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CIAV
NEWSLETTER

International Scientific Committee of Vernacular Architecture



Editorial

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EDITORIAL

We are very glad to announce the publication of two articles produced by CIAV distinguished members: **María Inés Subercaseaux** and **Markku Mattila**. Both have written for CIAV Newsletter very interesting articles about their different experiences in vernacular architecture.

I would like to say that María Inés is explaining how was possible to preserve an example of a historical and traditional landscape with the involvement of the citizens and how this experience benefited not only to the people of the neighborhood helping them to get a better way of life, but also to the landscape of Montreal. I am sure that this article will be of great interest for all our colleagues that are worry for the disappearance and destruction of traditional urban landscapes.

Markku Mattila is a notable architect that have dedicated his efforts to document in place vernacular architecture heritage, by measuring, and transferring to paper with beautiful drawings in scale, important vernacular architecture examples, in different parts of the world. During the process, Markku also trains students and young professionals who collaborate with the work and they learn many details of how to document with images and drawings the vernacular heritage. The work of Markku Mattila is documented in several books.

Besides, you may find in this Newsletter general information about next **CIAV Meeting** which will take place in Bangkok, Thailand.

Good news is that we have finished the process to produce the **CIAV Book** which involved the collaboration of 19 CIAV members.

As is common in CIAV Newsletter, we have included the last news from ICOMOS General Assembly that will take place in Japan.

Best regards.

Valeria Prieto

1. CITIZEN'S INVOLVEMENT IN THE EVOLUTION OF THE VERNACULAR ARCHITECTURE AND ITS INFLUENCE ON THE LANDSCAPE OF MONTREAL

María Inés SUBERCASEAUX, Arch. OAQ, M. Sc. A.
(mariaines.subercaseaux@videotron.ca),
With the collaboration of Yves Dumas, Arch. OAQ, MBA

Historical context

Montreal in 1642 was a citadel with mainly stones buildings in a French style (picture 1). One of the main characteristics of Montreal is the outside stairs (picture 2) and its vernacular architecture with the «ruelles» on the back. In order to pass from the front to the back, the very earlier houses had the «portes cochers» that comes from the time of the horses.



Picture # 1 Old Montréal



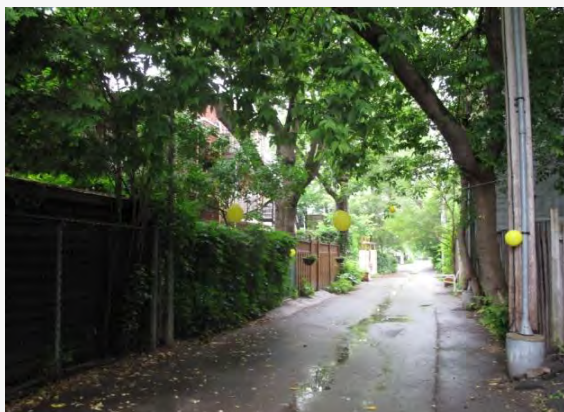
Picture # 2 Stairs of Montréal

From 1846, the English's architects create a new type of urban order, with constructions inspired from the old industrial neighbours of UK with a service street on the back. We can see these samples today on St-Henri and on the industrial part of streets like Liverpool, Hibernia, Rozel, Colerawe, Rushbrooke and Wellington, that is still a commercial street. Around 1860, the duplex and later the triplex appeared in the urban context however, the back street was still considered as a necessary service to the main city. With the time, the front of the houses started to be narrower and narrower, the main stairs started to twist, following the newer legislation making of Montreal an attraction because of this issue. At the beginning of XX century, with the arrival of the Italians and Portuguese immigration, the back streets became green gardens with vines and flowers and the smell of fish barbecue.

In 1871, Montréal has 107 000 habitants and it is the most important city of North America. In 1907, the new legislation allowed very long and narrow lots with the «ruelle» on the back. After the second world, Montréal has an economical boom and the city grows quickly therefore, popular housing is improved. In 1960, some industrial's areas are abandoned and the municipality takes over. From 1992 the Municipality of Montreal organized the new housing following the new concept of living with «comfort» and respecting the new facilities like balconies, gardens, communitarian gardens, parks and sports accessible to all, like in the economical housing of « Habitations Jeanne-Mance », downtown Montréal.

1. CITIZEN'S INVOLVEMENT IN THE EVOLUTION OF THE VERNACULAR ARCHITECTURE AND ITS INFLUENCE ON THE LANDSCAPE OF MONTREAL

The history of the vernacular architecture in Montréal responds exactly to the main definition of vernacular architecture «architecture for and to the people». When the city realize that the people were naturally modifying their way of leaving and the use of the space of these back streets, the city decides to take advantage of the issue, and officially incorporate this interest in their plans. The back street allows cars to pass (picture 3 & 4) but they have to go slowly.



Picture # 3 Ruelle in Spring



Picture # 4 Ruelle in Winter, old passage

Since 1960, these streets are maintained by Publics Works from the municipality. Children can play all the year around on them, and people take care of the use of the back street by the kids. From 1990, the author of the guide « *Marcher à Montréal et ses environs* », says that the city has around 450 km of these « ruelles »¹. These streets are a social place to exchange and to undertake big ideas in reality, with the help of many programs available to them. «Le devoir» from Saturday, August 2, 2014, had two pages dedicated to this issue « active population ». The municipality wants to continue to collaborate with the population and facilitates the execution of good and creative ideas.²

Urban comfort in people' hands, an ideal or a reality

As presented by Jean-François Augoyard, walking is a paradigm of the urban space. « The view through the eye is a reaction through which the act of contemplation, transforms people in the spectator of the city. «We do not know if it is still possible to talk about smell, touch and sound landscape». ³ Therefore, the urban landscape is the result of the ensemble in the back streets, the view, the smell, the touch and the sound.

In 1969, a documentary film was done by Canada's National Film Office « The flowers are for Rosemont »⁴. This documentary shows the work of five architectural students that in 1968 filmed the transformation of their back street in a «green ruelle». Today, with the web you could have access to several others videos and pictures related to this issue (see Yannick Gélinas)⁵, and others like the CD « the ruelle here and now » from May to August 2013⁶,

¹ (Séguin, 2009)

² Plan d'urbanisme de la Ville de Montréal, <http://ville.montreal.qc.ca/portal/>.

³ (Augoyard, 1991)

⁴ du cinéaste Jacques Giraldeau (1969, 51 min. 15 sec.), http://www.onf.ca/film/les_fleurs_c_est_pour_rosemont.

⁵ Site de Yannick Gélinas, <http://www.yannickgelinas.com>. Site consulté le 12 juillet 2014.

⁶ L'Échappée Rieuse, <http://Vidfetch.comm/demos/>.

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done by the artists working in the longest green ruelle: «L'Échappée Belle», August 2011⁷. Many tours are organized by divers' communitarian groups, one of them is «Jane's walk»⁸ that celebrates a walking tour to remember the heritage of Jane Jacobs.

How to transform a ruelle in a green ruelle

The ruelles are part of a program of sustainable development undertaken by the Municipality of Montréal with the help of the community and other provincial levels. Between 1981 and 1986, the municipality developed the first revitalisation program called « Place au soleil », with the objective of transforming the existing back streets (ruelles) in green's ruelles. The objectives of the program are: to improve the air quality, to reduce the noise and to diminish the heat in the city. A green back street is a voluntary movement of the people of an area of the city that wants to improve their own back street. There are some social groups that help these citizens in their work, with economical support of programs like Éco-Action of Environment Canada, as well as the « Sustainable development program of the city of Montréal from 2010 to 2015 »⁹ that has divers orientations and 21 actions that have to be implement in five (5) years.

To transform a ruelle in a green ruelle, residents of a sector of the city have to form a committee with a minimum of 51% of their residents (one signature by address). They have to be willing to work as a group with the collaboration of one Éco-quartier following the steps and orientation that the group has defined for the green ruelle. The most important steps are:

- 1- Beginning of the Project with the help of the citizen's group and the Éco-quartier;
- 2- Discussion of the concept and the implementation of the project; and
- 3- Realization of the Project by the people (picture 5 & 6).



Picture # 5 People happy of their work



Picture # 6 Creation of a mural

These steps are similar to the ones presented by the author's of *Montréal in the landscape*¹⁰ that encourage four (4) steps to be able to respond to the main points of the sustainable development program of the city of Montréal.

⁷ Ruelle verte, <http://fr.wikipedia.org/>.

⁸ En hommage à l'urbaniste Jane Jacobs décédée en 2006, <http://www.janeswalk.org/>.

⁹ Plan de développement durable de la collectivité montréalaise 2010-2015, <http://ville.montreal.qc.ca/portal/>.

¹⁰ (Poullaouec-Gonidec & Paquette, 2011)

1. CITIZEN'S INVOLVEMENT IN THE EVOLUTION OF THE VERNACULAR ARCHITECTURE AND ITS INFLUENCE ON THE LANDSCAPE OF MONTREAL

These steps are:

- A. Reading of the urban landscape;
- B. Elaboration of a collective vision;
- C. Elements to be modified; and
- D. Follow up of the transformations and

In the realization, the municipality collaborates with the harder work with their own machinery, with no charge for the community. The ruelle Demers (picture 7) is the only pedestrian one, that represents the ideal of a community with a small bridge, water front, wind mill and a book box where the community could take for free a book. In 2013, this ruelle was the source of inspiration to Miyuki Tanobe, (picture 8) a Montreal artist from Japanese origin.



Picture # 7 Ruelle Demers in reality



Picture # 8 Ruelle Demers by Miyuki Tanobe

From 1999, the Plateau-Mont-Royal's Éco-quartier has helped 12 green's ruelles and 2 schools to improve their landscape. The Québec's Program « Trees for the planet »¹¹ has allowed people to plant trees for free and to collaborate with the Éco-quartiers and Équiterre.

Citizen's involvement and its influence on the landscape of Montreal



Picture # 9 Urban tomatoes in coop NDG



Picture # 10 Selling the local production NDG

Following Jan Gehl, the most important principals of a sustainable city are: healthy cities, animated, secure and to peoples needs and scale. These principals contribute to have

¹¹ Gouvernement du Québec, ministère du Développement durable, de l'Environnement et de la Lutte contre les Changements climatiques, <http://www.mddelcc.gouv.qc.ca/>.

1. CITIZEN'S INVOLVEMENT IN THE EVOLUTION OF THE VERNACULAR ARCHITECTURE AND ITS INFLUENCE ON THE LANDSCAPE OF MONTREAL

sustainable cities in the present and in the future, creating an open and democratic society where the most important player is the people.

Presently Montréal has more than a 100 green ruelles with vegetables (picture 9). The Plateau-Mont-Royal is the champion with more than 50 projects. However, there are others around the city like Ville-Marie, Rosemont-LaPetit-Patrie, Villeray-Saint-Michel-Parc-Extension, Ahuntsic-Cartierville, Côte-des-Neiges/Notre-Dame-de-Grace and the Sud-Ouest¹². Some of them have become small botanical gardens and others got their inspiration from «Tasting our plat-bands»¹³. The longest green ruelle, *L'échappée belle*, has 43 trees, 155 shrubs and 186 annuals. The idea to plant vegetables and fruit plants in the urban space started with Transition NDG¹⁴, an action group from Notre-Dame-de-Grâce (picture 10), that was inspired from the world movement « cities in transition»¹⁵. This group has formed a local coop where the members can buy their local vegetables and fruit for a reduce price. This group also sells sustainable products and helps to clean, maintain and collect the production of the urban spaces and the green ruelles, like the *Les fruits défendus*¹⁶. The city has given not used urban spaces to them for the plantation of fruit trees.

« Cultural neighbourhoods »

The municipality has realized the great value of the green ruelles and also the artistic and heritage value of them because of the interest of the population to visit them therefore, a great tourist impact (picture 11 & 12). However, the decision on what, how and when is the responsibility of each sector, on which the city does a public consultation and provides all the help needed. These kind of interventions improve the way of leaving of the population and the urban landscape and it becomes more interesting in various ways¹⁷. These initiatives allow enhancing heritage, art, architecture, nature, commerce, and ethnological value of the city.



Picture # 11 Mural at train passage at Saint-Henri



Picture # 12 Mural at train passage at Saint-Henri

¹² Ville de Montréal, <http://ville.montreal.qc.ca/portal/>.

¹³ Les amis du Jardin botanique de Montréal, <https://amisjardin.proactik.com/revue>

¹⁴ Transition NDG, <https://www.facebook.com>.

¹⁵ Ville en transition, <http://fr.wikipedia.org/>.

¹⁶ Santropol roulant, <http://santropolroulant.org/fr>.

¹⁷ Quartiers culturels de la Ville de Montréal, <http://ville.montreal.qc.ca/portal/>.

1. CITIZEN'S INVOLVEMENT IN THE EVOLUTION OF THE VERNACULAR ARCHITECTURE AND ITS INFLUENCE ON THE LANDSCAPE OF MONTREAL

The animation and valorization of these cultural neighbourhoods are done by « cultural mediation » where professionals and artists help each sector to develop their interest. The habitants are part of the process, they participate in the execution and at the end are also the spectators of the results. This initiative can take various forms as musicals, theatre pieces, artistic compositions, dancing and so on.

The municipality of Montréal use a heritage value' scale in the planning and direction of its territory with a tangible and intangible view, decided by the people, in conjunction with the city, by public consultation. Therefore, these values are sustainable and allow the people and the city to review them in time.¹⁸.



Picture # 13 Animation of the urban space



Picture # 14 Children playing (Jean-Talon market)

The transformation of the ruelles of Montréal as a cultural and heritage landscape, facilitates the reading of the way of leaving of the people and how they integrate the tangible and intangible values of culture in their heritage as an «art of living» (picture 13 & 14). The animation of the urban space by the local people facilitates the integration of the social intercultural communities in the Jean-Talon, market, where parents could buy their goods and the kids could play under the supervision of a voluntary service sponsored by the municipality. This dynamic and integrated action of the residents enhance the use of the land, respect the urban landscape and allows each neighbourhood to be redefine according to their needs, creating a urban cultural landscape in continues mutation that, stimulates the creativity and the protection of the area.

Pictures credits:

María Inés Subercaseaux: 1-2-3-4-5-6-7-9-10-11-12-13-14

Art Galery Valentin, Montréal: Picture 8.

¹⁸ L'évaluation de l'intérêt patrimonial d'un lieu, <http://ville.montreal.qc.ca/pls/portal/docs/>.

2. CIAV VERNADOC* projects

CIAV VERNADOC* -projects

Markku Mattila, CIAV Finland

The vernacular architecture is in danger to disappear everywhere in the world, in every culture and in every economical circumstance. It is not possible to protect the vernacular environment and to maintain the local building traditions by governmental money or regulations. More important is that the people will understand the worth of their own tradition and they are proud of it.

Role of architects:

How can the architects be useful in this vernacular, architecture without architects -situation? One answer is: by using their very basic professional skills to show their respect. Architects can point by carefully done, illustrative drawings that the local traditions are very practical, clever and beautiful: the people have had capacity to create beauty and they really can be proud of their environment and buildings. Especially the international actors can point, that the local tradition is widely respected and it has an irreplaceable part in the whole of the world wide vernacular traditions.

VERNADOC process:

The main principle is to make the work as simple as possible, without any unnecessary transition stage. The measuring will be drawn on site, immediately and directly to the final fine carton, using hard and sharp pencil.

The construction of the drawing bases to the traditional, worldwide used process: triangulation, use of horizontal base line and the sight line net. When leaving the site, on the fine carton is all the needed information, in exact right places. The drawing will be inked in studio circumstances and so we have the technical drawing, which can be digitalized if needed.

Next the textures will be added to illustrate the materials and shadows to show the three-dimensionality. So it is possible to make an impressive picture, from which even laymen can understand that the building is fine and that to preserve and keep it in good condition is important.

Tools

are simple, competent and cheap: measuring tape and water balance or pipe, are possible to get in every village shop. For drawing are needed carton, pencil and liner. All these and the inking set belongs to the basic tools of an architect and these are working safe even in very harsh conditions from Sahara to Amazonas and Himalayas.

Project principles:

The quiet principle is the wish of reciprocity, so that the participating nationalities will in the near future organize an own international VERNADOC camp. A good goal is that the international co-operator net will slowly be stronger and it will be even possible to ask its quick help. The participants will pay their own travelling from home country to the working site and the organizer pays all the costs during the camp.

The common language of projects can be Vernacular English and the lacking knowledge of languages can't be any reason not to participate.

Concept today:

The VERNADOC concept has crystallized to consist of four different parts:

2. CIAV VERNADOC* projects

- The first one is a two weeks international documenting camp, one week measuring on site and one week inking in field studio.
- Second step is to exhibit the material immediately after the camp for local people.
- Third action is to arrange a one day seminar. The research topic is the same with the documenting camp. The seminar is for professionals and laymen, for everyone who is interested in the topic.
- And the final step is to publish the collected material in printed booklet.

The targets

of these projects are: by the international interest to point the value of the local building tradition, to build an international network for common use and to collect international comparison material about vernacular architecture.

For CIAV the target is: to have practical activity in connection to the meetings, to give international help for local heritage work and to recruit young professionals to the work of CIAV.

The spark

to arrange an international VERNADOC project got on in Japan 2004, in the annual meeting of CIAV. We exhibited there some measure drawing posters and in the last evening party the table company asked about the measuring and drawing process's and the principles behind. The representatives of Thailand liked the productive procedure with its high quality results. To the question, if they are interested in to participate an international documenting camp in Finland, the answer was without doubt: Yes!

So the first international VERNADOC 2005 was arranged in Längelmäki Finland. The participants came from China, Egypt, Finland, Italy and Thailand.

Photo 1)

CIAV VERNADOCs:

2010 the first documenting camp in connection to the annual meeting of CIAV happened in Sweden, when the meeting was arranged nearby, in Norwegian Kongsvinger. The research topic was the church of Östmark. The working team was coming from China, Egypt, Finland and Thailand.

Measuring drawing 1)

2011, during the ICOMOS world congress in Paris, CIAV made the decision that in connection to the yearly meetings it should be organized an international VERNADOC project.

2012, in connection to the Abu Dhabi meeting, was the CIAV VERNADOC 2012 Al Ain. The topic was the adobe buildings of Al Qattara Oasis. Team was from Finland, Pakistan, Portugal, Spain, Thailand and United Arab Emirates.

Measuring drawing 2)

2013, in connection to the meeting in Portugal, was the CIAV VERNADOC 2013 Montaria with the topic of stony water mills in mountains. Participants were from Finland, Portugal, Spain and Thailand.

Measuring drawing 3)

2. CIAV VERNADOC* projects

Other international VERNADOCs:

2002 was the first international, so called, Pre VERNADOC in Egypt. The topic was the earthen architecture of the Ramses Wissa Wassef Art Centre in Harraneya, besides the Giza pyramids. Team was from Egypt and Finland.

Since 2005 in Finland has been arranged seven international VERNADOC projects, in Thailand more than 15!, in Romania two and in Estonia and Italia one, these have had very variable topics.

All together there have been more than thousand participants, from 21 nationalities and three continents, using 21 languages, eight different writing systems and representing more than ten different religions / philosophies.

Measuring drawings 4), 5) and 6)

Projects in 2015:

In this year, there was already a camp in the hill town of Amandola in Marche Italia. The results of this project will be published during the November congress of CIAV in Bangkok. Just two weeks before this meeting the Thai ICOMOS will arrange the CIAV VERNADOC 2015 in Phetchaburi -province. The results of this camp will be represented in the meeting too. And already in July the always very active Thai organizers are arranging an international ASA VERNADOC 2015 camp in Bangkok (ASA = Association of Siamese Architects). About the rich activity of Thai CIAV in 2015 you can see in the special information.

Measuring drawing 7)

- VERNADOC = documenting vernacular architecture

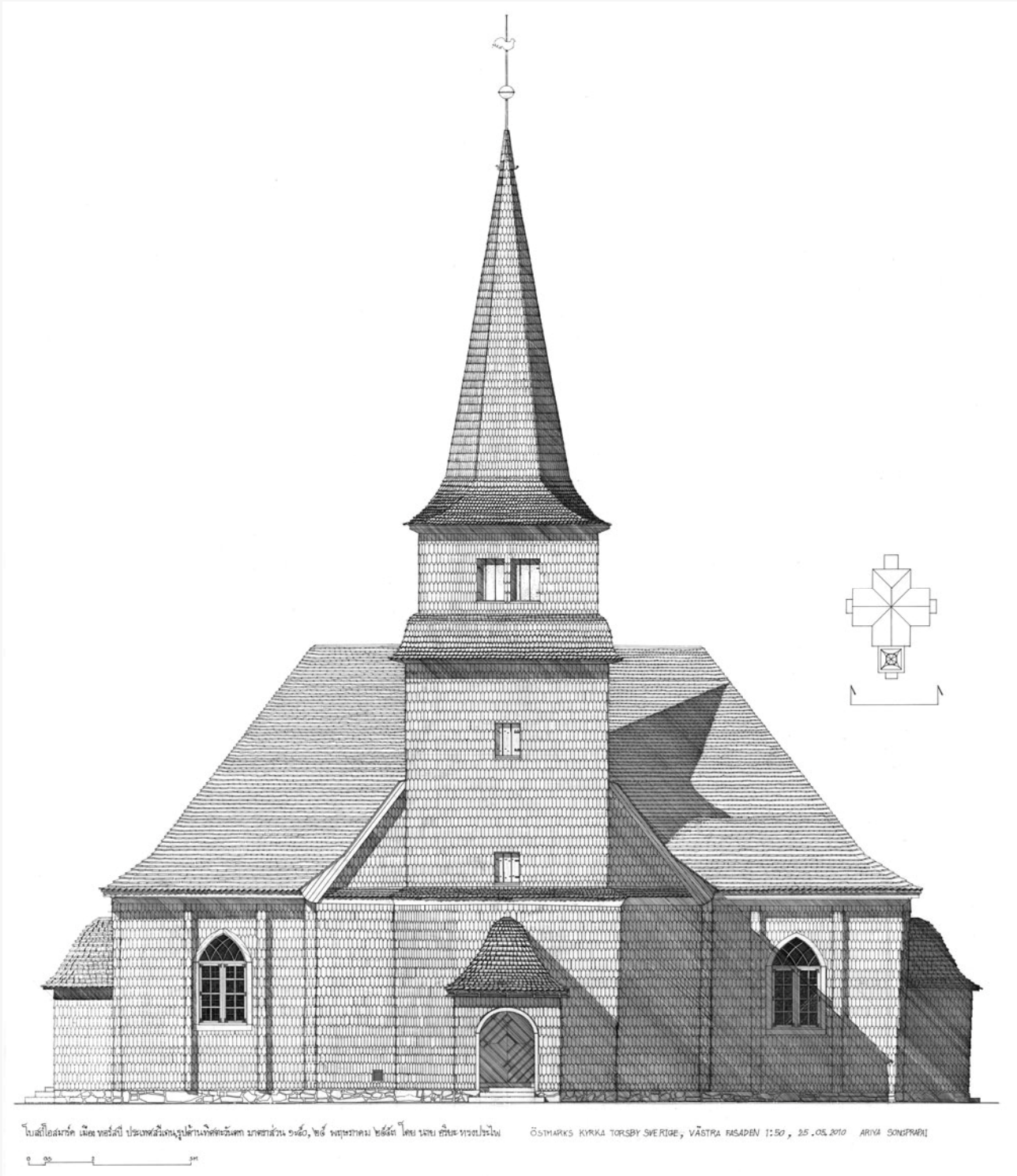
Illustrations:

Photo 1) Thai team inking the main facade of Tunkelo farm house in VERNADOC 2005 camp



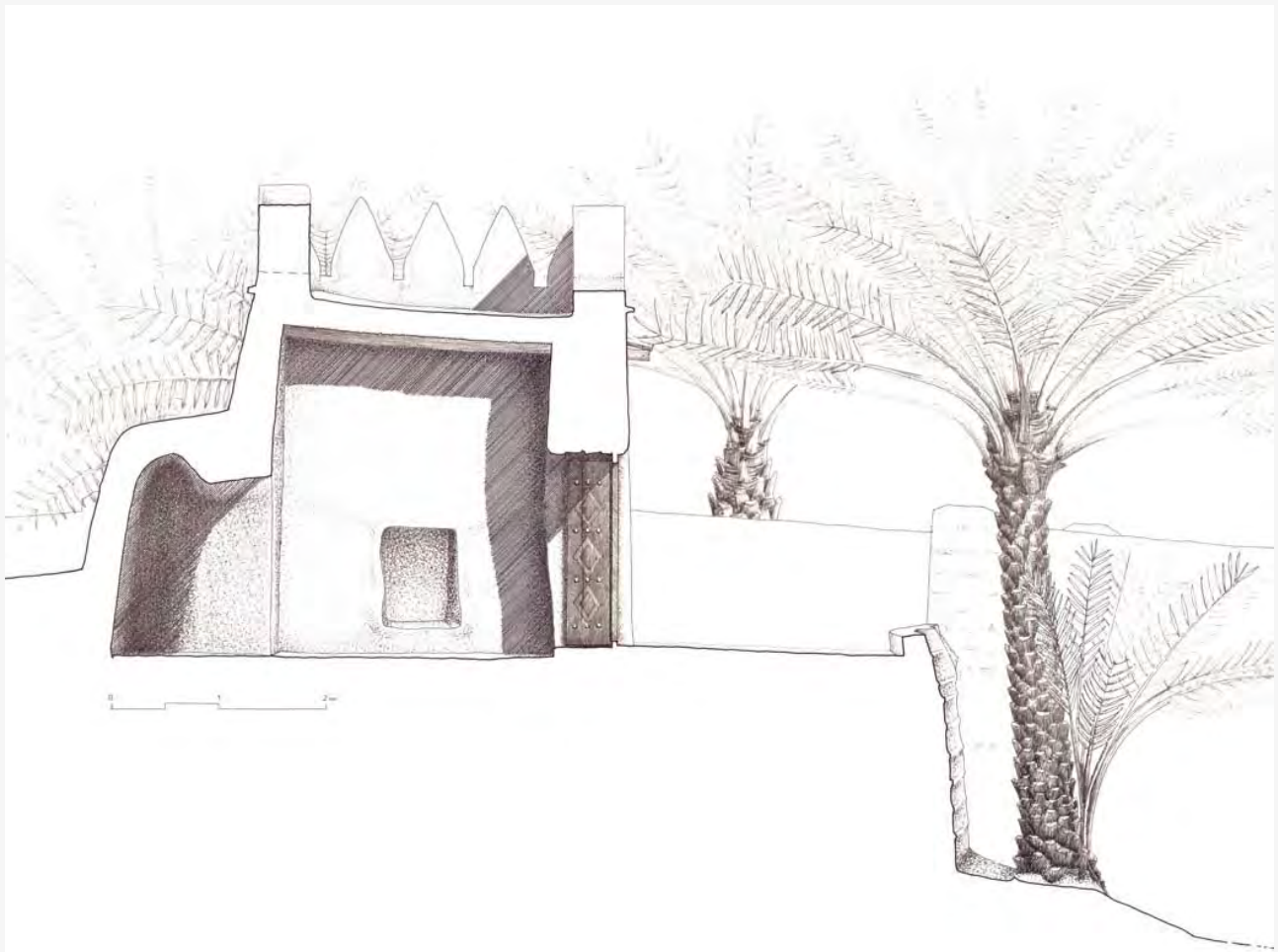
2. CIAV VERNADOC* projects

Measuring drawing 1) west facade of the Östmark church in Sweden by Ariya Songprapai / CIAV VERNADOC 2010



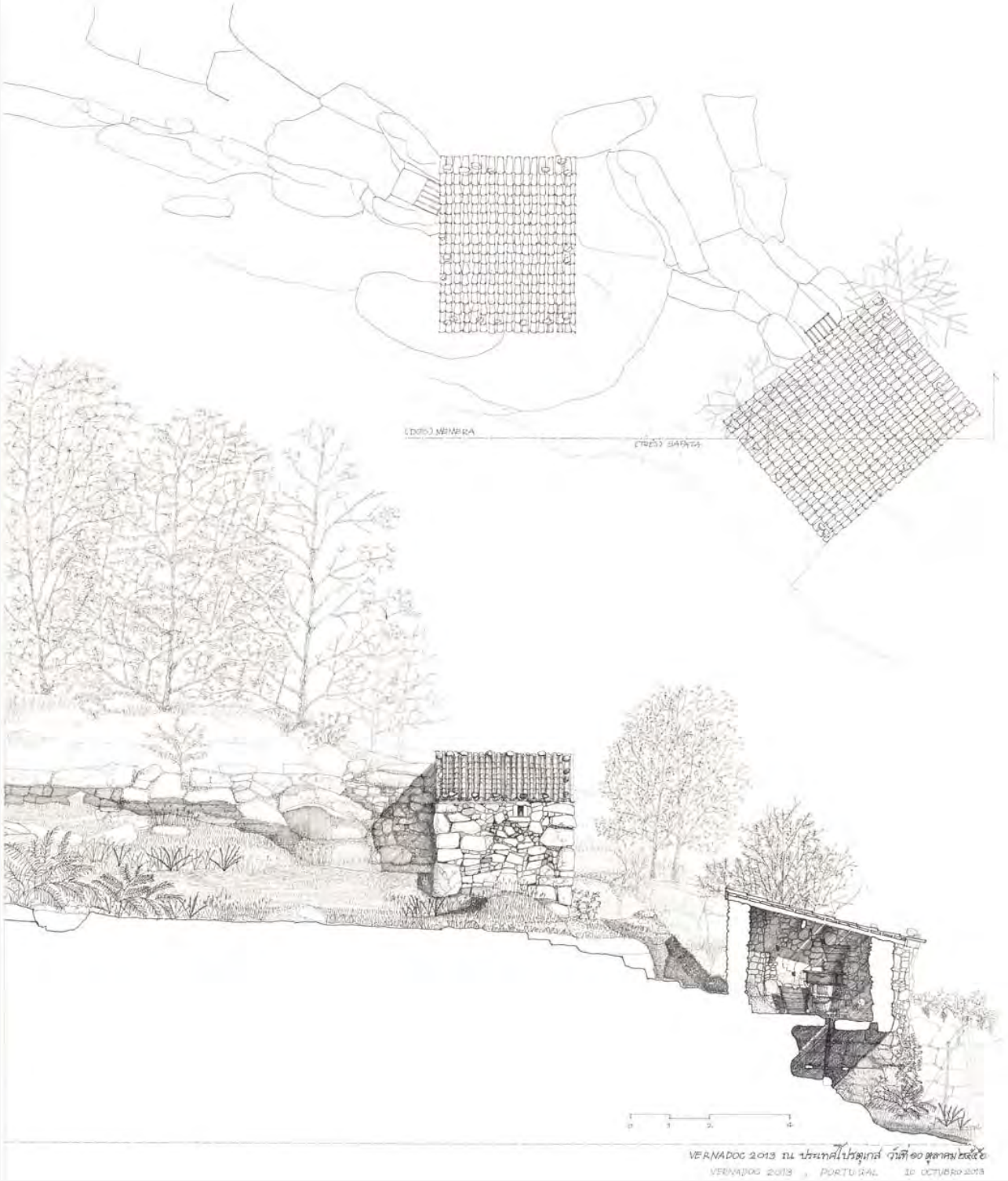
2. CIAV VERNADOC* projects

Measuring drawing 2) cross section of Bin Atti Mosque in Al Qattara Oasis in Al Ain UAE by Gilberto Carlos / CIAV VERNADOC 2012



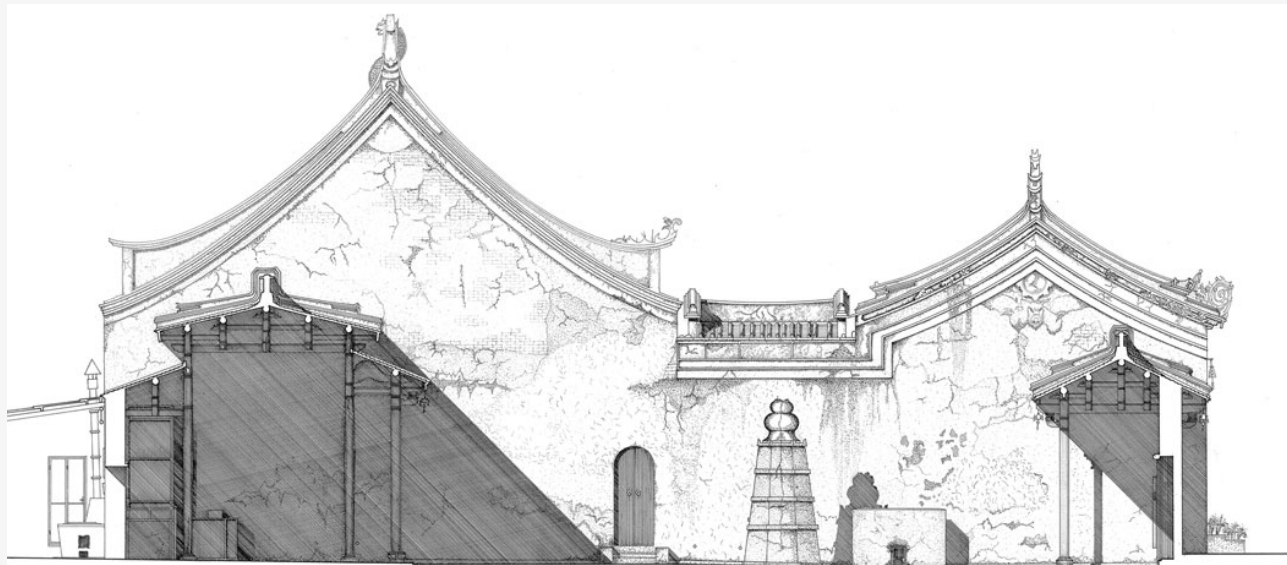
2. CIAV VERNADOC* projects

Measuring drawing 3) a part of area section of stony water mills of Montarian mountain village in Portugal by Nathatai Chansen / CIAV VERNADOC 2013

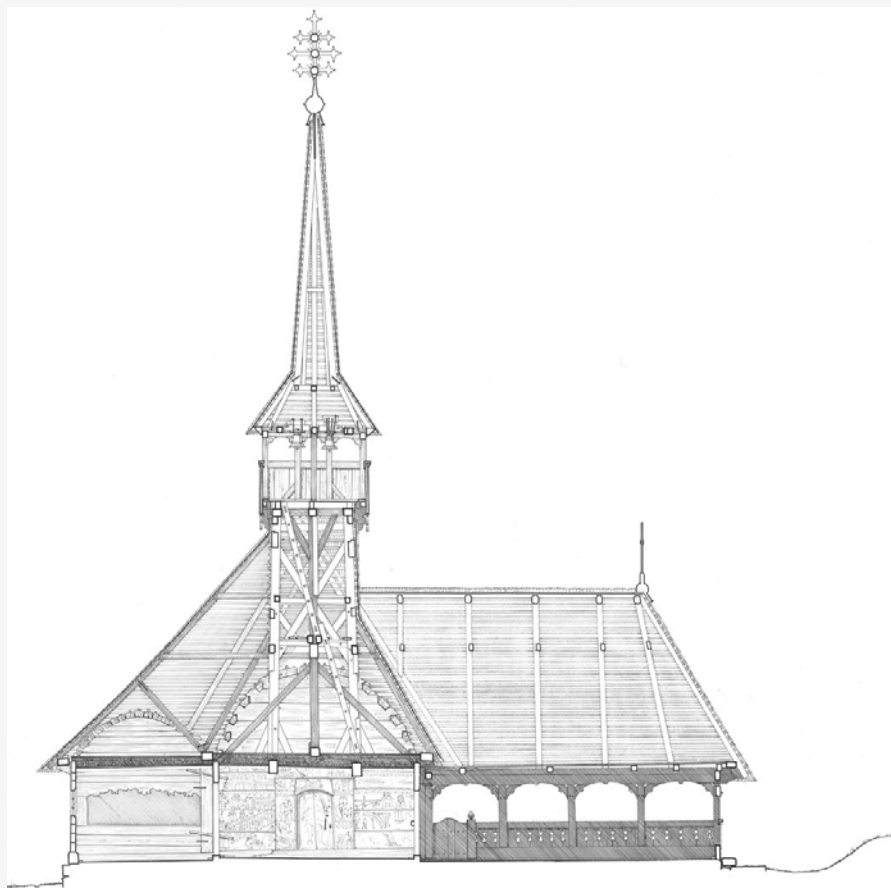


2. CIAV VERNADOC* projects

Measuring drawing 4) Long section of a side courtyard of Kian an Keng shrine in Bangkok by Somject Yanvisaksuk / ASA VERNADOC 2007



Measuring drawing 5) Cross section of the village church of Călinești Căeni by Laura Zaharia / MARAMURES VERNADOC 2012



2. CIAV VERNADOC* projects

Measuring drawing 6) north facade of Villa Pentelei in Narva-Jõesuu, Estonia by Natalia Maštšenko / ESTONIAN VERNADOC 2014



Measuring drawing 7) street facades of Casa Ciaffoni and Casa Marinolli by Marika Konola-Tuominen / ITALIAN VERNADOC 2015



3. CIAV-ICTC2015 CONFERENCE AND ANNUAL MEETING

The letter from Sudjit Sananwai to Gisle Jakhelln

Dear Gisle: CIAV President & Sue: ICTC President,
CC: CIAV-ICTC2015 team

Here is the website of CIAV-ICTC2015 Conference and annual meeting during 6th-9th November 2015 in Bangkok, Thailand

www.ciav-ictc2015.org

"Call for papers" is now launched at this website (500-word abstract due 30th April 2015) with more information.

I would appreciate if you could help us by publishing it in your network.
Hope to welcome you and all CIAV / ICTC members in Thailand soon.

If there is any comment, please do not hesitate to inform us at e-mail info@ciav-ictc2015.org

Best regards

Sudjit Sananwai

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CIAV-ICTC2015 organizing committee

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3. CIAV-ICTC2015 CONFERENCE AND ANNUAL MEETING

The Program for CIAV Conference 2015

CIAV CONFERENCE 2015 IN THAILAND

CIAV+ICTC 2015 International Conference & Annual Meeting

Theme: Timber Heritage: Value, Innovation and Visitor Management

6th-7th November 2015 International Conference

8th November 2015 Annual Meeting and Half day trip (BKK)

9th November 2015 Cultural Trip (out of town)

Venue : Chulalongkorn University, BKK

Co-host : Fine Art Department, Cultural Ministry + ICOMOS Thailand and University network

This's still waiting for yours opinion.

I will hurry to finish the proposal to ask a supporting from Fine Art Department in next two days.

Please return yours comment asap.

Best regards

Sudjit Sananwai

Assistant Professor, Faculty of Architecture

Rangsit University, Thailand

www.rsu.ac.th

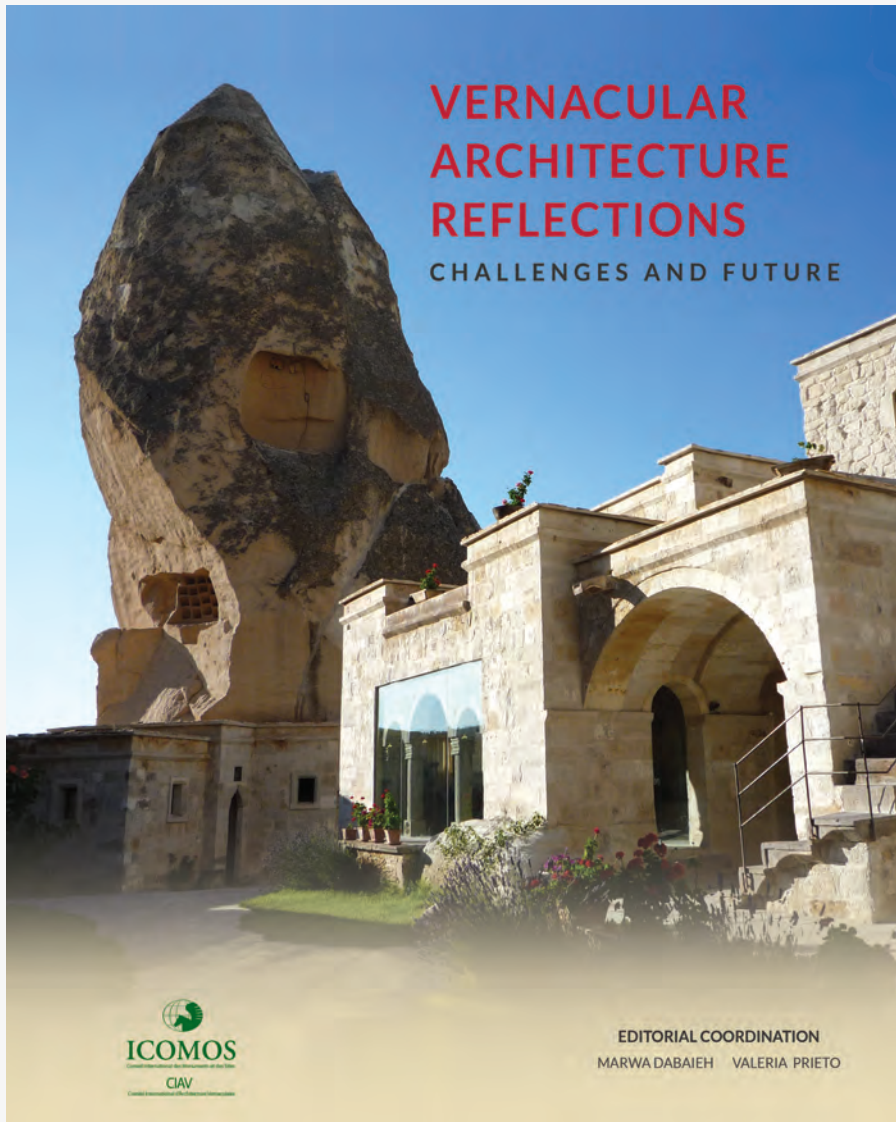
4. NEWS ABOUT THE CIAV BOOK PROJECT

I am glad to announce that we have finished the book with all the articles and the complete layout.

We have received the collaboration of 26 authors all CIAV members from different parts of the world.

Mayra it is now trying to find a publisher. She have sent it to ten firms and two of them have asked 3 months to review the material and after they will answer if they are interested in publish the book.

I hope that in our next meeting in November we can have an editor compromised to publish the book on line and printed.



5. ICOMOS GENERAL NEWS

For those of you who have not received the news about next ICOMOS General Assembly I am enclosing the recent information produced by ICOMOS Secretary General:

ICOMOS e-News n° 116:

2015 Annual General Assembly - Fukuoka, Japan - website now available

The **new ICOMOS Statutes** adopted in November 2014, foresee an annual General Assembly that takes place on the same occasion as the annual Advisory Committee meeting.

The agenda of the annual General Assembly focuses on: receiving the reports of the ICOMOS President and Treasurer on the management by the Board and the health and financial situation of the association; and approving the annual report and accounts and discharging the Board, as well as voting next year's budget.

All other matters such as adoption of doctrinal texts, elections of the Board and officers, conferring of Honorary membership, voting the ICOMOS General Program and budgetary guidelines for the next triennium, as well as proposing resolutions for adoption by ICOMOS continue to be dealt with by the triennial General Assembly (next one in 2017, Delhi, India).

All members shall have the right to attend the General Assembly and may be designated to be a voting member at the General Assembly within the conditions set out in Articles 9-a and 13-d-4 of the Statutes.

The 2015 Annual General Assembly and Advisory Committee meetings will take place from 26 - 28 October 2015 in Fukuoka on the invitation of ICOMOS Japan. The Annual General Assembly will take place on the afternoon of 27 October only. In addition, the Advisory Committee is organizing a Scientific Symposium on 29 October - Part 3 of the Symposium cycle "Tangible Risks, Intangible Opportunities: Long-Term Risk Preparedness and Responses for Threats to Cultural Heritage" the theme is "Risks to Identity: Loss of Traditions and Collective Memory". ICOMOS Japan is also organizing cultural visits on 30 October.

5. ICOMOS GENERAL NEWS

For more information, and to register and book your hotel, go to **www.icomosadcom2015.com** (Currently available in English. The French and Spanish versions will be available soon).

Before registering - please consult in particular the page "Delegates" and after registering - please carefully read the information provided in the automatic reply you will receive.

Registration deadline: 25 September 2015

Inquiries: adcom2015.inquiry@japan-icomos.org

5. ICOMOS GENERAL NEWS



ICOMOS International Scientific
Committee on the Interpretation and
Presentation of Cultural Heritage Sites

Call for Papers 2015 Advisory Committee Symposium Fukuoka, Japan 29 October 2015

TANGIBLE RISKS, INTANGIBLE OPPORTUNITIES Long-Term Risk Preparedness and Responses for Threats to Cultural Heritage

Part 3 RISKS TO IDENTITY: Loss of Traditions and Collective Memory

Organized by the Scientific Council
Co-Chairs: Susan McIntyre-Tamwoy (President, ICICH) and Neil Silberman (President, ICIP)

In keeping with the ongoing theme of risk management, this year's symposium deals with a vulnerability of cultural heritage that is intangible rather than physical, but is significant in terms of the effects—both positive and negative—on peoples' lives. The theme of *IDENTITY: Loss of Traditions and Collective Memory*, is relevant to every region of the world, no matter how well conserved cultural heritage places may be. Indeed, some of the most meticulously conserved historic districts and building ensembles often pose risks to both visitors and local residents in the change of function they represent.

We must keep in mind, as the geographer David Lowenthal once noted, that every time we establish, renovate, or expand a heritage site, we create something *new*. That new feature of the landscape or urban fabric can have positive effects in strengthening identity through appreciation of the significance of conserved and effectively presented heritage sites. Alternatively, it can merely serve as themed stage setting for other activities such as shopping, vacationing, or dining - as is the case with many historic urban centres around the world. In these cases, nostalgia-tinged leisure may not only overlay the local significance of the sites, it may also transform them into places that are viewed as essentially alien to the local communities, whose involvement may be reduced to employment in tourism - catering to the needs of outsiders, rather than enhancing their own collective memory.

There are many risks to identity and collective memory that can be occasioned by cultural heritage projects, and as noted in the 2014 Nara+20 document, there are five main themes integral to addressing these risks:

1. The need to recognize the diversity of heritage practices
2. Understanding that heritage values evolve through time
3. Acknowledging the rights and responsibilities of multiple stakeholder groups
4. Addressing heritage conflicts and conflicting interpretations
5. Integrating principles of sustainable development into heritage practice

These are significant challenges for the heritage field. We invite abstracts of 250 words to address the themes identified in Nara + 20, plus the following and other related approaches to addressing risks to identity and collective memory. Given the location of the symposium we encourage case studies related to these themes that address issues particularly relevant to ASEAN¹ countries:

¹ ASEAN comprises ten countries: Brunei Darussalam, Cambodia, Indonesia, Laos, Malaysia, Myanmar, Philippines, Singapore, Thailand and Vietnam. ASEAN has ten Dialogue Partners: Australia, Canada, China, EU, India, Japan, New Zealand, ROK, Russia and the United States.

5. ICOMOS GENERAL NEWS

PRACTICES

- Inclusive inventories and documentation of community heritage
- Online heritage toolkit for interpretation and intangible heritage
- Community participation programs
- Conflict resolution and consensus building techniques
- Maintenance and monitoring of effective interpretation
- Use of traditional skills in conservation
- Practical standards for the substitution of modern materials and methods
- Guidelines for retrofitting practices
- Architectural conservation of colonial and post-colonial buildings in ASEAN countries- implications for intangible heritage values
- Adaptable tools for safeguarding evolving intangible heritage
- Risk preparedness: how do emerging responses, policies and guidelines impact or sustain intangible cultural heritage values?

THEORY and POLICIES

- Education and awareness-raising
- Frameworks for public participation
- Rights of associated communities alongside local communities
- New concepts of diasporic heritage
- Economic and social impacts of heritage tourism on community life
- Collective memory as a main factor in community resilience
- Modern identity and the question of authenticity
- Lack of intergenerational dialogue
- Cultural homogenization and deterioration of historic landscape
- Are conflicting interpretations inevitable?
- Increasing exploitation of heritage for political legitimization
- Fundamentalism and the destruction of the religious heritage of others
- Conflict arising over “historic” boundaries
- Concepts of collective memory and their expression in the built environment in the ASEAN nations

As in previous Advisory Committee Symposia, a session of formal presentations will be followed by the discussions of break-out groups. The number for formal presentations will be limited to 8-10 papers. An area for the display of posters will also be provided. Abstracts for both papers and posters should be a **maximum of 250 words in English, French, or Spanish and should be sent to admin@ahms.com.au by 30 April 2015**. Please include the words “**2015 Scientific Council Symposium**” in the subject line.

KEY DATES TO REMEMBER

Abstracts due (posters and papers)	Extended to 30 April 2015
Notification of acceptance & comments	15 May 2015 (tbc)
Papers due	30 July 2015
Comments on draft papers	30 August 2015
Submission of revised papers	30 September 2015

5. ICOMOS GENERAL NEWS

General Assemblies

Information on recent and future - Outcomes 2014, Call for Papers 2015, Dates and Venues 2015, 2016 & 2017

General Assembly 2014 Symposium - The Florence Declaration

At the 18th General Assembly (Florence, Italy, November 2014), the Scientific Symposium "Heritage and Landscapes as Human Values " wanted to promote a broad discussion able to provide insights for improving the intercultural dialogue and placing the human being at the centre of the cultural debate, where heritage and landscape values represent a shared synthesis. Following presentations by 170 speakers and debates, the General Assembly adopted the "**The Florence Declaration on Heritage and Landscapes as Human Values regarding the values of Cultural Heritage in building a peaceful and democratic society**". This Declaration encourages an in depth reflection on the ethics and processes of heritage management, and a shared concern regarding the challenges that current and future generations will have to deal with. All ICOMOS Committees and members are encouraged to make this declaration widely known.

Download the Florence Declaration in **English, French and Italian**

The papers that were presented in Florence will soon be published by ICOMOS Italy in both hard and electronic format on the ICOMOS web site (ebooks with ISBN). All remaining accepted posters and contributions of registered participants will be made available electronically on the ICOMOS website.

For more information on the General Assembly outcomes **click here**

ICOMOS International Scientific Committee on the Interpretation and Presentation of Cultural Heritage Sites

Call for Papers

2015 Advisory Committee Symposium

Fukuoka, Japan

29 October 2015

TANGIBLE RISKS, INTANGIBLE OPPORTUNITIES