for the safeguarding and enhancement of the safeguarded sector of the M'Zab Valley; launch of rehabilitation operations for the historic ksour of the M'Zab Valley; major actions implemented by the Office of Protection and Promotion of the Valley of M'Zab; active community engagement through the community movement; the construction of the new ksour.

The article aims at understanding the efforts undertaken by public authorities and the local community regarding the establishment of cultural heritage management measures in a particular context. This study can provide a reference of a conservation application method for sustainability of local architectural heritage sites, especially for traditional cities in developing countries.

The results of this research reveal that the preventive heritage conservation approach used in the M'Zab Valley is based on non-destructive methods to the heritage values of the places. According to the implementation of the permanent plan for the safeguarding and development of the protected area of the M'Zab Valley, it is essential to take into account not only monuments, sites and historic buildings. All the contexts associated with the daily life of men, in particular the urban landscape, the extramural environment of the ksour, the palm groves, the oases, the natural airs, the outer territory of the protected sector must also be considered. This represents one of the contemporary principles of cultural heritage conservation.

The operation of housing rehabilitation in the ksour of M'Zab prevents the weakening of traditions and ancestral values and works to preserve the urbanistic and architectural character of the region. The collaborative work between the housing directorate of the wilaya of Ghardaïa, design offices, the Office for the Protection and Promotion of the Valley of M'Zab, the Ministry of Culture and Arts, the municipalities, and the wilaya of Ghardaïa contributed to the realisation of the works in an efficient way. To date, several houses have been completed respecting the architectural and aesthetic character of the region.

The research encourages that it is necessary to involve the Office of Protection and Promotion of the Valley of M'Zab in all interventions in the preserved sector as a guarantor of the local and artisanal architectural and urban heritage, under the supervision of the Algerian Ministry of Culture. The combination of efforts undertaken with their engagement is a major element in the good management of the safeguarded sector.

Finally, the revitalisation of the community and the involvement of the associative movement in the M'Zab Valley fight against the threats of destruction of the material heritage, intangible, natural and cultural, and facilitate the activities of public institutions in the application of heritage law. In addition, the work of specialised and neighbourhood associations contributed to the creation of the new ksour. These projects are the only ways to stop the anthropogenic degradation of palm groves and to transfer local knowledge while reconciling tradition and modernity.

All these actions not only promote the sustainability of heritage by preserving it but also ensure its transfer to future generations. At the same time, one of the world's cultural heritage sites is conserved according to its local situation, which preserves cultural diversity and increases social stability.

BRIDGING TRADITIONS: PLACEMAKING AND AUTHENTICITY IN ARCHITECTURE FOR CITY BRANDING

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Keywords: placemaking, architectural authenticity, city branding, urban identity, cultural heritage

This paper delves into the intricate relationship between placemaking and the authenticity of traditional architecture within city branding, specifically focusing on Surakarta City, Indonesia. The study highlights Surakarta's efforts to preserve its cultural heritage while fostering modern urban development to establish a unique city identity.

Surakarta, known for its rich cultural tapestry and significant heritage sites such as the Kasunanan and Mangkunegaran palaces, serves as a model for integrating traditional Javanese architecture into contemporary urban landscapes. These efforts not only preserve the city's historical essence but also enhance its brand identity, promoting cultural sustainability and economic growth. The preservation of these

landmarks facilitates community engagement and identity formation, making them pivotal anchors in the city's urban landscape.

A central theme in Surakarta's city branding is the balance between maintaining architectural authenticity and embracing modernity. The city's branding strategy, encapsulated in the slogan "Solo: the Spirit of Java," underscores its identity as a hub of Javanese culture. This branding is consistently reflected in the city's developmental and promotional activities, from careful planning of tourist areas to nurturing of small and medium-sized enterprises (SMEs) in the batik and culinary arts sectors.

The collaborative efforts between the government, communities, industry players, and the public are crucial in sustaining a cohesive city branding strategy. This multi-stakeholder partnership is exemplified by the revitalisation of historical landmarks like the Keraton Kasunanan and Pura Mangkunegaran. These initiatives not only preserve cultural heritage but also amplify the city's cultural identity.

Looking towards the future, Surakarta continues to innovate and evolve its branding to stay relevant. This involves developing digital content and creative industries, ensuring that the city's cultural essence thrives in a modern context. These strategies offer valuable lessons for other Indonesian cities aiming to establish compelling and resilient place branding.

Despite the successes, the research highlights challenges in harmonising the preservation of historical sites with urban development dynamics. Future research should explore strategies to sustain these heritage sites amidst urbanisation pressures, ensuring they continue to enrich the city's brand and serve as vibrant community centres.

The paper concludes that integrating placemaking with the authenticity of traditional architecture, as exemplified in Surakarta's stewardship of its heritage sites, is a vital strategy in city branding. This approach honours and leverages the city's heritage while paving the way for creating distinctive, liveable and sustainable urban spaces. As urban landscapes evolve globally, insights from Surakarta offer valuable lessons in balancing heritage preservation with contemporary urban needs.

References in the study include works by Akturan (2016) on city branding content and development, Al-Lahham (2014) on the authenticity of architecture, Alzahrani et al. (2017) on the social value implications of placemaking, and Ashworth & Kavaratzis (2007) on brand management for cities. The study employs qualitative research methods, including document analysis, semi-structured interviews, and observational studies, to gather comprehensive data on Surakarta's urban planning and branding strategies.

Surakarta's approach to integrating traditional architecture within modern urban development through collaborative efforts and innovative strategies offers a robust model for city branding. This model not only preserves cultural heritage but also fosters a unique city identity that resonates with residents and visitors alike, promoting both cultural and economic sustainability. As other cities look to develop their own branding strategies, Surakarta's experience provides a valuable blueprint for creating authentic, vibrant, and sustainable urban spaces.

RESISTANCE AND STYLISTIC REVERENCE: A TYPOLOGICAL STUDY OF COLONIAL FACADES IN TLEMCEN (ALGERIA)

Wissem Cherif Bemmoussa, Fatima Mazouz, Nabil Kari

An architectural style is obviously the architects' ultimate means of symbolising socio-cultural ideas and attitudes. It affects all aspects of construction, but manifests itself principally through the facade, which is the locus of architectural composition. This dimension has taken on a special meaning in the context of Algeria, where the arrival of the French colonisers led to the introduction of new architectural styles. Medieval towns were radically transformed, becoming a place of cultural confrontation

between the shores of the Mediterranean. It has to be said that this theoretical adoption of an exogenous metropolitan style and its application in a different socio-cultural context was only made possible by French military domination. However, the importation and imposition of the style was not always obvious, as Algerian resistance was as much stylistic and socio-cultural as it was military. If we look at Algerian towns from the colonial era, we can see that their stylistic intensity varied. To illustrate this point, we have taken the case of the historic city of Tlemcen (Northwest Algeria), where the French occupiers met with stylistic resistance complicating the achievement of their colonial project. This raises the question: What forms of stylistic resistance are manifested in the colonial architecture of Tlemcen? If colonial architecture in Tlemcen displays stylistic elements that diverge from the norms imposed by the colonisers, this could indicate local stylistic resistance to the military engineers and colonists. By examining the specific characteristics of colonial architecture in Tlemcen, we could identify signs of stylistic resistance, testifying to a desire to maintain a local cultural identity despite the colonial influence. To arrive at an answer to our problem, the method adopted in our study is based on typological analysis of colonial facades. This methodological tool was chosen so as to bring out the architectural styles of the facades from the colonial period and their architectural interpretation to identify any form of stylistic integration or resistance by the community of the historic city of Tlemcen. The typological analysis and documentary research served us well and enabled us to confirm that the architectural styles of the colonial period were mainly inspired by those of the West, but also by local styles. The typological analysis of colonial facades has served as a means of providing in-depth understanding of architectural facades and as the most appropriate means of classifying artistic phenomena, facilitating the classification of facade categories. This methodological approach adopted in our research work has essentially brought out three (3) stylistic typologies which are the most dominant in the facades of French colonial dwellings between 1842 and 1962 and which are: European revivalist typology (A), local revivalist typology (B), and modernist typology (C). The French neoclassical style was the architectural style initially adopted in Tlemcen. This style is characterised by its turning towards the past, using it in a new approach (European revivalist typology A). From the twentieth century onwards, Moorish Revival emerged as an important style in new construction. This style re-appropriates local art and forms and reuses various elements in new ways (local revivalist typology B). It is crucial to understand that the urbanistic resistance of the indigenous population of Tlemcen against the decisions of the French Military Engineers was a significant form of the endeavour to preserve their cultural identity, heritage and rights in the context of colonial domination and exploitation. The typology of architectural styles has also enabled us to detect a certain form of stylistic reverence. This is the direct result of stylistic resistance, which forced the colonisers to reconsider their principles and give in to the power of the indigenous population. However, from 1930 onwards, these styles were gradually abandoned in favour of the modernist project, which emphasised Algeria's Mediterranean character. The modernist typology (C) represents neutrality, which refers to the approach of avoiding pronounced aesthetic or stylistic expressions, favouring instead a more universal and timeless appearance. There are a variety of reasons for this approach, including the desire to create buildings that integrate harmoniously into a variety of contexts without visually or culturally dominating their surroundings. Stylistic neutrality seeks to minimise decorative elements or specific cultural references, allowing buildings to remain relevant over time and adapt to a variety of uses. In 2011, 50 years after the country's independence, the international event "Tlemcen Capital of Islamic Culture" restored continuity and dialogue with the city's Moorish architectural style, thus even renewing the Moorish Revival. Today, all new buildings in Tlemcen are inspired by Moorish architecture.

FASHION DESIGN AND FASHION INDUSTRY: THE IMPACT OF SOCIAL MEDIA ON CUSTOMER BEHAVIOUR AND ITS CURRENT ROLE IN THE FASHION INDUSTRY

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Keywords: social media, fashion design, fashion industry, influencer marketing, consumer behaviour, technological advancements

This article explores the impact of social media on marketing, fashion, and social values. Platforms like Instagram have been deeply integrated into daily life and influence young people. They have transformed advertising, driven new economic models, and advanced technologies like augmented reality (AR) and artificial intelligence (AI). Social media (networks) shape fashion trends, promote sustainability, and enhance personalised experiences. However, the challenges include negative impacts on mental health, misinformation, and data protection issues. The future points towards decentralisation and niche communities, reflecting a shift towards more personalised, ethically aware interactions.

The oversaturation of online ads has led to the rise of niche markets and microinfluencers. Fashion is evolving beyond aesthetics to emphasise functionality and cultural diversity. A mixed-methods study, including questionnaires, highlights changes in consumer behaviour, with a growing preference for offline experiences, authenticity, and personalisation. Predicting future trends is difficult, as social networks have revolutionised communication, making proximity possible despite global distances.

Platforms like WhatsApp, Instagram, and Facebook have changed communication, business, and entertainment. The study focusses on fashion, exploring how social networks shape trends and consumer behaviour, particularly with AI-created supermodels. In Slovakia, a trend toward buying local fashion and design, supported by social media, is growing. Consumers prefer branded goods for the messages they convey, emphasising total design, which includes packaging, smell, content, and functionality.

Traditional marketing is being displaced by online marketing, offering lower costs, precise targeting, personalisation, interactivity, and real-time measurability. The COVID-19 pandemic accelerated the shift to online marketing, with increases in online shopping and decreases in traditional advertising. A balanced mix of traditional and digital marketing is essential for success.

The survey results show that 79.3% of respondents search for product information online before visiting physical stores. The influence of social media influencers dropped from 78.2% in 2023 to 14.3% in 2024, and the impact of Internet ads decreased from 87.6% in 2023 to 37% in 2024. This suggests a growing scepticism towards digital marketing and a preference for authentic offline experiences. There is also a shift towards niche communities and micro-influencers, who offer higher engagement and authenticity than macro-influencers.

Consumers are returning to physical stores, driven by the desire for tangible experiences, immediacy, and social interactions. Physical stores let customers see, touch, and try products before purchasing, providing a sensory experience unlike online. In-person shopping also offers immediacy and social engagement. To stay competitive, physical stores are integrating technology such as mobile payments, personalised promotions, and interactive displays, merging digital tools with tangible benefits.

Despite the growth of online shopping, concerns about data security, privacy, and fraud persist. Physical stores offer a sense of security, especially for high-value items, where consumers prefer to verify authenticity in person. There is also a trend of supporting local businesses, with consumers contributing to their local economies and enjoying personalised shopping experiences.

In today's digital world, Instagram remains a dominant force in consumer behaviour in e-commerce and fashion. The survey results reveal that while 62% of people acknowledge that Instagram influences their purchases, only 10% report that the broader Internet shapes their decisions. Interestingly, 72% claim their clothing style is not influenced by these platforms. This paradox highlights the complex relationship between social media and personal identity. Instagram allows brands to use visual storytelling, influencer partnerships, and user-generated content. However, many still perceive their style as independent and authentic, free from external influences.

This suggests that while Instagram impacts specific purchases, such as discovering new brands, people may not fully recognise or admit its broader influence on their

style. Instagram's influence may be subtle, affecting decisions without users realising it. Consumers' desire to maintain individuality also leads them to downplay social media's impact. Additionally, the rise of AI complicates the landscape, making it harder to discern what is real. Despite Instagram's digital influence, there is a growing trend towards tangible reality, and consumers are moving toward authentic, offline experiences.

In conclusion, while Instagram continues to shape e-commerce and social media, particularly purchasing decisions, resistance persists as individuals strive to preserve their style and authenticity. Brands will need to balance the use of social networks with the desire of consumers for real-world experiences. Personalisation, driven by AI and machine learning, will play a key role in social networks' future, enhancing user experiences through tailored content. However, ethical considerations, such as privacy and data security, are crucial to trust. As personalisation advances, social networks will become even more integral to daily life.

THE UNIQUE PRESERVATION OF YVES SAINT LAURENT'S BIRTHPLACE: A SINGULAR CULTURAL HERITAGE IN ORAN

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Keywords: cultural heritage preservation, visitor surveys, visibility, publicity challenges

In 2020, the Affane Mohamed Foundation initiated the project to restore the Yves Saint Laurent house, located in the city of Oran, Algeria. Led by architect Youcef Fernane, the vision of this project was not only to restore the genius artist's place in his native city but also to bring to light his first private theatre, his first sketches, his drawing table, his study, and, in particular, his personal bedroom.

The Yves Saint Laurent residence—built in 1925—is located in the Plateau Saint-Michel district, now known as Hai Sidi El Bachir, in Oran. The façade of the house is a quintessential example of neoclassical architecture, while the balconies, supported by consoles adorned with intricate mouldings and geometric patterns, subtly hint at the Art Deco influences that permeate the interior.

The uniqueness of this restoration project is highlighted by the fact that, unlike in other Algerian cities, with the exception of the Palais du Bey, no other public figure's house in Oran has been rehabilitated or made accessible to the public. This makes the Yves Saint Laurent residence an exception, as such practices are more common in other countries through foundations, associations, or private initiatives. The restoration of Yves Saint Laurent's birthplace by the Affane Mohamed Foundation thus represents a pioneering effort in the preservation and promotion of cultural heritage in Algeria, setting a precedent for future initiatives.

Since its opening to the public in the summer of 2022, the Yves Saint Laurent residence has received significant attention, attracting a large number of visitors. Its international visibility has been further enhanced through social networks, making it a point of interest for both locals and tourists. This growing popularity underscores the cultural and historical significance of the site.

Here we pose the question: What feedback and testimonials were received from the visitors to the residence? We hypothesise that there is certain variability in the visitors' testimonials, which serve here as constructive criticism of this first attempt to introduce tourism to the residence of an illustrious person in Oran. Our research has a dual objective: to shed light on the Yves Saint Laurent home, his living space, his studio, his first sketches, his drawing table, his desk, and, in particular, his private bedroom, and to provide information about visitors' perceptions and attitudes towards this place of remembrance. From these objectives, several sub-objectives can be derived: examine the unique nature of the project, evaluate visitor perceptions and feedback; investigate the potential for developing additional memory sites in Oran; study the impact on cultural tourism, explore the broader implications for museography, and provide recommendations for future projects.

The methodology adopted in this research is based on a documentary study: research and readings on the Yves Saint Laurent residence. Recent documents related to the survey on the residence were collected from the Youcef Fernane design office, and photographs taken of the residence by photographer Sifeddine Kaddouri in 2022. In addition to the documentation, the methodology is based on qualitative data collection methods, including surveys based on an online questionnaire, which is a method of collecting and processing questionnaire data directly accessible on the internet, targeting visitors to the residence, as well as consulting and examining the visitors' book—the signature register—made available to visitors to the residence.

The results of the online questionnaire show that feedback from the visitors of the house testifies to the importance of the Yves Saint Laurent residence in Oran as a world-renowned cultural and historical site. They also point to a lack of publicity for the house museum, which has a detrimental effect on its visibility.

Specific conclusions from the study indicate that the Yves Saint Laurent house museum significantly enhances the cultural landscape of Oran, drawing attention to the city's rich heritage and potential for cultural tourism. Visitors' testimonials highlight the emotional and educational impact of the museum, emphasising the unique opportunity to connect with the life and work of Yves Saint Laurent. However, the feedback also underscores the need for increased promotional efforts to improve the museum's visibility and attract a wider audience.

Moreover, the study reveals the complex challenges faced in preserving a site of such cultural significance. Notably, the preservation process required careful attention to the architectural integrity of the building, ensuring that restorations were true to the original design while accommodating modern conservation standards. This balance between maintaining historical authenticity and meeting contemporary expectations is crucial for the long-term sustainability of the site as a cultural landmark. Future initiatives should consider these aspects to maximise the museum's potential and ensure its continued relevance as a key part of Oran's heritage.