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# Editorial

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Dear colleagues:

Prof Dr. Demet Binan and Gulce Guleycan Okyay, have sent to CIAV Newsletter the article: BUILDING CAPACITY FOR COMMON HERITAGE OF HUMANKIND: HERITAGE WORKSHOPS IN PERGAMON, that we are publishing in this CIAV Newsletter, Volume 44-C.

We are sure that you will enjoy this article which it is very interesting describing the practices through experimental workshops in Pergamon.

We would like to thank so much to our colleagues Demet Binan and Gulce Guleycan for this remarkable article and for their interest in CIAV Newsletter.

*CIAV Vice-president*  
*Valeria Prieto*

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# **BUILDING CAPACITY FOR COMMON HERITAGE OF HUMANKIND: HERITAGE WORKSHOPS IN PERGAMON**

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## **Introduction**

Capacity building, as a quest for effective key tools for expanding the limits of human potential, generates itself from the very notion of a better future for all humankind. Underlining the ability of performing functions, solving problems, and setting/reaching objectives in a sustainable manner<sup>1</sup>, capacity may refer to numerous aspects, depending on the context. As the nature and scope of capacity building practices are variable, work carried out in different fields often bring numerous innovative methods and strategies together.

Being one of the 5C's of the World Heritage Committee along with Conservation, Communication, Credibility<sup>2</sup> and Communities<sup>3</sup>, capacity building is also a very popular agenda in cultural heritage studies. The strategies in World Heritage Sites mainly focus on particular key themes including risk reduction, impact assessment, heritage management, legal and administrative frameworks, sustainable tourism and participation of related communities<sup>4</sup> by adopting a more participative approach, they aim to create a dynamic relationship between heritage and its context as well as improving the knowledge, skills and abilities of individuals and communities who are directly involved in the protection and management of the heritage<sup>5</sup>. The importance of this notion draw its strength from empowering locally related communities in addition to professionals who are in decision making and administrative positions.

Building capacity may also imply improving the ability to coexist as a community provided that there are various groups who cherish a common heritage, yet have completely different perspectives, professions, backgrounds and value sets. In this sense, collective cognitive processes facilitated by conservation specialists can lead to exchange of some reserved capacities in certain groups as well as

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<sup>1</sup> UNDP (2009). Capacity Development Glossary, Capacity Development: A UNDP Primer. New York.

<sup>2</sup> UNESCO. (2002). Budapest Declaration on World Heritage, World Heritage Committee 26th Session, Romania.

<sup>3</sup> Added as the fifth strategy in 2007. (kaynak)

<sup>4</sup> UNESCO. (2011). World Heritage Capacity Building Strategy, Convention Concerning The Protection Of The World Cultural And Natural Heritage, World Heritage Committee 35th Session, France.

<sup>5</sup> Leitao. (2013). World Heritage Capacity Building Programme-II.

the development of existing capacities. Therefore, heritage workshops are often used as functional capacity building tools that participatively raise the possibility to realise the holistic potential in a community.

### Pergamon and Its Current Capacity Needs

Pergamon is a multilayered heritage site and a prominently resourceful urban area with many natural and cultural attributes, both tangible and intangible (Picture 1). The city and its dwellers has witnessed the Hellenistic Period, the Roman Period, the Byzantine Period, the Karasi Principality, the Ottoman and Republican Periods, where topographical structure are intertwined with the archaeological and urban heritage.<sup>6</sup> These characteristics from several significant periods are not only differentiated layers, but also in some cases, they coexist or overlap to create the urban fabric and physical properties of the city today.<sup>7</sup>



Picture 1. Pergamon and Its Multi-layered Cultural Landscape

Pergamon and Its Multi-layered Cultural Landscape has inscribed in the World Heritage List in 2014. Prior to the inscription, various studies have conducted by Mimar Sinan Fine Arts University Architecture Faculty members, as the institution is among prominent stakeholders of the area. Starting from the very beginning, these studies that had a major contribution to the process for over a decade with the help of several collaborations with the local authorities. These works, however, have mostly focused on more fundamental, tangible aspects such as field analyses, documentation of all cultural

<sup>6</sup> MSFAU Faculty of Architecture Department of Architecture Conservation Division. (2014). Bergama Urban Cultural Heritage Exhibition within the Context of Multi-Layered Urban Landscape and Urban Archaeology. 20<sup>th</sup> Annual Meeting Special Exhibits and Events. Istanbul.

<sup>7</sup> Binan, D., Güler K. and Ocak E. (2014). A Conservation Approach of Multi-layered Cultural Landscape Areas: The Case Study of Pergamon Red Hall and its Environment. ICOMOS 18th General Assembly and Scientific Symposium Heritage and Landscape as Human Values. Florence.



assets, typology studies, classifications and architectural surveys (Picture 2). All studies have been shared with public and other related actors by exhibitions, publications and perpetual meetings.



Picture 2. Cultural heritage of Pergamon

In conjunction with the inscription process, a World Heritage Office has been established and site management plan have just been completed. Despite the continuous efforts from many institutions, building capacity for related communities to raise awareness and local participation remained as a very substantial need within the area. As the contemporary perception of conservation also evolves to highlight the importance of communities and everydayness of cultural heritage, ongoing studies have needed to enrich its perspective with alternative practices. In this light, two alternative heritage workshops for different related communities and target groups were organized in the area last year. These workshops aimed at fostering engagement at different levels and age groups in addition to addressing the phenomenon of heritage in a multidimensional manner.

### **Depo Pergamon Heritage and Experimental Practices Workshop**

Bergama Old Tobacco Warehouse, or Depo Pergamon as it is known today, hosted a collaborative project aimed at turning the old warehouse into an independent sociocultural center in summer 2018. In this international summer camp, architecture students, experts, academicians, artisans, NGO's and other volunteers worked together for two months to create a meeting place for local people and visitors of the town. Many related activities, trips, seminars, talks and workshops were also held in addition to applied trainings.

Depo Pergamon Heritage and Experimental Practices Workshop was organized as a part of this summer camp, and primarily targeted at volunteers who had been actively involved in the restoration of the structure. Allowing participants to evaluate heritage values and significance of the structure as well as the contextual qualities of the surrounding environment, this three day study was composed of different sections and interrelating activities were planned for each day. A group consisted of 30 people including volunteers from the local community and students from eight different universities, participated in these semi-flexible activities (Picture 3).

A welcome activity where participants introduce themselves and form a heritage cluster to create a sense of community within the group was planned for the first day of the workshop. Newly formed cluster were then asked to depict warehouses' distinctive qualities, their memories, feelings, expressions and the values Depo Pergamon encompasses for the community. These references along with personal interpretations were examined in detail to reach further layers of attributions and connections, both conscious and unconscious. In the search for heritage making elements, these personal aspects and the professional context were also tried to bring together by the help of a seminar on cultural values. Following this seminar, discussions took a slightly more academic turn where the cluster carried out detailed evaluations in order to ensure a consensus within the community.



Picture 3. Scenes From Depo Pergamon Heritage and Experimental Practices Workshop

At the second stage of the workshop, studies focused on the prominent surrounding environment of the warehouse where the Red Hall along with many other 19th century buildings also locate. In addition to a brief seminar on the history and the significance of the region, a field study was planned for the day in order to identify and examine the relationship between different scales and levels of conservation. In this study, participants worked in groups all day to detect main issues in the area and better understand the multilayered characteristics of the environment along with its authenticity and integrity. Groups also made various sketches, analyzes, documentations, oral interviews with local dwellers and prepare proposals in accordance with the data they obtained within the area (Picture 4).



Picture 4. Scenes from participants' activities during workshop

Last stage of the study involved group presentations and summative assessments regarding the warehouse and its surrounding area. Potentials and risks of a future socio-cultural center in the area, complicated dynamics of locality, tourism, sustainability of existing values and refunctioning were discussed in line with different proposals. These long and heated debates aimed to understand the different contexts of conservation by bringing various issues such as cultural values, legal and administrative framework, fiscal situation and related stakeholders to the agenda. However, the main consensus was on the fact that the area should be the common heritage of all humankind. The highly sensitive and human oriented approach was adopted during all discussions and the whole process was considered to be beneficial and innovative by its participants.

### **Pergamon: Heritage for Children Workshops**

Pergamon: Heritage for Children (Çocuklara Miras Bergama), on the other hand, designed as a three day workshop series that combine creative educational methods with onsite activities for primary school children. Consisting of six different practices, the workshops brought together many national and international stakeholders including Mimar Sinan Fine Arts University (MSFAU), Bergama Municipality, Bergama District Directorate of National Education, Bergama UNESCO World Heritage Office, ICOMOS Turkey, German Archaeological Institute and local NGO's while providing alternative learning opportunities for children to raise awareness regarding the outstanding universal value of the area (Picture 5).



Picture 5. Scenes from Pergamon: Heritage for Children Workshop

In this scope, activities took place in the most prominent historical areas of Pergamon, including Acropolis, Asclepiion, Ruined Gate and Kale neighbourhood. All practices were designed and carried out by different experts, all of whom were also graduated from MSFAU and had previous experience with kids. Accompanied by local professionals, faculty members, volunteers and primary school teachers, more than 150 children from six different primary schools, aged between 7-11, were participated in these activities. A great number of these children were from disadvantaged



neighbourhoods of the town and many of them have not previously visited the cultural heritage sites, even though they live and/or study within the close vicinity.

WORKSHOP	HERITAGE AREA	CONTENT
Archaeology with Children: Theater and Mask Making Workshop	Acropolis	Mask making with clay, visit to Antique Theater and informatory talk about history of theater, its social and spatial background
Once Upon a Time in Bergama: Interactive Book Reading, Interview with the Author and Cartoon Screening	Pergamon and Its Multi-Layered Cultural Landscape	Portraying the chapters, important myths and events as an interactive dialogue with children, cartoon screening
Pergamon Archaeological Heritage Workshop	Pergamon Museum	Creative drama and plays in the museum, painting, three-dimensional design, mapping and sculpture making with archaeological figures
Spatial Gamification Workshop	Ruined Gate	Discussions on the history of the area and the architectural material, clips arts and drawings, completion and guessing games
Scavenger Hunt	Asclepion	Colouring of the site plan, follow up of clues with storytelling and completion of the course, poster preparation
Heritage walk with Children	Kale neighbourhood	A memory walk that contains important heritage elements of the historical environment on a predetermined route, comparison of old pictures and current views, drawing portraits of detected elements

Table 1. Workshops Held During Pergamon: Heritage for Children

Gamification, dramatization and kinetic learning methods were combined with on site experiences and/or informative trips for each practice (Table 1). The nearest heritage site were selected for each group, and a unique artistic activity was specifically designed for that area. Heritage experts, faculty members and workshop coordinators worked together in the creation of these unique on site practices. Mask and ceramic making, creative drama studies, drawing narratives, gamifications and heritage walks were all designed in accordance with similar principles that reveal the significance of heritage elements. There were also some activities in the agenda such as an interview with the author of a childrens book

about Pergamon, interactive book reading and cartoon screening. These activities were intended to be  
informatory for larger groups of students.



Picture 6. Scenes from Pergamon: Heritage for Children Exhibition

Additionally, the outcomes of the study were exhibited at the Bergama Cultural Center after the workshops (Picture 6). These items included theatre masks, ceramic objects inspired by important figures, symbols and statues in Pergamon Museum, drawings and reinterpretations of Ruined Gate, posters, maps and routes designed and coloured by the contestants of the scavenger hunt, portraits of various heritage elements detected during the walk in Kale Neighbourhood. A big network was created during workshops by the name tags of all participants. This network was a symbol of the emerging heritage cluster in Pergamon. Artworks were then continued to be exhibited in participant schools, allowing a large number of local people to become aware of the workshops.

## Conclusion

It was interesting to see the fact that nearly all of the references that Depo Pergamon Workshop participants mentioned were quite intimate and emotional. The sense of attachment that the warehouse evoked were mostly took its source from the time they spent there as a community, their off-time activities, everyday experiences as well as their solidarity and friendship. Until they were asked to propose interventions for the area, warehouse was something instrumental, symbolic even, that allows a group of people come together. The gap between ‘connecting with’ a cultural asset as a person and ‘being involved in a conservation work’, both in theory and in actual practice, as an architect/architecture student was quite evident. Therefore, searching for new methods of dialogue was essential in order to help people to develop a better relationship with their living environment.

The relationship between individuals and cultural assets can be considered as a dynamic process with regards to contingent potentials that emphasize all participants' imagination, communication, and self-organizing features through information varieties<sup>8</sup> It is one of the attracting elements of heritage

<sup>8</sup> Barille (2015). Towards a Novel Conception of Bene Culturale, Cultural Heritage and Value Creation Towards New Pathways ed. Gaetano M. Golinelli, Springer International Publishing, Switzerland, 53-70.

workshops as capacity building tools to try out new methods that may increase the chance of a meaningful and creative interaction between communities by fostering above-mentioned features.

Even if it is a slow and effortful process, abandoning the monologue aspect of the modern ‘teaching’ system, and adopt a dialogue of mutual ‘learning’ as a training principle<sup>9</sup>, can be beneficial for all participating parties by exchanging ideas, ideologies and experiences. Both workshops clearly showed that conservation practices combined with everyday activities and appreciate community participation help to create positive experiences among related groups while simultaneously allowing collective efficacy and production. Some dynamics such as being recognized locally, being owned and appreciated by locally related communities, and even if requested by the public in the first place are vitally important in this context.

Existing, newly produced and reproduced experiences during workshop processes; help to create an anachronistic break in time-space dimension by strengthening the ties of place and its past, present and future communities. That break may naturally allow the transfer of knowledge from one generation to another through basic everyday practices, non-verbal traditions and social interdependence. Therefore, heritage can be appealingly considered as an embracing and formative activity that is perceptually removed from being an element of the past and actually contribute to our common future.

It is a widely recognized perspective that all people that constitute this society must have a voice for their future. That voice, however, requires all individuals to acknowledge their rights and responsibility regarding conservation, safeguarding and sustainability of cultural heritage. An alternative approach that supports heritage professionals to share their expertise and initiate more collectives rather than taking all responsibility and making decisions on local people behalf may be quite emancipatory in this regard. Professionals can experiment techniques and ways, investigate alternatives, suggest models, expand access. By this way, they as well can help themselves and all society to communicate, collaborate, create new heritage networks and consequently propagate more information sources. Sources that allow even more people to recognize what they potentially have and what they are able to create for a better future for all humankind.

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<sup>9</sup> INTACH Charter. (2004). Charter For The Conservation Of Unprotected Architectural Heritage and Sites in India.