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Bangkok

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URBAN CULTURE AND HERITAGE

EDITORIAL

ICOMOS Thailand International Conference 2015 is co-organized by the International Committee of Vernacular Architecture (ICOMOS-CIAV) and International Cultural Tourism Committee (ICOMOS-ICTC).

From November 6th to 9th, CIAV will celebrate its annual conference and meeting under the enthusiastic patronage of ICOMOS Thailand.

The main theme of the conference is: "Timber Heritage and Cultural Tourism: Values, Innovation and Visitor Management".

Our colleague, Sudjit Sananwai, has been working very hard in the organization of all the events which are part of this important conference.

Besides the main conference, there will be an international documentation camp of vernacular architecture called CIAV VERNADOC 2015 in Wat Yai Suvarnaram, Phetchaburi province, conducted by CIAV members Arch. Markku Mattila and Asst. Prof. Sudjit Sananwai. The purpose of the camp is to produce highly accurate drawings and to spread the knowledge of vernacular architecture via a local exhibition at the end of the camp.

In this Newsletter you will find the available information regarding both events.

We are proud to present the work of our dear friend and colleague Marwa Dabaieh as the author of a recent publication called: "More than Vernacular". I am sure you will be interested and happy to know about this new book on the subject of vernacular architecture.

Another very important book has been published based on the European project: "VerSus - Lessons from Vernacular Heritage to Sustainable Architecture". We would like to take this opportunity to congratulate our colleague Mariana Correia for her remarkable work and contribution to this very important project and subsequent book. She has informed us that the book: "VERSUS - HERITAGE FOR TOMORROW" and the booklet: "VerSus" published by CRAterre-ENSAG, are already available online. Bravo Mariana!!!!

In addition, we wish to share yet another important document with our readers: The Habitat III: Issue Papers, 4 Urban Culture and Heritage that have been prepared by the United Nations Task Team on Habitat III, a task force of UN agencies and programs working together and has been led by UNESCO.

In this CIAV Newsletter issue we have also enclosed information about several conferences and events related to cultural heritage.

Looking forward to see you in Bangkok.

Best regards,

Valeria Prieto

1. CIAV CONFERENCE AND MEETING IN THAILAND

Sudjit Sananwai



ICOMOS THAILAND INTERNATIONAL CONFERENCE 2015

In collaboration with

International Committee of Vernacular Architecture (ICOMOS-CIAV) and

International Cultural Tourism Committee (ICOMOS-ICTC)

6th - 9th November 2015, Bangkok, Thailand

CIAV-ICTC 2015 Timber Heritage and Cultural Tourism: Values, Innovation and Visitor Management

Introduction

ICOMOS Thailand International Conference 2015, “Timber Heritage and Cultural Tourism: Values, Innovation and Visitor Management”, is co-organized by the International Committee of Vernacular Architecture (ICOMOS-CIAV) and International Cultural Tourism Committee (ICOMOS-ICTC) and co-hosted by the Fine Arts Department, Ministry of Culture, and ICOMOS Thailand’s network of academic institutions.

Our 2015 international conference provides a platform for discussion and knowledge exchange among global scholars, practitioners, entrepreneurs and others, as well as for the participation of many local communities and site managers who are looking for new and innovative methods to conserve their timber heritage and engage local people in sharing with visitors their appreciation and awareness of the values represented by and associated with these structures. Establishing a range of theoretically sound and viable options for creative approaches to conservation within the framework of developing and managing timber heritage - temples, bridges, houses, villages, shrines, ships and factories - as cultural tourism destinations are the core aims of this conference.

Wood is one of the most sustainable construction materials due to its multiple usages and renewability. In many countries it has been used in parts or all components of vernacular

1. CIAV CONFERENCE AND MEETING IN THAILAND

architecture. Knowledge transfer of design techniques, meaning and craftspeople's skills led to the existence of the architectural masterpieces with their unique characteristics we know today. Industrialization, new materials, and advances in the technology of construction have brought about a decline in the skills and knowledge of timber structures and timber conservation; and a parallel decline in the popularity of wood as a construction material. There have been a number of negative impacts. Primarily the continuity of creative craftsmanship is missing. And this gap, in turn, creates problems in *knowledge management* and *value* interpretation for visitors at specific heritage sites.

Dates : 6th – 9th November 2015

- International Conference: 6th – 7th November 2015
- Half day trip (Bangkok) : 8th November 2015 (Morning)
- CIAV Annual Meeting & ASEAN Forum: 8th November 2015 (Afternoon)
- Cultural Trip (Phetchaburi province): 9th November 2015

Conference venue:

- [Chaloem Rajakumari 60 Building](#), 254 Chulalongkorn University, Phyathai Road Bangkok, Thailand

Exhibition:

- Final drawings of [CIAV VERNADOC 2015](#) & Thai VERNADOC Network

Registration:

- Online registration at <http://ciav-ictc2015.org/registration-form/>
- Deadline of registration: **October 20th, 2015**
- Conference registration fee: **Free**
(Only for registered Paper presenter / Member of ICOMOS THAILAND, ICOMOS-CIAV, ICOMOS-ICTC & CIAV VERNADOC 2015)
- Conference Excursion (half-day): **300 THB/person.**
- Numbers of participant are limited at 250 persons.
Please note that places are limited and will be allocated on a first-come-first-serve basis.

Post-conference Trip:

One-day Cultural Trip to Phetchaburi on November 9th, 2015.

Price (including guide, 2 meals and transportation): **2,000 THB/Person.**

For more information please visit www.ciav-ictc2015.org or contact: admin@ciav-ictc2015.org

CIAV-ICTC 2015 Timber Heritage and Cultural Tourism, ICOMOS Thailand International Conference

2. CIAV VERNADOC

Sudjit Sananwai

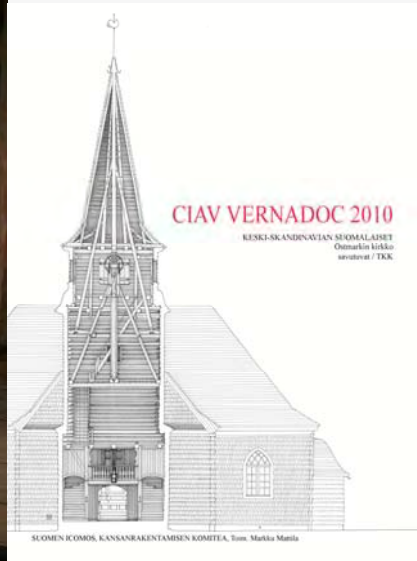
International documentation camp of vernacular architecture

CIAV VERNADOC 2015

Wat Yai Suvarnaram, Phetchaburi province, Thailand

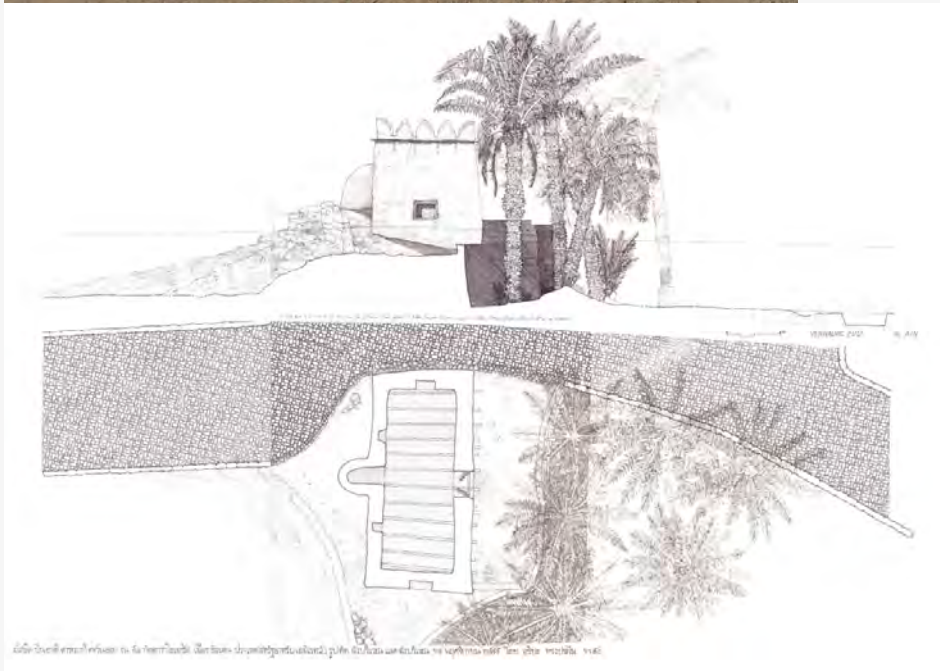
20.10.2015-04.11.2015

Final program, 06.09.2015 / Asst.Prof.Sudjit Sananwai



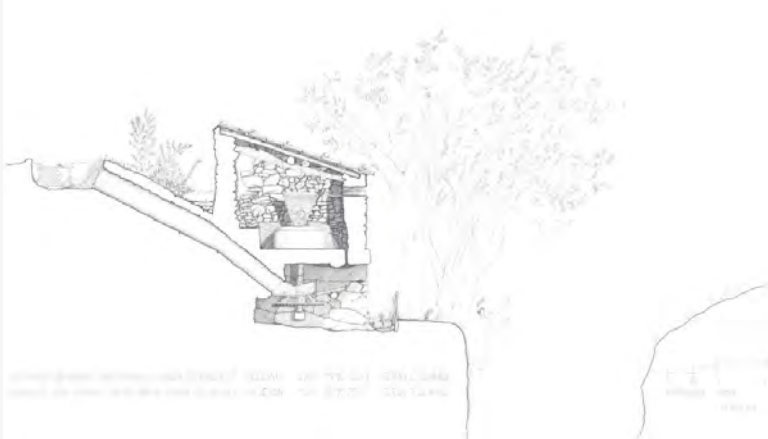
CIAV VERNADOC 2010, Sweden (Participant from China is working on site, Booklet cover by Sudjit S. and Östmark Church)

2. CIAV VERNADOC



CIAV VERNADOC 2012, Al Ain, UAE (Participants from Finland, Pakistan, Thailand, Portugal and Spain are working in studio and the final drawing by Ariya S.)

2. CIAV VERNADOC



CIAV VERNADOC 2013, Portugal (Participants from Finland, Thailand, Spain and Portugal are working on site and the final drawing by Sofia D.)

Topic:

To work using the VERNADOC method, which since 2005 has been used in international documentation camps and are now developed under the ICOMOS-CIAV aegis. It is:

- Easy to learn and work with,
- Low-tech - no need for electricity or expensive tools,
- Precise enough for scientific work,
- Fast - by doing the necessary and nothing more,
- Cheap, because of the use of simple tools and only little work,
- Drawings that have been made in this process can easily make even a layman understand that the local tradition is valuable and an important part in the vernacular tradition of the whole world.

Aims:

- to learn the method by working it throughout the process
- to become acquainted with the expertise of the participants and to create international contacts for further work in the field
- to develop a method and models for international cooperation

2. CIAV VERNADOC

- to produce high quality measured drawings and exhibit them in a local exhibition at the end of the camp



*Scriptures Hall of Wat Yai Suwannaram
(The second Scriptures Hall located in the monk cellar)*



Object:

- Measuring and working drawing a wooden Scriptures Hall of Wat Yai Suwannaram in Phetchaburi province. (The second Scriptures Hall located in the monk cellar)
- There's no previous research existing on this tradition?

(The town and province of Phetchaburi has been a focal point for historic conservation and tourism centred on the three royal villas of Phranakhon Khiri, Ramratchaniwet and Marigadayavan. These three are located at the edge of the town of Phetchaburi and in Cha-Am beach. Phranakhon Khiri was designed with a mix of Greek classical and Thai traditional architecture, while Ramratchaniwet was a Baroque hunting mansion designed by a German architect. Marigadayavan villa reflects Victorian architecture. However, Phetchaburi town is also rich with local heritage of urban settlement from King Mongkut to King Vajiravudh reign, which possesses unique wooden houses and shop-houses of old bureaucrats who followed to serve the monarch at the time of construction of these royal villas)

2. CIAV VERNADOC



*Mrigadayavan Royal Villa, Phetchaburi province, Drawings from RSU VERNADOC 2013
(VERNADOC souvenir scarf designed by Pawin.S)*

Participants:

- 20 international participant, with relevant experience in the documentation and hand drawing of vernacular architecture using simple tools and hand measurements
- 10 participants of VERNADOC veterans from Thailand and all over the world
- All participants will be working either individually or in groups and will spend the majority of the time in the field, at times under harsh conditions using simple documentation tools and techniques
- Everyone in the camp works in practice, no idling is accepted.
- Min. one member in the "country group" is competent to teach the method in the home country

2. CIAV VERNADOC

- Min. one member in the "country group" is competent to arrange an international documenting camp in the home country

List of cooperating organizations:

Fine Art Department, Ministry of Culture
CIAV-ICTC2015
ICOMOS International Committee of Vernacular Architecture (ICOMOS-CIAV)
ICOMOS Thailand Association
King Mongkut's University of Technology Thonburi (KMUTT)
Rajamangala University of Technology Thanyaburi (RMUTT)
Rangsit University (RSU)
Silpakorn University (SU)
The Association of Siamese Architects (ASA)

Preliminary timetable:

31.07.15 deadline for registrations for the camp
31.08.15 confirmation of the participants
20.10.15 meeting together at ASA office, Bangkok (9.00-10.00 A.M.)
20.10-04.11.15 the camp period at Phetchaburi province
- one week for the measuring and basic drawing on site
- one weeks for the finishing of the drawings in ink at studio
25.10.15 local excursion trip
04.11.15 camp visiting (ICOMOS-CIAV President, Secretariat and Italian team)
farewell party and special lecture by Prof. Antonello Alici (UNIVPM, Italia)
05.11.15 check out from the camp, back to Bangkok by free bus
06-07.11.15 an exhibition of the finished drawings in CIAV-ICTC 2015, Bangkok

Daily program:

- Working days are max. 8 hours long, depending on the weekday, weather, feeling ... (the suitable time should be 9:00 am-12:00 am, 01:00 pm-6:00 pm)
- Everyone produces her/his own measure drawing,
- In the evenings free performing programme, for example....

Accommodation and meals: Depend on CIAV-ICTC2015 & Local organizer

Language: The official language of the camp is vernacular English

The principles of the costs:

- The participants are in charge of the international travel costs. CIAV-ICTC2015 & Local organizer will pay the costs of accommodation and the meals at the site during the camp period.

2. CIAV VERNADOC

More information:

- Further questions and information, please feel free to ask, even on the practical arrangements

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3. MORE THAN VERNACULAR

Marwa Dabaieh

We live in a world that contains a wide variety of spectacular vernacular building, and it is at risk. Although many people are aware that the vernacular is suffering everywhere, evidence of how this treasured heritage is cared for often demonstrates little understanding of its true value. Egypt is a country with some of the finest examples of desert vernacular architecture in the world, a heritage which is at threat of disappearing. Towns and cities hitherto characterised by their vernacular architecture are experiencing great change due to the pressure for rapid growth that is being stimulated by globalisation and ambitious modernity. Those who live in these towns sometimes find it hard to adapt to such rapid growth and have difficulty finding a way of allowing their environment to evolve sustainably. The challenge is always to devise a way for vulnerable vernacular settlements to develop as they have done over the centuries, without losing the accumulation of their tangible heritage and the intangible body of knowledge that created them. How can this eruption of modernism be helped to adapt to the concepts of sustainability? That is what this book tried to answer.



3. MORE THAN VERNACULAR

This book hopes to offer an insight into the threats facing the vernacular buildings that survive in the Egyptian Western Desert. It offers a guide to those who wish to get involved in rescuing these buildings, those who re-use them and those who care for them. The first part of the book opens with an overview of the problems experienced in places that are only now becoming vulnerable to the rapid urbanisation that is affecting the vernacular heritage everywhere. It then focuses on the problems experienced by the communities living in the Egyptian desert. Among these problems, however, there are opportunities too. The second part describes three strategies that have the potential to bring sustainable change in the conservation of vernacular buildings in the Western Desert in Egypt. The final part offers a vision of how this desert vernacular heritage at risk can be nurtured, and suggests scenarios to achieve this.



3. MORE THAN VERNACULAR

Whether you are an owner, an entrepreneur or a developer, whether you are involved in a local trust or work for a local authority, or whether you just want to find out about Egypt's spectacular desert vernacular heritage, we hope this book will be an inspiration. Several of the hand-drawn architectural illustrations in this book are the result of surveys carried out for this study. This kind of record underlines the importance of the vital role of meticulous documentation in preserving the evidence of Egypt's current desert vernacular, so that we can learn from this evidence when we work with such buildings in the future.



4. LESSONS FROM VERNACULAR HERITAGE TO SUSTAINABLE ARCHITECTURE

Mariana Correia

Dear friends and colleagues,

The European project 'VerSus - Lessons from Vernacular Heritage to Sustainable Architecture' was concluded recently. VerSus project had as project leader Escola Superior Gallaecia (Portugal), and as partners CRATERRE-ENSAG (France), UPV-Polytechnic University of Valencia (Spain), UNIFI-University of Florence (Italy) and DDICAAR-University of Cagliari (Italy). Culture Lab (Belgium) also contributed as consultant for the project.

I am happy to inform that the book 'VERSUS - HERITAGE FOR TOMORROW' (288p) (in english), published by Firenze University Press, and the booklet VerSus (76p) (in 5 languages), published by CRATERRE-ENSAG, are already available online. You can download the PDF files at: www.esg.pt/versus

The two publications are available free of charge, for anyone interested. The idea was to allow free access for university students and interested public worldwide. This would contribute for an increasing interest and an open transfer of knowledge in the field of vernacular architecture and earthen architecture.

VerSus project was developed under the aegis of ICOMOS-CIAV, ICOMOS-ISCEAH, Chaire UNESCO-Earthen Architecture. Thank you Gisle Jakhelln, John Hurd, Pamela Jerome and Hubert Guillaud for your support.

The International Conferences **CIAV 2013 | 7^oATP | Versus** held in Vila Nova de Cerveira, in Portugal, in October 2013 and **VerSus 2014 | 2^o MEDITERRA | 2^o RESTapia** held in Valencia, in Spain, in September 2014 were organized under the framework of VerSus project. VerSus Exhibition, VerSus International Competition Posters and further publications are also available for free download.

Kind regards,
Mariana Correia

5. WOODEN ARCHITECTURE IN RUSSIA: RESEARCH, DIVERSITY AND MODERN SITUATION

Olga Sevan

Wooden architecture in Russia: research, diversity and modern situation

Wooden architecture in Russia: research, diversity and modern situation

Introduction

The theme of this paper is topical nowadays. It is of significance for the study of sites and cultures of various regions of the world and for Europe that is now facing the possibility of its unification. At the same time the existing numerous diversities on its territory should be preserved. More they should be developed. In view of that, nowadays, the identification of historical cultural regions, cultures functioning within their boundaries and the identification of the boundaries themselves have acquired particular importance. It appears that regional, local architecture, more than any other element of culture, may demonstrate traditionally formed cultural zones. In many cases the boundaries of historical cultural zones do not coincide with existing administrative borders. However the mechanisms of the formation of such boundaries and specific features of their existence today are unclear. The cultural processes and the ways the cultural regions function within the system of contemporary developing agglomeration are not clear as well etc.



The historical cultural zoning of the territory of Russian North (on an example Archangelsk and Vologda Regions)

The population of the areas was effected in several stages starting with the XI—XIII centuries and up to the XVII century. The Russian people cultivated the North in two streams coming along the rivers from the North, from the town of Novgorod, and from the South from the Rostov-Suzdal and Moscow lands. Both streams were of Russian people — they, however, had their ethno-cultural differences, evident in the economic

5. WOODEN ARCHITECTURE IN RUSSIA: RESEARCH, DIVERSITY AND MODERN SITUATION

activity of the population and in the languages, rites, crafts etc. These cultural differences can still be seen in the regional peasant houses of the XIX — early XX centuries. The corresponding elements of regional architecture have been found in archaeological excavations done in the town of Novgorod in the last decades. The buildings of the local aboriginal populations (Vepses, Finns, Karels, Komis and others) has also effected structures in various areas of the region and brought about differences in their character.

On the scheme of regional map of Archangelsk and Vologda you can see the historical cultural areas identified as a result of studies of different houses. They are mainly in conformity with the river basins: the Onega, Vaga, Dvina, Mezen, Pinega rivers and Pomorie, etc. In other words, the historical cultural zoning can be used as a basis for general cultural zoning. The analysis of regional architecture discussed below has made possible the drawing of a map and brought about the identification of seven zones of this kind in Archangelsk region. Each of such zones has its particular climate, geography locations, socio-economic and cultural characterization.

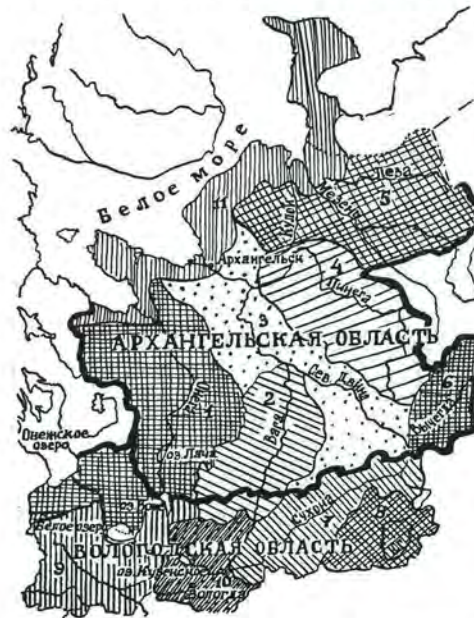


Figure 1. The scheme map of historical cultural zoning on the territory of Russian North: an example Archangelsk and Vologda Regions (author's proposal, 1981)

The lay-out planning of settlements, patterns of location for churches and chapels

There are certain peculiarities in different zones in villages and rural sites of Northern Russia. People initially settled mostly along rivers and near lakes. When all the river lands were occupied they started settling the areas between the rivers. From the point of view of lay-out planning the villages and areas under study we can be subdivided into five main types: free-style type (the most ancient type), enclosed type (around some center), row type (with orientation of facades towards the South), street type (that is along the street) and mixed style type.

The cult structures are located in villages in different places: outside the living area (in the graveyard, on the pogost, on the bank of a river, in the forest, in fields); at the end of a settlement; in one row of living houses; on open or closed squares (in the center or

5. WOODEN ARCHITECTURE IN RUSSIA: RESEARCH, DIVERSITY AND MODERN SITUATION

near one). These peculiarities in the locations of monuments give certain special original charm to the villages and shown in all its historic and cultural landscapes.



Figure 2. Typology of the lay-out planning of settlements in the Russian North (author's proposal, 1981)

The peasant farmsteads

The areas have taken shape under the influence of economic, natural and socio-cultural causes. They have their own peculiarities in different zones of the region. Northern Russian farmsteads can be: free style building developments, of enclosed structures and of united type structures. The last type is most widely spread. On such farmsteads the living dwellings and farmyard is under one roof. Other buildings such as barns, bathhouses, wells, ice cellars and so on are located in different areas, around the house, depending on the climate, life conditions, and traditions and so on. When studying peasant farmsteads attention should be paid to archaeological and historical materials concerning: the formation of families, their genealogical trees, and their way of life, social stratification and so on.

The classification of dwellings in Russian North

The dwellings of Northern Russia had a lot of typological original features and they could allow to identification of historical cultural regions and there borders. However, the common conditions of peasant life, their economic structure and the climate, brought to life common principles of building techniques.

A house complex consisted of a dwelling and a farm-yard: a) the living part could be one room (chamber) with a stove - 'izba', b) two chamber type: 'izba' and corridor entrance, c) three chamber type: 'izba' with a stove, corridor and a summer room. The last variant being d) four chamber type. The four-chamber type differs from the previous types in that it has also a small storeroom in between the 'izba' and the summer room. The houses themselves have two levels: the first for animals, the second for keeping hay and agricultural tools. The studies of the monuments in different regions of the North have revealed their characteristic features and originality.

The interiors of peasant houses have common features with those of Eastern Slavs: in the center of any 'izba' is a stove; it used to stand to the right or the left of the entrance. The furniture was of a stationary type constructional related to the hewed frame of the,

5. WOODEN ARCHITECTURE IN RUSSIA: RESEARCH, DIVERSITY AND MODERN SITUATION

house. The pieces being: shelves, cupboards, and benches. In the second half of the XIX century, early XX century moveable furniture made its appearance, first in the houses of well off peasants and then in other peasants' houses.

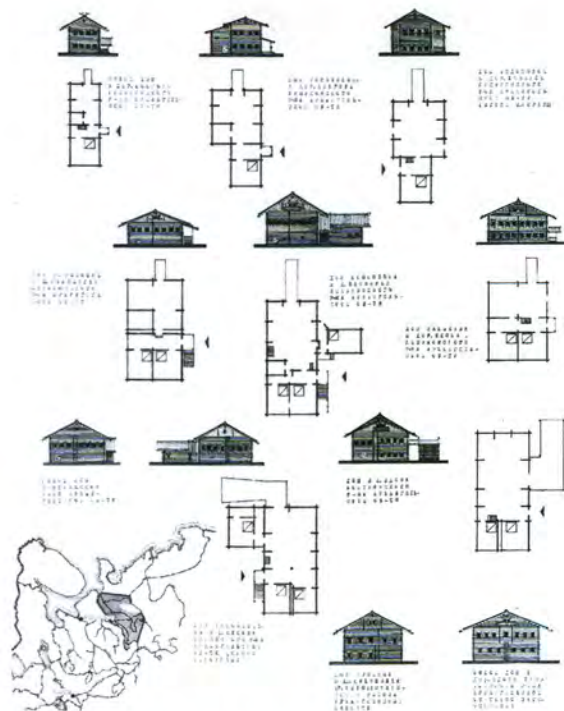


Figure 3. The classification dwelling houses of the Mezen region in Russian North (author's proposal, 1981)



Figure 4. Famous peasant house V. Klokov in the village Zaozerie in the Mezen region (photo 1983)

The constructive and decorative principles of house buildings

Constructional the houses consisted of hewed wooded frames. For them they used aspen trees and larches. The methods of hewing were numerous and existed in dozens of variants (all based on a no nail connection parts). The most widely spread of them was the hewing of round logs with fitted ends and later on with dovetail

5. WOODEN ARCHITECTURE IN RUSSIA: RESEARCH, DIVERSITY AND MODERN SITUATION

connections. The variants of fitting were numerous. In between logs they used to put moss, oakum and flax.

The carpenters attached a lot of importance to structures and decoration of roofs. The roofs were one, two, three, or four slope types. They were covered with deals, roofing slates and straw (in the south of the area). The most widely spread type of roof is the two slope-type. The longitudinal beams of the roof were out into the fronting of the house. They supported the upper ends of the props like carved hooks 'curitses'. The most important symbolic structural part of the house is the 'okhlupen' — that is cut-in logs that from above supported the deal boards of the roof.' As a rule, that part of the house have special constructing looked like a horse's head, bird's head or deer's horns, which are symbolizing happiness.

The windows were decorated with blinds and shutters. The porches were with one- or two staircase flights. They were common not only in dwellings, but in churches and chapels as well. The decoration of the houses depended on local traditions and craftsmanship, and the well-being or social position of the peasants. Various trades, crafts and applied arts all affected the character of the decorative structures, and also painted with pictures. The paintings differed from area to area and we could find figures of lions, unicorns, flowers, horses, birds, samovars, portraits and geometrical drawings of various symbolic meanings and various flower compositions decorated balconies, the center parts of the main facades and doors. The pictures were drawn by local people as well as by peasant painters coming from other regions of Russia.



Figure 5, Facade and interior of house-yard of A. Pukhov, beginning XIX century, from village of Kargopolskij region. Museum "Malye Korely" (photo 2011)

Figure 6. Interior of house-yard of A. Pukhov, beginning XIX century, from village of Kargopolskij region. Museum "Malye Korely" (photo 2011)

The typology of agricultural buildings of Northern Russia

Their structures and significance are very much like as other similar buildings in the countries of Northern Europe. Their topology may be of interest. It is based on their planning characteristics and structures of roofs (barns, ice cellars, bath-houses, wells, gates fences, mills water and wind mills, riverbank reinforcing structures, bridges etc.). Their peculiarities characterize many areas by the difference in them. For instance the northern cold river Mezen is characterized by barns and bathhouses built on high-fortified riverbanks, this can also be seen in museum "Malye Korely". At the same time in the Pinega River we find them standing in rows to protect them from fires at the end of the villages.

5. WOODEN ARCHITECTURE IN RUSSIA: RESEARCH, DIVERSITY AND MODERN SITUATION



Figure 7. New riverbank reinforcing structures and barn and ice cellar on it. Museum “Malye Korely” (photo 2011)

Figure 8. The classification different types of barns in the Russian North (author's proposal, 1981)

The different types of cult architecture of Northern Russia

Churches and pogosts were put up in various parts of villages as has been mentioned before. The structures still in existence refer to the XVII—XIX centuries. There used to be a great many chapels in all the areas, practically speaking in each other village. When considering the cult monuments by respective historical cultural zones we can identify their general and specific characteristics. They had in common the specific techniques of hewing. They differ in forms and decorative elements. Sometimes a belfry stands apart.

As for the tent-like cathedrals, they are found in many areas of the North. They differ in proportions, detail-parts and decorative elements. They may be up to 40—50 in high (an example in the North Dvina). Cubiform churches characterize the Onega river basin and we can see the type of this monument in the museum “Malye Korely”. In the Vaga river basin we can find small tent like chapels, as well as churches, typical of the North, with an eight-facet cover. Their architecture shows the influence of the culture of Ukraine, a lot of migrants during the XVIII century broth specific tradition elements of the building to this North region. On the Pinega so as well on the Mezen River we can see specific form completion of the roof and it still preserved an original structure. It is known as “tent in the kreshchataja cask” (it is called pinega - mezen type). In this case the temple is completed with five domes, high legs and dome heads covered with “silvery lemehs” (shingles).

5. WOODEN ARCHITECTURE IN RUSSIA: RESEARCH, DIVERSITY AND MODERN SITUATION



Figure 9. Village Kimzha on the Mezen River and Odigitrievskay church (it is called pinega - mezen type), 1700 year (photos 1981)

Figure 10. Chapel in the village Glazovo XVIII c. Kenozero National Park, Archangelsk region (photos 2005)

Modern situation in the wooden architecture in Russia

Such an investigation is significant not only for arranging skansen museums and 'in situ' museums, where care is taken to preserve not only monuments but also the cultural milieu of villages. It is also important for regional contemporary culture. Some of intelligent architects try to find the way to combine and use the tradition forms, constructions, details in the modern wooden buildings. Other modern architects are working in completely new international and interesting forms. As well it is necessary to finding solutions with the problems of restoration and reconstruction of new and old building developments. It is very complicated process for forming the milieu of historic towns or villages in Russia. There are a lot of buildings using old decorations or constructions without any connecting with historical and cultural zones (or regions); we could see it in Moscow and other cities, mainly there are business or commercial buildings (we call this stile "a la ruse"). But obviously that different characteristic should be taken into consideration when shaping contemporary culture and the way of life of the local population, and when designing the regional system of towns and settlement. And historical monuments could give us interesting examples for new projects if we want to preserve our own originality at regional and international levels.

5. WOODEN ARCHITECTURE IN RUSSIA: RESEARCH, DIVERSITY AND MODERN SITUATION

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http://icomos.org/Paris2011/Symposium_proceedings/PartII_session1.pdf

6. INTERNATIONAL WORKSHOP ON VERNACULAR ARCHITECTURE AT RINCON DE ADEMUZ



XX International Workshop on Vernacular Architecture at Rincón de Ademuz Construction of Gypsum Pavements

Professors:

Camilla Mileto (UPV)

Fernando Vegas (UPV)

Vincenzina La Spina (U. de Cartagena)

Andrés Millán Añón (Millán-Plasol)



Registration in www.cfp.upv.es

Workshop Directors: Camilla Mileto y Fernando Vegas

Organization: UNESCO Chair on Earthen Architecture

Fee: 60 € UPV students (workshop only)
75 € collegiates (workshop only)
100 € general public (workshop only)

Optional to add to the workshop fee:
+30 € (full board)
+50 € (accommodation and full board)

(The fees do not include the transportation to Rincón de Ademuz)

19th - 20th September 2015



INSTITUTO DE RESTAURACIÓN DEL PATRIMONIO
INSTITUTO UNIVERSITARIO DE INVESTIGACIÓN



ESCOLA TÈCNICA SUPERIOR D'ARQUITECTURA

7. DOCOMOMO 2016

14th International docomomo Conference ADAPTIVE RE-USE The Modern Movement towards the Future Lisbon, Portugal, 6-9 September 2016

CALL FOR PAPERS

14th International Docomomo Conference 2016
Adaptive Re-use. The Modern Movement Towards the Future

Calouste Gulbenkian Foundation, Lisbon, Portugal
6-9 September 2016

Website: www.docomomo2016.com

Every two years **docomomo** (the international committee for documentation and conservation of buildings, sites and neighbourhoods of the Modern Movement) organizes an international conference, bringing together **docomomo** members and friends from its [70 national Working Parties](#), as an opportunity for in-depth exploration of an important theme or aspect of the Modern Movement.

The forthcoming conference is being hosted by [docomomo International](#) and will take place at the Calouste Gulbenkian Foundation, in Lisbon, Portugal, from 6 to 9 September 2016, under the theme *Adaptive Re-use. The Modern Movement Towards the Future*.

THEME

Adaptive Re-use. The Modern Movement Towards the Future

In pursuit of the mission of **docomomo**, as updated in the [Eindhoven-Seoul Statement 2014](#), the theme of the 14th International **docomomo** Conference will be Adaptive Reuse. The Modern Movement Towards the Future. The aim is to promote the conservation and (re)use of buildings and sites of the Modern Movement, to foster and disseminate the development of appropriate techniques and methods of conservation and (re)use, and to explore and develop new ideas for the future of a sustainable built environment, based on the past experiences of the Modern Movement.

The Modern Movement has demonstrated its long term legitimacy, as a concept endowed with an extraordinary longevity. Relating technology, form and social commitment to one another, through an optimistic faith in progress, modern architects sought to attain new heights of functionality and flexibility in use. The challenge for today is how to deal with this modern legacy in relation to the continuously changing context of the current times, including physical, economic and functional changes, as well as fast-moving socio-cultural, political and scientific contextual values.

Preserving the architectural heritage of the 20th century requires us to take account both of the opportunity and the duty to reuse buildings which have lost their original function, which are physically and/or technically obsolete, and which no longer meet today's ever- more demanding standards. Such matters as the demand for material and technology reuse and for spatial and functional transformations, and the updating of regulations concerning fire, seismic stability, user safety, energy efficiency and environmental comfort legislation, are all part of the contemporary agenda. This inevitably highlights the question of the value of the existing built fabric, which can be a strong resource that calls for our attention in terms of social, economic and environmental sustainability. In its pursuit of the task of conserving and rebuilding, **docomomo** must itself be modern and sustainable in order to continue to fulfil the Modern Movement's social and collective project, as modernity and sustainability are part of the primary nature of Modern Movement project itself. In our view, the Modern Movement still carries on today and into the future, as an ever- present social, spatial and technological project engaged with the community, constantly engaging with the challenge of creating a better place to live.

Contributions are invited to put together under discussion themes such as the interrelationship of modernity and modern heritage, economy and energy saving, the social mission of architecture and the responsibility of architects towards the future. These themes are intended to be discussed both as MoMo concepts, to be analysed chiefly through documentation, and as contemporary modern interventions, to be debated in accordance with the needs and

7. DOCOMOMO 2016

conditions of today. As a multidisciplinary platform, this conference aims to investigate a cross-section of subjects that are raised by the challenge of preserving, renovating and transforming the Modern Movement legacy worldwide, alongside with the complex background of today's changing times. In the end, the goal is to achieve a pluricultural comparison of standards and practices for intervention on 20th century heritage.

In pursuit of a holistic approach, the general theme of the conference will be elaborated through eight sub-themes: 1) Landscapes, 2) Cities, 3) Public Spaces, 4) Complexes, 5) Buildings, 6) Construction and Technology, 7) Interior Design and Furniture and 8) Theory.

CALL FOR PAPERS

docomomo International is now accepting abstracts for the 14th *International docomomo Conference* that will take place at the Calouste Gulbenkian Foundation, Lisbon, Portugal, September 6–9, 2016. Please submit abstracts no later than October 18, 2015 (12 pm GMT), for one of the 29 thematic sessions listed at <http://goo.gl/7wptGg>.

Sessions will consist of four papers, followed by 20 minutes for discussion. Each paper should be in English and take no more than 20 minutes to present. Conference papers will be published in the conference Proceedings.

ABSTRACT SUBMISSION GUIDELINES

You may submit your abstract by visiting the Ex Ordo abstract submission system: <http://docomomo2016.exordo.com>. You will be required to setup an account first.

Once registered, the submission must be done, in English, by filling the following required information:

1. Title (65 characters max) & Abstract (400 words max);
2. Authors information (Name, University/Company/Organization, Country);
3. Biography (200 words max);
4. In the "Topics" section, please select one of the [29 thematic sessions](#) listed in which you wish to present your paper;
5. In the "Additional Info" section, please indicate your phone number and address.

Abstracts should define the subject and summarise the argument to be presented in the proposed paper. The paper's content should be the product of well-documented original research that is primarily analytical and interpretive rather than descriptive.

Papers may not have been previously published, nor presented in public.

Only one submission per author/co-author will be accepted.

Each speaker are expected to pursue their own Institutional or other support to register, and for travel and accommodation.

SCHEDULE

3 August – 18 October 2015: Call for papers.

30 November 2015: Call for papers' notification of acceptance.

1 January 2016: Opening date for registration.

14 February 2016: Full paper submission deadline (1st version). Registration deadline for speakers and session chairs.

13 March 2016: Deadline for session chairs return papers with comments to speakers.

17 April 2016: Full paper submission deadline (final version).

6-9 September 2016: 14th International docomomo Conference

For more information: www.docomomo.com, www.docomomo2016.com, docomomo2016@gmail.com

With the support of:

[CML](#), [IST](#), [APL](#), [FCG](#)

Picture: Alberto Pessoa, Pedro Cid, Ruy Athougua, Calouste Gulbenkian Foundation, Lisbon, Portugal, 1969. Gardens by Viana Barreto e Ribeiro Telles. © AF CG, Mário de Oliveira, 1969.

8. STRUCTURAL ANALYSIS OF HISTORICAL CONSTRUCTIONS



The poster features a large photograph of a historic building facade with Gothic-style windows and a decorative cornice. In the top right corner, there is a smaller inset image showing the interior of a large, vaulted stone structure, possibly a cathedral or a large hall, with a checkered floor.

10th international conference on
Structural Analysis of Historical Constructions

SAHC 2016

Anamnesis, Diagnosis, Therapy, Controls 13-15 September 2016, Leuven, Belgium

KU LEUVEN

Call for abstracts

Join international experts to discuss and review upcoming trends and technologies in the analysis of historical constructions in Leuven, Belgium and submit your abstract by July 10th 2015 (extended deadline)

www.sahc2016.be

Leuven, 13-15 September 2016

© KU Leuven - Rob Stevens

The Raymond Lemaire International Centre for Conservation and the Civil Engineering Department of the University of Leuven, with the support of the UNESCO chair on preventive conservation, maintenance and monitoring of monuments and sites, will organize the 10th anniversary edition of the International Conference on Structural Analysis of Historical Constructions (SAHC2016).

The theme of the conference is "Anamnesis, Diagnosis, Therapy, Controls", which emphasizes the importance of all steps of a restoration process in order to obtain a thorough understanding of the structural behavior of built cultural heritage. Papers are invited for presentation and poster sessions on general topics and specific themes.

Conference topics preventive conservation, maintenance and monitoring - historic and innovative mortars and binders - non-destructive testing, inspection and structural monitoring techniques - adobe and vernacular constructions - conservation of the 20th century architectural heritage - foundation and geotechnical problems - structural assessment and intervention of archaeological sites - theory and practice of conservation - repair and strengthening techniques - analytical and numerical approaches - in-situ and laboratory experimental results - interaction between innovative and traditional materials - seismic behavior and retrofitting - rehabilitation, re-use and valorization of cultural heritage buildings - case studies

Specific themes innovation and heritage - preventive conservation - computational strategies - certification and standardization - values and sustainability - subsoil interaction

Keynotes

M. Blondet (Catholic University of Peru, PE)
D. Laefer (University College Dublin, IE)
A. Miltiadou (Hellenic Ministry of Culture, GR)
C. Modena (Università degli studi di Padova, IT)
E. Verstrynge & D. Van Gemert (KU Leuven, BE)
Sun Xun (South-East University, CN)

Thematic chairs

Ö. Cizer (BE) - M. DeJong (UK) - S. Della Torre (IT) - H. Garrecht (DE) - J.G. Rots (NL) - R. Van Hees (NL) - G. De Felice (IT)

Organizing Committee

Prof. K. Van Balen, chair
Prof. E. Verstrynge, Prof. G. De Roeck, Prof. I. Wouters and Prof. em D. Van Gemert, co-chair

International Advisory Committee

Prof. P. B. Lourenco, Prof. P. Roca and Prof. C. Modena

9. THE DARMSTADT ARTISTS' COLONY ON THE MATHILDENHÖHE

Wissenschaftsstadt
Darmstadt



1965-2015
50
ICOMOS Deutschland



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**CfP: “We have to build a town, a whole town.” –
The Darmstadt Artists' Colony on the Mathildenhöhe**

Darmstadt, Sun 17 to Tue 19 April 2016

9. THE DARMSTADT ARTISTS' COLONY ON THE MATHILDENHÖHE

Abstracts due: 18 September 2015

Conference organized by Wissenschaftsstadt Darmstadt in cooperation with the German Committee of ICOMOS and the Regional Office for Built Heritage Conservation in Hessian.

Concept / organization: Dipl.-Ing. Wenzel Bratner, Dr. Philipp Gutbrod, Dipl.-Ing. Nikolaus Heiss, Renate Charlotte Hoffmann M.A., Dr. Inge Lorenz, Dr. Jennifer Verhoeven.

As part of the UNESCO World Heritage Site nomination of the Darmstadt Artists' Colony on the Mathildenhöhe, the City of Science Darmstadt will organize – in cooperation with the German National Committee of ICOMOS and the Regional Office for Built Heritage Conservation in Hessian – a conference between 17 and 19 April 2016 with the working title of: *"We have to build a town, a whole town."* – The Darmstadt Artists' Colony on the Mathildenhöhe.

The Darmstadt Artists' Colony on the Mathildenhöhe with its buildings, public gardens, and works of art is a unique ensemble of experimental creation. It is an extraordinary document of the transition from Art Nouveau to Modernism in architecture, fine and applied arts, inspired by the International Reform Movement at the beginning of the twentieth century.

The Darmstadt Artists' Colony was founded in 1899 by the art loving Grand Duke Ernst Ludwig of Hesse and by Rhine (1868-1937) in order to promote Hessian arts and crafts. Over the course of its 15 years of existence 23 artists were members of the Darmstadt Artists' Colony. During this period an eminent architectural ensemble was created consisting of buildings, gardens, sculptures, and interior design in an all-embracing and innovative form.

Four exhibitions were held between 1901 and 1914 in which walk-in "lived" worlds as aesthetic works of art presented a completely new concept of architecture, interior design, and the shaping of landscapes. Here, artists reflected on the conditions of "living" and "working" at the beginning of modern age. By means of this programmatic analysis, the Mathildenhöhe was radiating decisive impulses for the development of architecture in the early twentieth century.

The following thematic sections are planned for the conference:

1. Sources and past history

The Arts & Crafts Movement, which originated as a reaction to the consequences of industrialization, was consciously taken up by Grand Duke Ernst Ludwig on the Mathildenhöhe in order to give a shape to ideas of the Reform-oriented living at a high artistic level, with experimental architecture and an innovative design.

Possible subjects and questions continuing these findings are:

- The influence of the Arts & Crafts Movement in Europe
- The significance of the periodicals edited by Alexander Koch
- The relationship of the participating artists, such as Peter Behrens, Hans Christiansen or Joseph Maria Olbrich, with the developments of the Industrial Revolution or the dawning of Modernism
- European artists' colonies in comparison
- Goals of the Life Reform Movement around 1900

2. Architecture and Exteriors

The focus of the first exhibition "A Document of German Art" (1901) presented eight fully designed and completely furnished homes grouped in a clear urban order around the central Studio Building, the Ernst Ludwig House.

The most prominent building complex on the Mathildenhöhe is the Wedding Tower with the Exhibition Hall, both created by Olbrich within the scope of the "Hessian Exhibition of Fine and Applied Arts" (1908). This exhibition also displayed a model housing estate with six fully furnished small houses. The Group of Tenement Houses with Studio Building (1914) by Albin Müller finally supplied the northern completion of the Mathildenhöhe.

9. THE DARMSTADT ARTISTS' COLONY ON THE MATHILDENHÖHE

With the shaping of the Plane Tree Grove into a sculpture park on the Mathildenhöhe by Bernhard Hoetger for the last exhibition (1914), the Darmstadt Artists' Colony received an emphasis in the fine arts.

Possible subjects and questions continuing these findings are:

- Influences on the architecture of the Darmstadt Artists' Colony and its reception within an international comparison
- Purpose-oriented construction: "residence", "work", "exhibition"
- Landscape gardening and Life Reform
- The Plane Tree Grove as a sculptural total work of art in Modernism

3. Interior design ("Raumkunst")

The four exhibitions, with the fully furnished residential and artist's homes, were "lived-in" worlds put on stage that represented unprecedented innovations that were taken note of and could exert a decisive influence on the further development of interior decorating and design.

Possible subjects and questions continuing these findings are:

- Architecture and "Raumkunst" as a total work of art
- The applied arts of the Darmstadt Artists' Colony at the intersection between national and international design developments
- Craft and iconography of material

4. Reception and international effect

Far-reaching international impulses for architecture and design in the twentieth century were sent out by the members of the Darmstadt Artists' Colony and their works on the Mathildenhöhe.

Possible subjects and questions continuing these findings are:

- Comparison with other sites in Germany and worldwide that have a connection to the development of architecture in the twentieth century
- Comparison with the beginnings of Functionalism and Modernism in international architecture and design
- Goals of the German Werkbund and of Bauhaus Weimar / Dessau with reference to the Darmstadt Artists' Colony on the Mathildenhöhe
- What was the contribution given by the members of the Darmstadt Artists' Colony after their time at Darmstadt for the further development of Modernism?

The conference is intended to be interdisciplinary. We invite researchers and scholars within the disciplines of the history of architecture and the arts, the preservation of historic buildings and monuments, landscape gardening, architecture and history, etc.

The papers are scheduled for 30 minutes each. The main language of the conference will be German, however contributions in English are also welcome.

Abstracts of papers (max. 300 words) in German or in English will be accepted until the 18 September 2015 to Dr. Jennifer Verhoeven (j.verhoeven@denkmalpflege-hessen.de). Please include your name, institution, and a short biography.

The City of Science Darmstadt will bear the costs for travel and accommodation. Unfortunately we cannot pay any fees for speakers.

Following the conference a publication of the contributions is planned in 2016.

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URBAN CULTURE AND HERITAGE



HABITAT III ISSUE PAPERS

4 - URBAN CULTURE AND HERITAGE

New York, 31 May 2015

(not edited version 2.0)



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URBAN CULTURE AND HERITAGE

ISSUE PAPER ON URBAN CULTURE AND HERITAGE

KEY WORDS

culture-based regeneration, urban heritage conservation, urban landscape, cultural and creative industries, cultural values, cultural diversity, creative economy, inclusive development, social cohesion, right to cultural heritage, density, mixed-use, strategic territorial governance

MAIN CONCEPTS

1. Culture, according to the UNESCO Universal Declaration on Cultural Diversity (2001), is “the set of distinctive spiritual, material, intellectual and emotional features of a society or a social group that encompasses art and literature, lifestyles, ways of living together, value systems, traditions and beliefs”. Urban culture thus covers the notions of culture within an urban setting, from both a functional and anthropological perspective.
2. Cultural and creative industries are those sectors of activity that have as their main objective the creation, production, distribution and consumption of goods, services and activities that have cultural and artistic content. They are characterized by being at the intersection of economy and culture, having creativity at the core of their activities, artistic and/or cultural content, and links to innovation. Cultural and creative industries include cinema and audio-visual arts, design and crafts, media arts, music, performing arts, publishing and visual arts.
3. Creative cities are defined as urban complexes where cultural activities are an integral component of the city’s economic and social functioning, for example through support to cultural and creative professionals, enhanced investments in cultural infrastructure, creative industries and new ICTs, or the adoption of bottom-up approaches to urban development.
4. Historic urban landscape is an urban area understood as the result of a historic layering of cultural and natural values and attributes, extending beyond the notion of “historic centre” or “ensemble” to include the broader urban context and its geographical setting: sites’ topography, geomorphology, hydrology and natural features, built environment, both historic and contemporary, infrastructures above and below ground, open spaces and gardens, land use patterns and spatial organization, perceptions and visual relationships, other urban structure elements. It also includes social and cultural practices and values, economic processes and the intangible dimensions of heritage as related to diversity and identity.
5. Urban heritage represents a social, cultural and economic asset and resource reflecting the dynamic historical layering of values that have been developed, interpreted and transmitted by successive generations and an accumulation of traditions and experiences recognized as such in their diversity. Urban heritage comprises urban elements (urban morphology and built form, open and green spaces, urban infrastructure), architectural elements (monuments, buildings) and intangible elements. Urban heritage conservation or urban conservation

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relates to urban planning processes aimed at preserving cultural values, assets and resources through conserving the integrity and authenticity of urban heritage, while safeguarding intangible cultural assets through a participatory approach.

FIGURES AND KEY FACTS

- Culture plays a fundamental role in urban economies, through monetary and non-monetary values. The safeguarding and promotion of cultural heritage and creative industries open major opportunities for cities. In the developing world, they have become a key asset to create qualified jobs and reach out to vulnerable populations, in both the formal and informal sector.
 - ✓ The volume of world trade of creative goods and services doubled between 2002 and 2011, reaching \$ 624 billion. Exports of creative goods in developing countries grew 12.1% annually on average over this period. Cultural industries account for a growing portion of urban jobs, representing 16% of all jobs in Mumbai or 12% in London.
 - ✓ Cultural tourism is a rapidly developing sector for cities. Tourism represents 9% of the world's Gross Domestic Product (GDP) and higher share of Least Developed Countries (LDCs') economies (16% of GDP in Cambodia). While 40% of all trips include a cultural element, cultural tourism grows 15% a year (against 4 to 5% for overall tourism growth).
 - ✓ Urban heritage conservation is a strong economic driver. Official Development Assistance (ODA) increasingly targets urban heritage to harness this potential. Over the last 20 years, the Inter-American Development Bank (IDB) provided US\$ 670 million in loans for the conservation and development of cultural heritage in Latin America. Built heritage renovation and maintenance represents 27.5% of the value of European construction industry.
- With booming rural to urban migrations, urban societies have become more culturally diverse. However, the lack of appropriate urban planning and governance has affected the historic role of cities as platforms for the promotion of culture: social and spatial segregation has now become an overarching issue and new types of threats have emerged.
- Threats to urban culture and heritage have significantly increased over the last 20 years. With the mounting pressures of urbanization, urban heritage faces severe conservation and safeguarding issues. Damages resulting from conflict situations have also become an important issue.
- While globalization processes, facilitated by the development of ICTs, enhance interaction between cultures, they also represent a challenge for cultural diversity and the safeguarding of traditional cultural practices, with higher risks of imbalances between rich and poor countries.
- Municipal authorities have become key actors of culture-based urban governance. The decentralization processes over the last decades facilitated the integration of cultural assets into urban development strategies due to an enhanced awareness of local issues by local authorities and increased participation of local communities, in both developed and developing cities.

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- Failures in urban planning models over the last decades call for culturally sensitive urban development models. The example of World Heritage Cities and Creative Cities can inspire new planning and governance models to mitigate urban conflicts and reduce cities' ecological footprint, with a view to build more compact, inclusive and resilient cities.

ISSUE SUMMARY

The urban crisis calls for renewed models of urban development

- Globalization and an unprecedented urban growth over the last decades bring out new challenges for cities to ensure equitable access to jobs and basic services – housing, sanitation, transportation, foster social inclusion and tackle inequalities. Urban planning models adopted over the last decades – notably based on zoning and private transportation – have shown their limits and contributed to urban sprawl. These unsustainable schemes have not only emphasized the cities' vulnerability and environmental footprint, but also contributed to dehumanize urban environments in terms of scale or sense of belonging.
- While cities as hubs for migrations have been enriched by a more culturally diverse population, new types of challenges to social cohesion have emerged. Social and spatial segregation, already underlined in Habitat II, have become a key issue in many cities of the world. The historical function of cities as melting pots and catalysts for intercultural dialogue is now jeopardized, as wealth generated by urban growth is unevenly distributed.

Culture is now recognized as a key resource and asset for sustainable urban development

- Culture has historically been a driving force of urban development. Stemming from social and cultural processes, urban heritage reflects societies' identities, expectations and visions over time. Urban culture – understood as cultural and social practices, behaviours and assets developed within urban environments – is often characterized by pluralism and paves the way for cross-fertilization and innovation.
- Although the role of culture for the economic, social and environmental sustainability of cities has long been recognized at the local level, it has been marginal in most international debates on urbanization over the past 40 years. Culture was mostly addressed through a sector-based approach, but rarely in a comprehensive way as a lever for sustainable urban development strategies and improvement of people's well-being, identification and involvement.
- However, since 2010, the UN General Assembly has repeatedly acknowledged the role of culture for sustainable development through several resolutions and, milestone reports related to the Post-2015 Development Agenda, including the Open Working Group Proposal for Sustainable Development Goals (SDGs) which encompasses a Target dedicated to culture under the SDG on "sustainable cities", culture is now firmly

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recognized by the international community as a key component of strategic urban planning and a key innovation for the definition of a New Urban Agenda.

[Threats to urban culture and heritage have increased over the last decades](#)

- Urban heritage conservation policies are increasingly challenged by urban pressures. While urban heritage is the most represented category on the World Heritage List, urban sites are faced with critical conservation issues (unplanned infrastructure, uncontrolled tourism developments, urban densification...) which impact the physical integrity of monuments and the authenticity of the urban layout. What is at stake is to preserve, for future generations, the cities' identities, the physical testimony of their multifaceted history and the cultural values they embody, while maintaining their accessibility for all.
- Cultural heritage is increasingly targeted, especially in conflict or post-conflict areas. As visible platforms of cultural diversity, cities and their cultural institutions or historic monuments are under threat of looting or intentional destruction. As core markers of people's identity, cultural traditions and expressions are primary targets for oppression and their interdiction constitutes a form of psychological warfare. Those attacks on cultural symbols are intended to weaken the foundations of social cohesion and threaten peoples' integrity and cultural diversity. Protecting this heritage is therefore a key security issue and heritage recovery, in post-conflict situations, becomes an essential source of resilience for local communities. Peace-building processes also include consideration for the multiple interpretations of heritage. The participation of all concerned and the promotion of intercultural dialogue regarding cultural heritage is in this context of utmost importance.
- Urban cultural practices – traditional and contemporary – can be weakened by globalization processes, exploitation of economic resources and promotion of tourism. Tourism can potentially harm the ability of communities to safeguard and transmit their cultural practices and sites, or tend to encourage standardized features. Minority cultural expressions risk marginalization. Local cultural values, practices or know-how can be affected through rural to urban migrations, leading to disruption in intangible cultural practices, loss of community memory, cultural impoverishment and homogenization. Gentrification processes in historic areas can also lead to exclusion of the vulnerable communities who are the historic dwellers of these areas and the repositories of their memory.

[Promoting culturally-sensitive urban strategies is essential to build resilient and inclusive cities](#)

- "Re-humanizing" the city should become a strategic objective of the New Urban Agenda. Enhancing local culture and recognizing cultural diversity can be a powerful way to mitigate urban conflicts, foster tolerance, preserve the social fabric and promote pluralism. Social inclusion of disadvantaged groups, particularly in the redevelopment of urban areas and cultural spaces, can be facilitated through wider recognition of their cultural identity.
- Access to culture and participation in cultural life should be an integral part of all urban policies. The representation and participation of communities in the design and implementation of culturally-sensitive urban

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policies should be promoted, to fully respect the freedom of individuals to participate, access cultural heritage and contribute to the creation of culture, including through the contestation of dominant norms and values within the communities.

- Cultural infrastructures such as museums can offer civic spaces for intercultural dialogue and knowledge sharing and contribute to social cohesion and mutual understanding. Heritage conservation processes can serve as vectors for dialogue and inclusion, for different urban communities or social groups to build a consensus on the value of their common heritage and create a sense of belonging in the respect of their diversity.
- Good practices of urban heritage conservation can inspire inclusive and holistic approaches to urban development and lay the foundations for “fit-for-purpose” planning tools and legal frameworks. Historic centres offer living laboratories of dense urban areas, with mixed functions and quality public spaces, where innovative urban approaches are experimented (including soft transportation or mixed tenure) with a view to combine the requirements of conservation and the improvement of quality of life. Vernacular heritage – based on the use of local construction materials and building techniques adapted to climate conditions – can also inspire contemporary architectural models aimed at addressing climate change and reducing energy consumption. At the wider territorial scale, historic areas can serve as models of mixed urban development and density to plan and design city extensions that meet the requirements of compactness, connectivity and integration.
- Culture-based urban strategies can open new paths for job creation and locally-owned economic development. Cultural and creative industries, the performing arts and heritage conservation activities can be a reservoir of qualified jobs for urban poor, in both the formal and informal sectors. The cultural industries and the creative economy play a growing role in cities’ development and transformation processes and increasingly contribute to local economy and employment and need to be taken into account in urban development frameworks. Safeguarding and promoting culture at the local level is a way to develop endogenous resources and create conditions for sustainable revenue generation. The development of sustainable cultural tourism can also be a catalyst for revenue generation to upgrade urban infrastructure, especially in developing countries.

[Local authorities have become key actors of culture-based urban governance](#)

- In recent decades, cities from have expressed a growing interest in placing culture at the core of urban development strategies, especially as urban development is now increasingly addressed through a territorial, sector-based approach. Prompted by decentralization processes, municipal authorities are increasingly investing in culture as a key asset within territorial branding and urban regeneration strategies (for instance: cultural infrastructure, artistic and cultural activities, public/private partnerships on culture). Safeguarding heritage can also be a strategic priority for small to medium-sized historic cities in developing countries, where heritage-related activities account for most of the economic flows and local jobs. Investing in cultural infrastructure and industries, and promoting social participation through culture can help cities to build more inclusive societies and coherent urban territories, as illustrated by the example of Medellín, Colombia.

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- Culture is now acknowledged as a key priority of local development by local authorities' networks. The Agenda 21 for Culture developed by the United Cities and Local Governments (UCLG) exemplifies this movement. The Indian Historic Cities' Network or the European Capital of Culture Programme are other examples. Regional training programmes on heritage or culture targeting local authorities were initiated in the past decade, among which EU-funded training programmes developed by the Francophone Association of Mayors (AIMF) in West Africa or South East Asia. Several programmes funded by multilateral or bilateral agencies – notably the European Union, the Inter American Development Bank (IDB), the World Bank or the French Development Agency (AFD) – laid strong emphasis on culture and heritage.

[Innovative culture-based urban practices are observed throughout the world](#)

- The conservation of urban heritage is promoted as a key strategy for cities. As the global number of World Heritage cities increases, innovative practices in heritage conservation and management are developed and experimented in many historic areas, such as pro-poor housing frameworks, micro-credit based support for economic activities or community maintenance of vernacular heritage. High-level skills and sustainable jobs are developed through capacity-building frameworks. Tourism-based heritage tax systems generate local resources and support municipal finance. Pilot projects are initiated to develop energy efficient vernacular heritage modules for housing or public buildings, fit-to-size urban infrastructure for drainage and access to water, or soft transportation systems in dense historic areas. Those examples demonstrate that urban heritage can be respected while ensuring access to urban services. Multi-functions adaptive reuse rehabilitation programmes multiply in former industrial areas to meet increasing demands for housing while valorising industrial heritage. Specific legal frameworks for architecture and urban control developed in protected areas provide interesting examples of tailor-made urban legislations, based on local realities and designed with participatory approaches.
- Innovative experiences of culture-based urban regeneration projects are observed across the world, notably in slum or deprived areas. Cultural practices and local know-how are harnessed to improve the living environment, strengthen the sense of belonging and facilitate transmission of knowledge. Vocational training programmes for artists and cultural practitioners are developed for vulnerable populations, particularly women and youth working in the cultural and creative industries, in order to upgrade traditional skills and facilitate access to world markets. Cultural hubs expand in many urban areas and harvest the economic potential of cultural industries for urban regeneration.
- As the quality of public spaces becomes a key item in the urban agenda, municipalities or civil society increasingly promote them as venues for cultural events, encounter and participation. New attention is given to the quality of urban design: local authorities invite urban professionals or artists to reshape urban environments and reinvent urban identity. Good examples of harmonious incorporation of contemporary architecture in historic urban fabric are also promoted.

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Professional practices and conceptual tools have evolved to encompass new challenges

- New concepts and professional practices have emerged over the last decades to integrate heritage preservation and management with territorial planning and development strategies and instruments. Urban conservation is now considered as a dynamic process within an urban system aimed at enhancing cultural values and managing change. Cultural professionals also play an increasing role in participative processes relating to urban regeneration, especially in Africa or Latin America.
- International normative tools address these challenges and propose refined concepts and practical tools. The UNESCO 1972 Convention concerning the Protection of the World Cultural and Natural Heritage and 2011 Recommendation on the Historic Urban Landscape focus on the dynamic role and function of heritage in contemporary societies and its inclusion in planning policies, which integrates social, economic and spatial components of cities to build a holistic approach for urban territories where cultural and environmental values serve as founding principles. The 2003 Intangible Heritage Convention and 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions provide additional instruments to include community-based traditional cultural expressions and cultural industries into urban development.

A new culture-based urban model calls for a renewed governance system

- National and local legal frameworks must be adapted to facilitate the inclusion of culture in urban planning tools. The knowledge gap on culture and heritage at the urban level must be addressed, notably through partnerships with universities to identify assets and develop indicators, monitoring tools and financial instruments. Innovative public-private partnerships at the national and local levels should be explored. Bilateral and multilateral agencies should include a culture-based approach more systematically in their development strategies and project design. Training programmes of urban professionals should be adapted to include cultural issues in overall urban studies and policies.

KEY DRIVERS FOR ACTION

- Fostering a territorial approach of urban development through culture-based strategic planning
- Learning from innovative practices in historic areas to plan more compact cities based on mixed urban development
- Stimulating urban regeneration through cultural and creative industries, events and institutions
- Improving the quality of and access to public spaces through culture
- Increasing culture-led competitiveness of cities, through investments on cultural infrastructure and industries, capacity-building programmes and new technologies
- Fostering sustainable cultural tourism to the benefit of local communities and individuals to encourage the renewal and revival of cultural heritage
- Building on culture as a factor of identity and dialogue among communities for education and social cohesion and in the fight against inequalities
- Ensuring cultural rights for all and respect for cultural diversity to promote inclusive cities
- Putting culture at the core of urban resilience strategies

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URBAN CULTURE AND HERITAGE

- Developing follow-up tools and indicators to assess and quantify the contribution of culture to urban development

PLATFORMS AND PROJECTS

- As part of the implementation of the Convention concerning the Protection of the World Cultural and Natural Heritage (1972), a thematic programme on World Heritage Cities was launched in 2001 to facilitate experience sharing and pilot activities on urban conservation issues, local governance, and strategic planning. UNESCO's Recommendation on the Historic Urban Landscape provides an additional normative tool for the conservation of urban heritage sites and the management of change of urban areas and cities. Dissemination and capacity building activities are being organized in different regions to facilitate its implementation.
- In synergy with the Convention on the Protection and Promotion of the Diversity of Culture Expressions (2005), UNESCO initiated the Creative Cities network, whose objective is to develop international cooperation among cities that have identified creativity as a strategic factor for sustainable development and are recognized as creative hubs or socio-cultural clusters.
- The Convention on the Safeguarding of Intangible Cultural Heritage (2003) provides conceptual instruments and practical tools to identify and safeguard intangible heritage through community-based approaches. The convention provides orientations on actions to be undertaken to strengthen the role of intangible heritage as a guarantee of inclusive social development, environmental sustainability, inclusive economic development, and peace and security.
- The United Cities and Local Governments (UCLG) has developed, with the document Culture 21: Actions adopted in March 2015, an international guide to promote a culturally sensitive approach to sustainable development, and strengthen a global network of innovative cities. Collaborative and comparative work between the cities and with civil society and private partners is planned to develop over the coming years.

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