

INTERNATIONAL COUNCIL ON MONUMENTS AND SITES

ICOMOS

CONSEIL INTERNATIONAL DES MONUMENTS ET DES SITES

NEWSLETTER CIAV

International Scientific
Committee of
Vernacular Architecture



EDITORIAL

Perhaps the most important news for CIAV members is the next conference and meeting in Philippines where will have the extraordinary opportunity to visit remote traditional landscapes that have been declared World Heritage. We reproduce the wide information sent by our colleague Augusto Villalon where you may find dates, places and The Call for Papers. We wish to have an important conference to discuss the main theme: "Preserving Traditional Landscapes" and two sub themes: "Traditional landscapes and vernacular architecture: resource for cultural tourism" and "Benefits from preservation of cultural landscapes and vernacular architecture". We hope for your enthusiastic response to this invitation.

Best regards,

Valeria Prieto

July 2007



Index

- 1. CIAV Conference in Philippines in 2007*
 - 2. Vernacular Guidelines for World Heritage Evaluation Missions. Marc de Caraffe*
 - 3. Wuxi Forum. Donatius Kamamba*
 - 4. Wuxi proposal on vernacular built heritage conservation of China*
 - 5. The Victorian Barn. Miles Lewis*
 - 6. VERNADOC. Markku Mattila*
 - 7. CIAV new members*
 - 8. Another meetings*
 - 9. Historic Urban Landscapes Discussion Group*
 - 10. A short story from today's NY times.*
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ICOMOS International Scientific Committee on Vernacular Architecture – CIAV

ANNUAL CONFERENCE - PRESERVING TRADITIONAL LANDSCAPES

2 – 8 December 2007, Banaue, Ifugao Province, Philippines

Traditional landscapes are a product of nature and people. They are inextricably linked with cultural traditions that make possible the creation of tangible cultural manifestations seen in architecture.

Some traditional associated landscapes associated are created through the interaction of man with nature. Others are produced within an urban context and some continuously exist in their traditional form to the present times, despite having succumbed to urban progress and modernization.

Unless touched by the influences of current global changes, most traditional landscapes that have been developed in natural environments persist in their original, traditional state. In this instance, the tangible cultural manifestations that are associated with these landscapes such as vernacular architecture are preserved in their original form.

In the context of the urban environment, the tangible traditional manifestations of traditional landscapes sometimes persistently retain their traditional form while the people and the culture associated with them develop into a different level of character. In some cases, despite the changes within their urban context, traditional landscapes survive by surprisingly evolving into new forms and functions that keep them viable in the light of their cultural significance.

In most cases however, unless these landscapes are located in remote, inaccessible areas, they ultimately disappear due to modernization, most especially with the present trends in urban development, tourism, culture change, technological advancements, and the changing global perspective.

The question is how traditional landscapes and vernacular architecture will be affected by ecological, cultural and technological changes that have taken effect in the 20th and the 21st century. How will traditional landscapes respond, adapt, or whether they will ultimately be forced to disappear in the light of 21st century realities? How does tourism impact on fragile traditional landscapes? What type of sustainable economic activity programs can give stakeholders incentive to preserve their landscape while using it as a resource for income generation?

The main theme of the conference is “The Preservation of Traditional Landscapes”

- Sub theme A: Traditional landscapes and vernacular architecture: resource for cultural tourism.
- Sub theme B: Benefits from preservation of cultural landscapes and vernacular architecture.

The location for the CIAV 2007 Annual Conference, in Banaue, Ifugao Province in the Philippines is appropriate since the site is one of the few places in the world where a continuing traditional landscape is preserved within the context of both the natural and cultural environment.

Three sites chosen for the conference case study are the World Heritage terrace clusters of Bangaan, Batad, and Mayoyao. In these sites are seen the cultural manifestations of traditional landscapes – in the ceremonies and rituals, in the traditional architecture, engineering, environmental practices, and in the agriculture practiced by the people, a true nature-culture continuum.

These sites, inscribed in the World Heritage List as the Rice Terraces of the Philippine Cordilleras, have been listed in the World Heritage In Danger List. In the most recent WH mission conducted on the property, actions and benchmarks have been set to remove it from the WH List in Danger, one of the more relevant actions being the “Immediate implementation of the Conservation and Management Plan, with focus on community based activities such as zoning and land use plans responding to traditional value systems and providing regulations over tourism and infrastructure development.”

It is hoped that this meeting will generate information useful to the Philippine government in addressing issues related to the site. The outcome of the discussions on the topic of traditional landscapes and their

sustainable use as a resource for cultural tourism could help identify key issues and recommend solutions that lead to the realization of action plans resulting in achieving benchmarks set by UNESCO to remove the site from the World Heritage List in Danger.

Ifugao Province is among the more impoverished areas in the Philippines. It is further hoped that the meeting will improve the living conditions of the stakeholders by teaching conservation procedures to be undertaken by local residents, and that the traditional landscape they live in becomes a resource for sustainable cultural tourism programs.

ICOMOS Philippines invites CIAV members to participate in this event. Following the Eger-Xian Principles and the spirit of encouraging cross-fertilization between ICOMOS Scientific Committees, ICTC members are invited to participate as observers and to contribute their expertise to the issues on hand. Other ICOMOS members and specialists concerned with this issue are also cordially invited to attend.

The following are the objectives of the conference/workshop:

- Provide participants with a forum to exchange opinions and concerns on the issues pertaining to the preservation and management of traditional landscapes;
- Based on issues and concerns presented related to the traditional landscapes of Ifugao, to elaborate on existing issues, concerns, strategies and action plans that address the preservation and management of Ifugao traditional landscapes, which could in turn help in the achievement of the benchmarks and recommendations of the WH Committee to remove the WH site from the WH List in Danger;
- To formulate a program that teaches the local community how to implement sustainable preservation methods and to use their traditional landscape as a resource for additional economic activity to alleviate poverty
- Case studies may discuss the following themes:
 - Are traditional landscapes still viable in the 21st century?
 - Development of traditional landscapes as a result of man's response in his adaptation to his natural or urban environment
 - What are issues, concerns, and challenges regarding the preservation and management of traditional landscapes in the 21st century?
 - What are sustainable development measures that aid in the preservation of traditional landscapes?
 - Collaborative partnerships in favor of the preservation of traditional landscapes;
 - Use of traditional landscape and vernacular architecture as a resource for cultural tourism

INSTRUCTIONS FOR PRESENTATIONS

ABSTRACT:

A 1-page abstract is to be submitted on or before 1 September 2007-05-29, emailed to the Selection Committee at: icomos.ph@gmail.com
Notification of selection shall be made by 15 September 2007

PRESENTATION:

For selected presentations, a 10-page paper is requested to be submitted to the Selection Committee on or before 15 November 2007.

For any questions, please contact the
ICOMOS PHILIPPINE COMMITTEE
icomos.ph@gmail.com





Vernacular Guidelines For World Heritage Evaluation Missions

Dear Members of CIAV:

You will find below an appeal from Gustavo Araoz for ancillary guidelines for the evaluation of World Heritage Sites. CIAV should take this opportunity to develop guidelines for protecting designated areas characterized by their vernacular architecture. For example, our secretary general, Valeria Prieto, has raised the case of Talcotalpan, in Mexico. The built heritage of this WHS is mostly vernacular, yet there are no specific guidelines to preserve the local traditional architecture, and the inhabitants are not conscious of their heritage. Here in Canada, two cities, Québec and Lunenburg, have been designated WHS, and both cities are rich with vernacular architecture. How can we assure that small houses are as well protected as monuments? Furthermore, should the dwellers of these WHS be consulted before designation in order that their views be represented?

If you have ideas for potential guidelines, and if you are interested in joining a working group on this issue, please contact me at the earliest. I do believe that this is an important initiative for CIAV.

Marc de Caraffe

Dear SC Coordinators and ISC Chairs,

This is not to insist on an old point, but to offer some clarification for those who may need it. In speaking with an ISC President last week, I found that for some reason not all ISCs presidents are aware of the request to develop draft ancillary guidelines for World Heritage evaluation missions. As I have explained before, ICOMOS has a general but fairly detailed set of instructions that are given to all who are selected to undertake evaluation missions on behalf of ICOMOS.

The idea behind this request was to support the work of the Secretariat's World Heritage staff and our WH Working Group by asking that each ISC examine those guidelines and figure out whether additional guidelines could be provided to experts regarding specific aspects that are of each ISC concern. For instance - and these are merely ideas, not suggestions - CIVVIH, ICOMOS-IFLA or ICAHM may feel that more specific guidelines could be provided for missions to historic cities, cultural landscapes or archaeological sites respectively. ICLAFI may want to develop a list of the minimum acceptable protection that should be provided by the law in any World Heritage site. Cultural Tourism may have input regarding the management of visitation and visitors infrastructure; the Interpretation Committee may do the same for interpretation plans; 20th century heritage for assessing sites from the recent past, etc.

Eventually such guidelines could be used to begin to identify the main indicators that could be used to assess the state of conservation and management of any heritage site in the world.

The overarching objective, of course, is not to give experts simple marching orders, but to make sure there is uniformity and cohesiveness in the way that ICOMOS mission experts assess a site as well as in their subsequent reports, and to ensure that nothing of importance is overlooked.

If this is something that your committee is interested in doing, let me know.

Best regards,

Gustavo Araoz
ICOMOS VP for ISCs





Wuxi Forum on Vernacular Architecture, by Donatius Kamamba.

Introduction

The built vernacular heritage occupies a central place in the affection and pride of all peoples. It has been accepted as a characteristic and attractive product of society. It appears informal, but nevertheless orderly. It is utilitarian and at the same time possesses interest and beauty. It is a focus of contemporary life and at the same time a record of the history of society (Vernacular heritage charter 1999). I had an opportunity to attend a forum on the conservation of vernacular architecture that was organized by ICOMOS China. That conference was held in Wuxi City, Jiangsu province and Lanxi city, Zhejiang province from 10th to 13th April 2007.

This Wuxi forum which was sponsored by the State Administration of cultural heritage of China is an annual event that brings together experts in the field of conservation of vernacular architecture. Every year a relevant topic is selected. Local experts and international experts are usually invited to attend and present papers on their knowledge and experiences.

The opening ceremony was led by the Wuxi government by an opening speech delivered by Mr. Ma Jianguo, the Vice mayor of the Wuxi City followed by a speech by Ms Wang Huifen, the director of the cultural heritage administration of Jiangsu province; followed by that of Mr. Tong Mingkang, the vice director of the state administration of the cultural heritage.

After the opening speeches, there were keynote speeches by Mr Shan Jixiang, the director general of the China Administration of Cultural Heritage "On the occasion of 'Constructing New Socialist villages' Program, actively improving vernacular architecture preservation" Mr Yang Weize, the secretary general of the CPC standing committee of the Jiangsu Province and that of the Wuxi city followed by that of Mr Sun Anjun, the vice director of the urban and rural planning sector of the state ministry of construction of "Summary of the work of the Ministry of construction concerning "Vernacular Architecture Conservation" and that of Ms. Valeria Prieto Lopez, the secretary of the ICOMOS Scientific Committee of Vernacular Architecture on the Rescue of Vernacular Architecture and its Setting in an Indigenous Community in Michoacan, Mexico".

The opening speeches informed the participants that preservation of vernacular architecture and development is a key element for the socio-economic welfare of any society. Local skills, techniques should be used for the conservation of such heritage, and therefore preservation should be integrated in the local planning. China puts stress on involvement and community participation and recognizes that conservation should not deal with isolated monuments but should embrace the environment and totality of the built environment. Conservation is also meant to be dynamic and not static to a living community. In China, apart from the vernacular architectural heritage, they also have trade routes; canals; industrial and imperial buildings; agricultural properties and intangible heritage as part and parcel of the built heritage. They further informed the participants that the conservation of the built vernacular heritage must not only be carried out through multidisciplinary expertise while noting the inevitability of change and development but also should recognize the need to respect community's established cultural identity. Contemporary work on vernacular buildings, groups of structures and settlements should respect their cultural values and their traditional character. Community involvement and participation and continuity of traditional building systems and crafts is central to sustainable skills and conservation of the vernacular architecture.

The keynote speeches stressed a number of important issues. These issues included the fact that development does not mean to change villages to urban settlements and leaders in most states and communities have low understanding of values attached to societies and communities.

In the very note speeches, experts elaborated further that more research should be done to understand the characteristics in different localities and if guidance is not given to villagers, changes could develop very fast. Experts also stressed the importance of exploring new policies in land ownerships without destroying the values of the heritage and new efforts should be made to improve the infrastructure in communities, make funding available and local government should be prepared to put money in conservation. The experts continued emphasizing on the importance of encouraging the participation and involvement of communities, paying attention to suitable new uses particularly to improve social life according to the local needs.

Places Visited

The forum was designed in such a way that it also gave an opportunity to participants to visit sites to enrich their experiences in China.

Jichang Garden

The Jichang Garden which is also known as the Qin Family Garden, dating nearly 400 years from the Ming dynasty, was visited on April 10th, 2007. This is one of the most famous classical gardens in China's Jiangnan (South-of the Yangtze Region). It is located in the Heng Street at the foot of the Hui Mountain, neighboring the Hui Temple, having an area of about one hectare. In the beginning it was Qin Jin, the Minister of Rites who adapted the original living space for Hui Temple monks to reuse for his own villa. Efforts were made to upgrade the garden to its artistic perfection by two descendents of the Qin family: Qin Yao of the late Ming dynasty and his great-grandson Qin Dezao of the early Qing dynasty by designing and constructing 20 scenic spots. Outstanding in an old-world and secretive charm, the garden owes its success to the unrivaled location and setting, proper layout, and most remarkably, the various ingeniously applied gardening conceptions and stunts. This place attracts a lot of visitors whose visitation brings benefits to the people around the place. Souvenirs and other social needs are bought and this makes visitors contribute to the income of the local communities.

Hui Mountain historic district Group of Family Temple buildings

This is a beautiful landscape with rivers and springs nearby a mountain behind and streets front in the historic district of Huishan Mountain with an area of 0.3 square kilometers that once had 118 temples for worshipping ancestors, ranging from Tang dynasty (481) to 1949. These ancestral temples could be divided into ten different types and over 70 families could worship and pay respect to their ancestors here. Today there are about 50 temples still intact. At the moment the restoration work has started.

The protected zone covers 16.88 hectares of the district. Yunnan province architectural design institute was commissioned for making the Huishan Mountain Historic District Conservation Plan and now the program has been officially included in the 11th five-year plan. Preparation of conservation plan is a prerequisite, for an effective conservation of a place. It is a great achievement that such a plan is now incorporated in the national plans.

Xue Fucheng Residence Museum

This is the emperor's envoy mansion—Xue Fucheng's former residence which was first built in 1890. It was completed in 1894. It was the residence of Xue Fucheng who was the famous thinker, diplomat and a representative figure of bourgeoisie reformation and modernization born in Wuxi. On the central axis of the former residence, there are six sections, consisting of entrance hall, main hall, room hall, roundabout building, etc. There are also library, east garden, rear garden and west garden. It covers an area of 21,000 m². The whole architectural complex is magnificent in momentum and grand in scale. It reflects the time's feature at the end of Qing Dynasty when the western world began to influence the east. The architectural style of combining Chinese and western features filled in the gaps of Chinese architectural history, and it is the largest existing official's residence of modern history in the city of Wuxi. In June 2001, the architectural complex of Xue Fucheng's former residence was designated as the national protected cultural heritage site in the fifth batch issued by the State Council.

Yuantouzhu Park (the Turtle's Head Park)

Taihu Lake is a national scenic area. The Turtle's Head Park is half an island located in Wuxi. It's actually a small stone stretching into the Taihu Lake like a Turtle's head, hence the name. It is the top scene of Taihu Lake. The Turtle's Park is located in the most beautiful area of Taihu Lake. Green hills and clean water blending into the perfect natural appearance like a picture.

Visitors have been attracted by the beautiful scenery since ancient time. Guangfu temple was built in Nan dynasty and the rising tide in spring time was considered one of the eight scenic spots in Wuxi since Ming dynasty. The head of Dongling party built a small villa for himself which remains intact today.

Zhuge Village (Lanxi City)

Zhuge village is a Master Zhuge's Eight Trigrams Village, in Lanxi City which is located to the south in Zhejiang Province. It is the largest inhabited area of Master Zhuge Liang's descendents, with a population of 4,000 at present.

Zhuge Liang was an excellent politician, thinker and strategist in the period of the Three Kingdoms (220-280) in China's history. He was renowned as a legendary figure in one of China's foremost popular ancient novels, the Romance of the Three Kingdoms. His story and deeds are well known by all the Chinese people and his wisdom respected for over one thousand years.

According to history, the whole of Zhuge's village structure was designed by his twenty-seventh descendant, Zhuge Dashi. It is based on the "Nine Palaces and Eight Trigrams" mathematical pattern, and was to be the first of its kind in China. The whole village takes the Bell Pond as its center, with eight lanes extending outward, forming the circular pattern of eight inner Trigrams. The most amazing effect is created as the whole village is surrounded by eight hills, forming the pattern of Eight outer Trigrams.

There are more than 200 architectural sites from the Ming and Qing Dynasty in the village, and although they have survived over 700 years, the village structure remains almost unchanged. Walls are decorated with wide roof beams and thick columns are the typical architectural style of the Master Zhuge's village. It has been an architectural paragon of the ancient Chinese village style. Moreover, the village has been one of three symbols standing for ancient culture in Zhejiang Province and has been steadily approved by the State Council as a major historical and cultural site under state protection since 1996. At present, with an original mystical culture and historical heritage, Master Zhuge's village appeals strongly to tourists at both home and abroad.

Conclusion

It was a learning experience from my part. I could be able to learn that vernacular settlement when conserved and managed effectively can be, not only an identity and pride of a society, but also a source of income to that society. The presentations by participate emphasizing on the importance of community participation and involvement were underscored when the villages were visited. Communities were seen in the villages managing and benefiting from their vernacular architectural heritage. However, in developing countries like those of Africa, I would see a long was to successful conservation of such heritage. This is because of the low availability of trained and skilled human resource in such areas. Training has been an expensive endeavour as such trainings are not locally available.





Wuxi proposal on vernacular built heritage conservation of China

I am very pleased to present the result of the Wuxi Forum that I have received from our Chinese colleagues:

1. In some places vernacular architecture has been already destroy as well as the cultural landscapes. And we should make more efforts to finish with this situation.
2. We should also protect he immaterial heritage.
3. It most be achieve a national catalog of the Chinese vernacular architecture.
4. It should be promoted more public funds to the protection of the vernacular heritage.
5. To promote more governmental agencies to be involved in the rescue of vernacular architecture heritage.
6. To diffuse the importance of vernacular architecture.
7. To make more training directed to form personal in charge of this area.
8. To protect the vernacular architecture in benefit of future generations who may learn to appreciate this heritage.
9. Make more projects like we have seen here in this forum.

The proposal was adopted by the Forum

April 13 2007





The Victorian Barn is the title of a new book by Miles Lewis

This publication is the proceedings of a one day conference at the University of Melbourne, which dealt with this major vernacular building type, including its Australian and world context.

The barn is considered in relation to its function as a grain store, a threshing floor, and in some regions as accommodation for animals, and even people.

A special aspect is the use of steddles to raise the barn beyond the reach of rats and mice, a device which is traced back to prehistoric Chinese examples, is prominent in the horreos of Northern Spain, and is known elsewhere in Europe variously as langer stützel mit Steinplatte, béquille longue avec dalle de pierre, or fungo a gambo long. Another special aspect is the various forms of maize crib and maize barn: precedents in Mexico and the United States are related to the elegant slatted maize barns found in Australia. The northern European tradition of hall barns, directly on the ground, is traced down to its descendants as used by German settlers in Australia. European farm complexes using enclosed courtyards are discussed, as is the migration of the Georgian British barn to colonial USA.

Available from Professor Miles Lewis, Faculty of Architecture, Melbourne University, Victoria 3010, Australia. Cost \$50 Australian (postage included), by cheque or order to the University of Melbourne. Congratulations to Miles Lewis for his publication.



VERNADOC by Markku Mattila

Our colleague Markku Mattila have sent us a brief note about his recent activities promoting international cooperation to document vernacular architecture in Thailand and Finland.

Dear Marc,

Thank you and Valeria of the information.

I am now in Thailand in a VERNADOC 2007 documentation camp, which is organized by Sudjit Sananwai and ICOMOS Thailand and Rangsit University. Next VERNADOC will happen in Finland in this coming August. Participants will be from China, Thailand and Finland.

Greetings: Markku

May 8/ 07





CIAV new members

Comité international d'architecture vernaculaire (CIAV) of ICOMOS is pleased to welcome Gouliaris Panagiotis and Maria Savrami as new members.

Marc de Caraffe
President
CIAV

Gouliaris Panagiotis.

He was born in Athens in 1976. He studied Architecture in Aristotle University of Thessaloniki and obtained his MSc in the School of Architecture of Athens. During his studies he participated in numerous research projects, most of which were related to the Greek traditional architecture. He is a freelance architect while he is working at the same time on his doctoral thesis in the School of Architecture of Athens. He is a member of the Greek Department of ICOMOS and also a member of "The Photography Circle of Athens".

Maria Savrami.

I am an architect-engineer since 1982 and I live in Athens, 19-27, Maiandroupoleos str., 11524, Ambelokipi. I was born in Mesologi, in 1957.

I have a very good knowledge of the French language (Certificat de la Langue Française, French Academy of Athens, 1976) and I speak Italian fluently (official competency certificate of the Ministry of Education, 1984).

In 1982 I graduated from the Architectural School of Genova with 104/110, a score which, based on the correspondence certified by the committee of DI.KA.TSA, is equivalent to 9,32/10 (Perfect).

1983: I become a member of the Technical Epimeliterion of Greece.

Since then, I have been occupied with various domains of architecture:

1991: I obtain the study diploma in site disposition – arrangement studies and in special architectural studies (configuration of internal and external places, monuments, restoration-maintenance of traditional buildings, settlements and landscape).

1994: Since July 1994 up to today I work continuously for thirteen (13) years for the Ministry of Culture, 1st Eforia of Byzantine Antiquities, Athens. The object of my job includes the following aspects:

1. Chartings of excavations in the regions controlled by 1st Eforia of Byzantine Antiquities.
2. Morphological control of construction works, which belong to the zones of protection of byzantine and post-byzantine monuments or "buildings needing special state protection".
3. Chartings and proclamations (characterizations as protected) of byzantine and post-byzantine monuments with zones of protection A and B.
4. Restoration studies of byzantine and post-byzantine monuments affected by the earthquakes, mainly in the prefectures of Fokida (earthquakes of the years 1995 and 1997) and Attica (earthquake of the year 1999).
5. Record and evaluation of damages in byzantine and post-byzantine monuments of Skyros island, caused by the earthquake of the 26th of July 2001.
6. Inspections of monument restorations and of the surrounding environment.

2004: I become member of the hellenic department of ICOMOS and I get elected as a regular member of its elective committee.

Athens, 2/7/2007 The compiler

Maria Savrami

Architect-Engineer

19-27, Maiandroupoleos str.

11524 Ambelokipi

Athens Tel.: 6977993449





Another meetings

El Seminario de Plata en España y México Siglos XVI - XIX, a través de la Universidad de León (España), y la Coordinación Nacional de Monumentos Históricos del INAH (México), convocan al Congreso Internacional: La plata en Iberoamérica, Siglos XVI al XIX, del 26 al 30 de septiembre de 2007. Urbanismo / arquitectura / tecnología / patrocinio / plateros / orfebrería.

Participación como ponente.

Presentación de currículum sintético (media pág.) hasta el 28 de febrero de 2007

Presentación de abstract (media pág.) hasta el 28 de febrero de 2007

Acreditación de participantes: mayo de 2007

Recepción de ponencias para su publicación hasta junio de 2007

Participación como asistente.

Entrada libre, previa inscripción

Constancia de participación únicamente con 75% de asistencia

Información y envío de currículum y abstract:

Nuria Salazar Simarro

Tel. 5542 5646

Correo electrónico: nsalazar.cnmh@inah.gob.mx

Sedes: por confirmar





Historic Urban Landscapes Discussion Group

The invitation to participate in the HUL discussion group was made through Marc de Caraffe to all of us after receiving a letter from Gustavo Araoz who coordinate the one group and Maria Rosa Suárez-Inclán who has took it upon itself to organize a Spanish discussion group in the Ibero-American region. I have decided to participate in the Spanish language group because the central theme it is related with vernacular architecture. I think it is interesting for all of us to know the abstract conclusions of the first part of the discussion.

Valeria

DRAFT SUMMARY HUL DISCUSSION GROUP

May, 2007

1. On the benefits and desirability of adopting the term Historic Urban Landscapes (HULs).

There is still no consensus on the benefits of adopting the term Historic urban landscape (HUL), and there was considerable reticence for forsaking the traditional one of a historic cities. One reason for this, as implied by the commentary of Gunny Harboe, and directly stated in the ones by Carol Shull and James Reap, is that there is still no clear understanding on the definition of the term vis-À-vis the ones used in the past. The confusion is widespread among heritage professionals, and potentially more so in the general public. But more serious is the apprehension over what implications and effects will be brought to bear on our ability to protect these heritage resources if the term is adopted.

A lot of that fear seems to stem from the belief that the conservation methodologies for cultural landscapes are based on the constant reformative dynamism of such heritage resources over time, and that as a result, they allow for greater flexibility in accepting change than has been desired for historic towns in the past. María Rosa Suárez-Inclán (Madrid) articulated this concern when referring to Mediterranean cities like Venice, Istanbul and Toledo, places for which she questioned the existence and validity of such dynamism.

There was a useful differentiation presented by William Tilson (Gainesville), who pointed out that Historic-Urban-Landscape is a neologism that combines three terms with accepted, albeit complex, histories and associations. He noted that for many, Landscape has become the lens through which the contemporary city is represented and the medium through which it is constructed. The HUL immediately suggests the necessity for interdisciplinary action.

Patricia O'Donnell (Vermont), who for our discussion accepted the challenging title of Discussion Instigator, expressed a sense that focusing too much on definitions would distract ICOMOS from the needed work of improving urban heritage conservation capabilities and practice. She sees the HUL as another instrument that will help us conserve the "Environment", which is the meta term proposed by Gunny Harboe (Chicago). O'Donnell pointed out that the Vienna Memorandum is now an approved UNESCO document and the term historic urban landscape is used throughout.

In contrast to the above expression of inevitability, a number of discussants are still neither ready to accept nor willing to move forward with the term Historic Urban Landscapes until many issues are clarified.

2. The role of change in historic cities and other categories of Heritage.

Michal Firestone (Tel Aviv), warning us against the museum-ization of cities, reminded all that use-based change in historic urban areas (cities, towns, villages, districts, core cities) is universally seen as an inherent and unavoidable component of all heritage, and management of change was seen as a primary objective. This, in fact is a re-affirmation of all the doctrinal corpus of ICOMOS, starting with the Venice Charter, all the way to the Xi'an Declaration. As always in the past, the differences of opinion lie in the quantitative and qualitative levels of change that are acceptable. One real challenge in change, as articulated by Jeff Chusid (Ithaca) and Jay Haviser (Netherlands Antilles), is developing the capability to differentiate good change from bad. Haviser specifically brought up the role of public opinion as an indicator of what constitutes acceptable change. David Ellison (Cleveland) focused on the important question of modern versus traditional expression in the new constructions that drive physical changes in historic towns, an issue that never seems to go away because it touches the core of the designers' creativity. In this context, it is worth remembering that the prohibition of traditional architectural expressions may be evolving into an obsolete principle, since it dates from the 1960s, when Modernism was the only ethically acceptable aesthetic among design professionals. Since then, the world has gone through post-modernism, post-post modernism, post-industrialism, and now we are in a time where a variable range of aesthetics and stylistic languages is increasingly acceptable. Nonetheless, there was consensus confirming the principle that all new work needs to be harmonious with the existing traditional character of the place, regardless of the design vocabulary and expressions used. This was very clearly expressed by Nathan Imm (Virginia) and Alfredo Conti (Argentina).

Carol D. Shull (Washington, DC) reminded us to speak to others as well as within our own disciplines noting that "We need to involve both children and adults in communities in everything we do including historic preservation projects, conferences, etc. in which ICOMOS and its members are involved. There should be a heritage education component in everything we do, so the public will care and become better stewards of our heritage"

3. Issues still requiring greater understanding through discussion and analysis.

Perhaps because they are both experienced landscape architects, Patricia O'Donnell and Nathan Imm propelled the dialogue forward by pointing out how our current conservation methodologies fall short of addressing the full range of elements and relationships that are carriers of significance in historic towns. Imm spoke of the difficulties and even the impossibility - inherent in protecting traditional use patterns of the land and the public urban space, while O'Donnell repeatedly emphasized the need to go beyond the traditional architecturally-oriented material components of urban inventories and to recognize, document and protect the full range of material and immaterial elements that comprise an urban landscape and their broad inter-relationships, all of which currently can be undetected and uncatalogued but are the carriers of much of the unique character and significance of urban heritage. O'Donnell, in fact, presented a convincing argument that the Vienna Memorandum and the subsequent discussions arose from threats to those valuable elements and relationships that have gone undocumented, which has resulted in our professional inability to manage them and bring them under regulatory control. Wilfried Lipp (Austria) concurred wholeheartedly with the assessment that our urban conservation toolkit does not have all the instruments we need to accomplish the goal of preserving what is valuable about historic towns.

What has emerged from Phase 1 of the US/ICOMOS discussion is the need to continue our discussion during Phase 2 with two product objectives in mind:

1. Based on the methodologies currently being applied to the conservation of cultural landscapes, determine the character-defining elements and interrelationships that are currently going unrecognized and/or undetected in the existing processes of documentation, determination of significance and conservation of historic towns and urban districts.
2. Based on the findings above, evaluate the existing tools in the urban conservation kit for their effectiveness in comprehensively protecting the full range of material and immaterial elements and interrelationships that define the character of historic towns and urban districts.

FORO CH/PHU. RESUMEN DE APORTACIONES

Grupo de debate coordinado por María Rosa Suárez-Inclán

2º tramo

Cuestión F

¿El término "Paisaje Cultural" se refiere a un tipo de patrimonio cultural, a un aspecto del mismo, o a una metodología?

Las reflexiones enviadas por los participantes del Foro en respuesta a esta pregunta incluyen análisis etimológicos, semánticos y de aplicación de los términos, especialmente "paisaje". Se ha aceptado que la noción de "Paisaje Cultural" puede constituir tanto un tipo de patrimonio cultural como un aspecto del mismo. Con menor frecuencia se lo ha propuesto en el sentido de metodología.

Las consideraciones de Paisaje Cultural como tipo de patrimonio se basan, por lo general, en la definición contenida en la Directrices para la aplicación de la Convención del Patrimonio Mundial. En este marco, Paisaje Cultural, según se ha venido empleando, implica un sitio (no urbano) donde la naturaleza ha sufrido modificaciones que obedecen a aspectos culturales históricos, y que puede o no incluir edificaciones o conjuntos de edificaciones aislados. Se trata de paisajes modificados o alterados deliberadamente por el hombre, en un sentido positivo, donde el hombre interactúa con la naturaleza sin destruirla. El paisaje no sólo es la resultante visible de la interacción de los elementos naturales sino también de la intervención del hombre, que se comporta como un agente de transformación.

Se ha mencionado asimismo la inclusión, en el concepto de Paisaje Cultural, de componentes patrimoniales tangibles e intangibles. En este sentido, Paisaje Cultural resulta de la conjunción de dos términos para constituir una noción patrimonial integradora de los conceptos tipológicos de patrimonio tangible de tradición histórica y las más recientes aportaciones relativas a la condición intangible del patrimonio. También se ha expresado que Paisaje Cultural puede entenderse como una "categoría de categorías", dado que se engloban aspectos naturales y construidos que en sí mismos pueden constituir tipos de patrimonio.

En su aplicación a contextos urbanos, esta noción podría implicar la expresión fenoménica perceptiva de la situación físico-espacial que presenta un determinado contexto urbano como producto de las transformaciones históricas que se han sucedido en el territorio, que manifiestan valores tangibles (formales, tecnológicos, espaciales) capaces de evidenciar valores intangibles propios de la cultura de ese lugar.

En cuanto a la dificultad de aceptar la noción de Paisaje Cultural como un tipo de patrimonio, se ha hecho referencia a que el término debería oponerse a otro u otros términos con los que formar un sistema léxico-semántico, pero estos otros términos no existen en los criterios de inclusión de un sitio en la Lista del Patrimonio Mundial.

El Paisaje Cultural se podría considerar como un aspecto del patrimonio cultural cuando el mismo es parte de una denominación más completa como podría ser el de una ciudad histórica que también posea un paisaje cultural, pero este último sería un componente más de la ciudad y no su determinación de por sí. El paisaje resultaría entonces uno de los aspectos a preservar de la ciudad histórica, ya se trate de su componente plenamente urbana (calles, plazas, espacios abiertos, cubiertas, etc.) como de su entorno urbano o rural.

Puede hacerse referencia al término Paisaje Cultural como una metodología, un concepto operativo que permite, ayuda y organiza el acercamiento al análisis, conocimiento y valoración de una realidad susceptible de ser calificada como bien patrimonial. En lo que concierne a su posible acepción como una metodología, se orientaría a salvaguardar valores intrínsecos interrelacionados más que a identificar un tipo de patrimonio que se pueda acotar en elementos específicos.

Cuestión G:

¿Cuáles son los nuevos valores que se pretende atribuir a las Ciudades Históricas que podrían dar lugar a cambiar el término conceptual por el de Paisajes Históricos Urbanos?

El paisaje histórico urbano, tal como se ha ido repitiendo en este foro, es un componente, un elemento más de los valores (históricos, culturales, sociales, artísticos, etc.) que configuran la ciudad histórica. Por tanto, una parte no puede sustituir al "todo" y esa parte no puede reemplazarle. Un proceso que pretendiera

conducir a la definición de las ciudades históricas como paisajes históricos urbanos sería, en consecuencia, simplificador y podría debilitar los instrumentos legales de protección de los conjuntos y ciudades históricas.

Partiendo de esta base, puede decirse que un paisaje histórico urbano tiene importancia en cuanto es percepción plástica, "imagen" representativa y "testimonio significativo" de los valores tangibles e intangibles, de esa ciudad o conjunto histórico. El paisaje es reflejo de esos valores y por ello adquiere su valor. Como tal imagen no debe destruirse o alterarse, si queremos conservar la ciudad histórica.

Por otra parte resulta evidente que una buena conservación de la ciudad histórica debe responder a un desarrollo sostenible que garantice, además, la calidad de vida de sus habitantes, que contribuya al éxito económico de la ciudad y a su vitalidad social y cultural. Es evidente también que deben añadirse nuevas expresiones culturales de calidad (buena arquitectura contemporánea, diseño urbano y arte) como preconiza el Memorando de Viena. Pero desarrollo y éxito económico, o arquitectura contemporánea, diseño urbano y arte de calidad no son valores suficientes de por sí, si estos no van estrechamente ligados a una conservación de la autenticidad e integridad de la ciudad histórica. No son valores suficientes si arquitectura, diseño urbano y arte contemporáneo no armonizan con el conjunto y su entorno (natural o geográfico) o si su implantación contribuye a la pérdida de los valores tangibles e intangibles de la ciudad histórica; a la pérdida de su cohesión y unidad; a la pérdida de su carácter, de su ambiente/es, de su imagen/es históricas y paisajísticas, etcétera; es decir, de su alma y significado.

Es imprescindible no considerar al paisaje urbano únicamente como la envolvente, la imagen exterior de la ciudad, de sus calles, plazas o edificios. Reduciríamos la conservación de la ciudad a mero fachadismo. Y es imprescindible también señalar la relación de la ciudad o conjunto histórico con su entorno que ha de ser siempre armónico. Las nuevas áreas urbanas, el nuevo urbanismo, la nueva arquitectura que las desarrolle deben realizarse con visión unitaria y de conjunto con la ciudad histórica y el paisaje circundante y atender a la envolvente cultural del país o región donde se ubica.

Cuestión H

¿De qué forma se relacionan o refieren esos nuevos valores a los valores tradicionales que se han atribuido a las Poblaciones y Ciudades Históricas en el pasado?

La manera en que se deben relacionar los nuevos y los antiguos valores que se atribuyen a las poblaciones y ciudades históricas está en el espacio, en sus distintas escalas y en la incorporación de las percepciones. Respecto al espacio, cabe señalar que los instrumentos de planeamiento territorial y urbano deben asumir su obligación de proteger la dimensión histórica de territorios y poblaciones, y no relegarla únicamente a planes de protección de centros históricos. A este respecto, la integración de una localidad histórica en su medio rural o natural, o en su relación con otras ciudades, debe contar con la premisa de que la dimensión histórica es una cuestión de escalas que se superponen y se complementan. No se trata de que las expansiones modernas de la ciudad deban contar con planes de protección al estilo de los centros históricos, sino de que estas expansiones contemporáneas se imbriquen en el tejido urbano, armonicen con el y con su paisaje, formen un "todo unitario" sin generar ciudades duales, estridentes o faltas de entendimiento entre sus espacios más antiguos, los nuevos y las zonas circundantes.

Respecto a las percepciones, debe indicarse que la formación del individuo también ayuda a comprender, respetar y disfrutar de la dimensión histórica y cultural del territorio y de las ciudades, y que el paisaje es una de las claves de este proceso, aunque no el único. El patrimonio cultural es un concepto en continuo, y no poco veloz, proceso de cambio. Una formación del individuo variada, rica y plural ayudará a valorar mejor los antiguos y los modernos tipos de patrimonio. La "imagen" de la ciudad, como reflejo de su historia y carácter; las vistas, perspectivas y panorámicas son valores que deben ser fijados y definidos como elementos a conservar entendidos siempre como elementos perceptibles y sustantivos del Conjunto histórico.

En conclusión, debe incorporarse la visión perceptiva y subjetiva de la ciudad en relación con la incorporación de nuevos valores a los territorios, poblaciones y áreas históricas, pero no deben minusvalorarse, sino al contrario, los aspectos objetivos (basados en criterios claros y en indicadores fiables) en los que se fundamentan sus valores, sean estos materiales o inmateriales.

Otras cuestiones a desarrollar a lo largo del debate que los participantes hayan incluido en el segundo tramo.

1.- Pulir la definición de “paisaje histórico urbano”

El paisaje histórico urbano es la imagen que ofrecen aquellas zonas de la ciudad en las que el pasado ha generado recursos patrimoniales, tanto tangibles como intangibles. Entre estos últimos, deben considerarse especialmente aquellos aspectos relacionados con la intención artística de generar escenarios urbanos concretos u otros aspectos de naturaleza antropológica, estética, científica o técnica que han coadyuvado a la concreción de una determinada imagen urbana. Para su protección debe entenderse y protegerse, junto a sus valores históricos y culturales, todo lo relacionado con la imagen/imágenes de la ciudad histórica, la/las perspectiva/perspectivas visuales originalmente pretendidas y/o con la intención de integrar relaciones y tramas con el territorio en el que se encuentra la ciudad.

Como todo paisaje, el paisaje histórico urbano es una forma que evoluciona, si bien, a diferencia del paisaje en general, el mantenimiento de la autenticidad e integridad de los valores del paisaje histórico –sea urbano o rural- incluye la incorporación de medidas que no interfieran en sus claves históricas. Estas medidas afectan a la arquitectura, tanto a la reforma de la existente como a la de nueva planta, y al tratamiento que observan los espacios públicos, los espacios libres y la naturaleza que envuelve y da referencias a dicho paisaje histórico.

De lo anterior se infiere que es importante avanzar en la definición de las distintas categorías espaciales relacionadas con el paisaje histórico urbano ya que su delimitación no puede ser precisada con la metodología tradicional de identificar centros históricos, sino que ha de incorporar aspectos que atañen a la imagen de la ciudad, a las vistas y cuencas visuales, la nueva definición de ambiente urbano, de entornos de respeto de paisajes culturales, la delimitación de espacios más concretos (escenarios urbanos, o incluso los que algunos definen de forma aún más acotada como rincones urbanos), etcétera.

No faltan propuestas que, como en el primer tramo, destacan la conveniencia de optar por la denominación de paisaje urbano histórico frente al de paisaje histórico urbano, entendiendo que la primera denominación es más adecuada para precisar y entender de qué se está hablando y, sobre todo, enfocaría más claramente los valores en su interrelación dentro del contexto urbano.

También es de destacar la opinión de que centrar la discusión en el paisaje histórico urbano desvía la atención respecto a conceptos más objetivos e importantes en la protección del patrimonio como es el del centro o ciudad histórica.

2.- Buscar la definición y una descripción exacta de los “impactos en los Valores”, especialmente en el Valor Universal Excepcional de las ciudades y conjuntos históricos inscritos en la Lista del Patrimonio Mundial.

Los participantes en este segundo tramo no responden exactamente a la cuestión planteada, indican, sin embargo, que:

Los “impactos en valores” deberían ser objeto de un estudio que permitiese crear indicadores de gestión y de un procedimiento de definición equivalente a los parámetros ya establecidos para el patrimonio natural en el doble procedimiento de los Libros Rojos (Red Data Book) y las Listas Rojas.

El Valor Universal Excepcional además de contemplar la autenticidad y la integridad en lo tangible y lo intangible, requiere apoyar esta validación en planes integrales de gestión mostrando todos los rasgos distintivos del bien patrimonial que, como se ha contemplado en las Directrices, son ciudades con sus respectivos perfiles, tipología y morfología.

Por otra parte se considera que los impactos en los valores serían:

- a. falta de autenticidad e integridad en los valores tangibles intangibles.
- b. falta de un proyecto integral de gestión urbana,
- c. Desconocimiento del tema de conservación del patrimonio cultural por parte de las autoridades competentes y de la ciudadanía, entre otros.

3.- Poner de relieve los instrumentos que existen para determinar los impactos en los paisajes históricos urbanos.

En el debate no se discute la validez de los instrumentos que ya existen para determinar los impactos en los paisajes históricos urbanos. La mayor parte de los planes de protección de centros y ciudades históricas ya suelen incorporar el análisis del paisaje histórico urbano y los impactos y amenazas más importantes que le

afectan. Cabría, no obstante, destacar que hay un desequilibrio entre el interés de estos planes por controlar parcela a parcela el tipo de intervenciones que se pueden realizar en un centro histórico y, sin embargo, una cierta relajación en la ponderación del impacto general de estas intervenciones tomadas en su conjunto en el paisaje de la ciudad.

También se reseña, en esta línea, que controlar las formas no es suficiente, y que debe realizarse una valoración más pormenorizada de cómo influyen en el paisaje histórico urbano los cambios de usos que se realizan en los centros históricos, cuestiones que despiertan mucho menos interés o que desarrollan mecanismos de control mucho menos rigurosos en la gestión urbanística de estos centros. Esto es especialmente grave en las ciudades sometidas a la presión turística.

Una de las posibles informaciones que deberían ser incluidas en los planes de protección debería ser, además de las cuestiones generales de imagen urbana y cuencas visuales de referencia básica, la identificación de los espacios, zonas y puntos urbanos de mayor sensibilidad paisajística y, en especial aquellos que definen la "imagen" de la ciudad histórica. De forma que la planificación urbanística y territorial tuviera una prevención aún mayor en estos ámbitos.

4. Identificar, en su caso, ejemplos de conservación y gestión comprobados eficaces que engloben todos los valores patrimoniales de dichas ciudades o conjuntos, incluidos los paisajísticos, y respondan a las necesidades de la vida contemporánea.

Se considera que una conservación y gestión eficaz es aquella que conserva en su autenticidad e integridad los valores patrimoniales de la ciudad o conjunto histórico así como su relación paisajística con el entorno (rural o urbano) y se indica la dificultad de identificar ejemplos que engloben a todos los valores patrimoniales

Los participantes en el Foro han presentado unos pocos ejemplos de ciudades o conjuntos históricos que cumplen en buena medida con los parámetros señalados en la consulta, pero no han identificado ejemplos paradigmáticos de conservación y gestión comprobados eficaces que engloben todos los valores patrimoniales, incluidos los paisajísticos, y respondan a las necesidades de la vida contemporánea.

Al mismo tiempo se recuerda la necesidad de conservar la gran riqueza, variedad y continuidad de las diferentes culturas, de la que los conjuntos y ciudades históricos son elementos clave para su definición y representatividad, ante los embates de la globalización mundial.





A short story from today's NY times.

China's Growth Harms Heritage, Minister Warns
By THE ASSOCIATED PRESS
Published: June 12, 2007

BEIJING, June 11 (AP) - China's rapid urbanization has devastated the country's architectural and cultural heritage sites, state news organizations reported Monday. "Senseless actions" by local officials in their pursuit of renovation and modernization have "devastated" the sites, Qiu Baoxing, the vice minister of construction, was quoted as saying by the newspaper China Daily.

He said the destruction was similar to what happened during the Great Leap Forward in the late 1950s and the Cultural Revolution, from 1966 to 1976, when relics and sites of historical value were destroyed.

China's cities have been transformed in recent years, with old neighborhoods being pulled down to make way for high-rise buildings and highways. But many historic buildings have also been destroyed.

"They are totally unaware of the value of cultural heritage," Mr. Qiu was quoted as saying about some officials.

"This is leading to a poor sight - many cities have a similar construction style," he was quoted as saying on the sidelines of an international conference on urban culture and city planning. "It is like 1,000 cities having the same appearance."

Tong Mingkang, deputy director of the State Administration of Cultural Heritage, accused some local governments of pulling down valuable historical sites in need of repair and replacing them with fakes.

"It is like tearing up an invaluable painting and replacing it with a cheap print," Mr. Tong was quoted as saying.

Mr. Tong said a \$130 million, five-year nationwide survey on cultural relics had been started to gain a clearer picture of their status.

