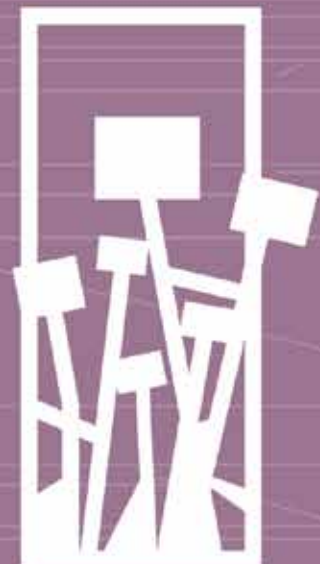# 18
ICOMOS General Assembly

Theme 4
Community-driven conservation and local empowerment

Thème 4
La conservation fondée sur les habitants et la responsabilisation des populations locales

Semantic and cognitive palimpsest
Outfitting and communication project

Local empowerment

Specific traditions create the development and fix values directions, from the "local" to the "global" one.

Theme 4
Community-driven conservation and local empowerment

Thème 4
La conservation fondée sur les habitants et la responsabilisation des populations locales

Engaging and empowering communities to identify local values and participate fully in the conservation of their historic centres and heritage resources is a widely shared goal. How can it be achieved most effectively?

Inviter les populations locales à identifier les richesses locales et à participer pleinement à la conservation de leurs centres historiques et de leurs ressources patrimoniales, ainsi que les mettre en mesure de le faire, est un objectif largement partagé. Comment le mettre en oeuvre le plus efficacement?

Sub-themes

4-1 Community Engagement
   in the valorisation of heritage
4-2 Developing a bottom-up approach
   to the conservation, management
   and protection of heritage
4-3 Harmonising international principles
   of heritage conservation with local needs,
   beliefs, practices and traditions
4-4 Linking heritage protection and sustainable
   local socio-economic development
4-5 Implementing community driven heritage
   conservation through participatory
   resource mobilisation

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Symposium
Heritage and Landscape
as Human Values
Firenze, Italia
9/14 novembre 2014

CONFERENCE PROCEEDINGS

THEME 4 - EXTRACT

Edited by
Maurizio Di Stefano

Salvatore Settis
President of the Scientific Symposium

Introduction
Theme 4 - Community-driven conservation and local empowerment

Towards the Heritage Community

Luigi Fusco Girard, Co-chair of Theme 4

The inclusive city: the role of the city cultural heritage and the heritage community
The Scientific Symposium in Paris of last GA was dedicated to the heritage as a driver for development: the heritage was namely conceived as a *resource* for development. But which form of development? The heritage should be considered in its role to give a *human face* to development, to build a sustainable human future. The *human scale* of local development is the *new urban paradigm*. It depends on multiple relationships and bonds between people and between people and natural/ man-made capitals that stimulate cooperative/synergistic capacity and thus new value creation processes. It depends on community.

The Faro Convention (2005) has introduced the *social value* of the cultural heritage. This social approach offers the interpretation of the heritage as a resource for living together, for improving the social cohesion, and thus for the urban regeneration.

Here we want to focus on the attention to the empowerment of the local community in safeguarding/ conserving/valorizing the cultural heritage(first of all through the larger participation of inhabitants in the decision-making processes) so that a "heritage community" can be recognized. Community and network of communities make the city inclusive, and thus more resilient, safe and sustainable. In the next months, the SDG's will be re-identified by United Nations General Assembly: new goals and targets have been proposed for the post 2015 Development Agenda (the SDG's). In last September 2014, 17 goals and 169 targets have been confirmed. The 11th goal is about "inclusive, safe, resilient and sustainable city". The 11.4 target is about cultural (and natural) heritage to be protected and safeguarded. The role of culture and heritage for building a more inclusive, resilient, safe and sustainable city is going to be more and more recognized.

But the empirical evidence about the heritage contribution to the achievement of these objectives is still lacking. In particular, there is still a lack of evidence about the contribution of the heritage to the social cohesion/inclusion. The role of the heritage in the city regeneration, that is the relationships between heritage with the community , should be better understood through impacts assessments and specific indicators. The existing evidence appears still limited. It should be overcome if we want to convince about the capacity of the *new urban paradigm* to be really implemented through cultural heritage.

Many assessment problems arise. How to make more effective the relationship between cultural heritage and development that "passes" *through the community*? Which synergies between conservation and development? Which symbiosis or circular processes between heritage and community can be identified and promoted? How the role of *the community* in the conservation/ valorization/management of cultural heritage can be enhanced? Which indicators to produce empirical evidence about the capacity of the cultural heritage in promoting the community?

The tourism sector and the cultural heritage conservation
Many impact assessments of heritage conservation/valorization are focused on tourism outcomes. Tourism sector transforms historic/cultural values into economic ones. It produces new employment and new wealth in a short time. Many good practices produce evidence about economic impacts of heritage valorization, in terms of hotels, restaurants, commercial revenues. These practices show that conservation of cultural heritage produce (direct, indirect, induced) employment, in particular in the tourism sector, but also in the creative sectors. This is a way to represent the social productivity of the integrated conservation of the cultural heritage. Employment is the bridge between the single individual and the society, through which each individual enters in relations with others and with the ecosystem. But employment is only an indirect indicator of social cohesion, that should be integrated with others. We can have a full employment in the city, without a real community. Moreover the net benefits of tourism are lower, if we consider also the social, cultural, environmental costs. Finally, tourism does not build the community.

Heritage has multiple values: it has a complex value. Heritage is useful to society, because it satisfies multiple needs, in terms of: education/training; tourism; industrial activities; scientific/historical; social activities; economic regional/city growth.

It should be recognized that the contribution of cultural heritage to the economic development does not end with the *tourism economy*. It should be understood that the *economics of heritage* is much richer than the tourism economy: it is a *multidimensional economy*. In other words, tourism considers the *instrumental value* of the cultural heritage. But heritage has not only a tourism, commercial or industrial value, but also an *intrinsic value* (namely the value in itself or for itself,

represented by the information/knowledge embedded in the cultural heritage itself and related to its history, its historical (which is objective) and artistic (which is not objective) role. Heritage has a *social value* (the heritage as a catalyst of social links and relationships), that in its turn stimulates new *economic value* (the new instrumental value, linked to the localization of creative activities, to tourism activities, etc.). This *intrinsic value* is the source of shared identity, of sense of belonging, of common roots: of the heritage community. This *intrinsic value* is also the source of relationships that - given certain conditions - become bonds that are able to create new values/wealth chains, that increase city productivity, through circular processes, synergies and symbiosis.

They increase the resilience of the city system which depends on the density of existing relationships, connections and interdependences. They allow the system to face risks, shocks and turbulences. The city resilience is enhanced through urban culture and cultural heritage if they increase the capacity to multiply relationships and bonds that stimulate new value creation processes.

All the above values are able to increase (in a direct or indirect way) *the comprehensive city productivity and thus the city prosperity.*

The capacity to reduce the social city fragmentation through cultural heritage, thus improving the city social cohesion requires specific approaches and tools. Which tools, methods and models to make these community-approaches more effective in conservation strategies? *How* it is possible to stimulate and to multiply the relationships and the bonds and the circular relations, that is the *circular virtuous* processes, and then *synergies, symbiosis* towards the local sustainable development, to guarantee a desirable *future*? Some example of tools can be proposed:

2.1 platform is an example of procedure to stimulate a creative/innovative regeneration process for the heritage, through significant bottom up participation. Social fragmentation is reduced through Living Laboratories of Civic Aesthetic, centered on heritage sites, in which cultural heritage is considered as the entry point for the regeneration of relationships and bonds, of sense of community, of common identity, transforming the artistic, cultural, historical values into civic values: transforming each inhabitant in an *artist of citizenship* able to creatively combine particular and general interest, so enhancing the *city resilience.*

2.2 The introduction of the *Participatory Budget* in the planning processes that involve the city cultural heritage helps to stimulate the sense of co-belonging and the social cohesion. Also *microcredit* is useful in this perspective, because it stimulates the production of social capital; and in general all the processes linked to the implementation of the *subsidiarity principle*.

2.3 Fiscal and financial tools for reinforcing/strengthening the local economic/financial base (through plus value capture etc.) are absolutely important and necessary, considering the multidimensional impacts of heritage revitalization (also in market plus values).

The financial local base should be strengthened for stimulating and maintaining the social cohesion. These specific tools are able to transfer a percentage of private benefits (coming from city conservation/change projects) to public institutions in a circular process? (Tax Increment Financing, Community Infrastructure Levy, Betterment Levy, etc.): for capturing market value increments created by conservation investments and thus creating *a source of financial resources* for cities. Other innovative tools should be proposed to finance conservation through private resources, to maintain the time the *heritage community,* able to integrate other self-financing procedures: crow funding, participatory financing, people mecenatism, etc.

Some conclusions: the need of a comprehensive integrated evaluation of impacts

In our general context, it should be more and more recognized the key role of cultural heritage: cultural urban heritage/landscape provides quality, sense and meanings to the urbanization processes. But empirical evidence is needed.

We should conclude here that Academic and research institutions should produce empirical evidence about multiple interdependences among these multidimensional impacts (through new knowledge production: data production, prospective analysis, dynamic impacts…) for reinforcing the consensus towards the new urban paradigm. New indicators about cultural resilience, community heritage, social cohesion generated by heritage are required. All impacts related to intrinsic heritage value should be considered and assessed in a quantitative or qualitative scale.

A better understanding of the *economic impacts* of heritage conservation is also required in our society that speaks the only language of economy, promoting the research to identify most suitable performance indicators. Rigorous and innovative economic evaluation methods are required to convince private, public and social actors that the integrated conservation of the cultural urban heritage/landscape is an investment and not a cost (because benefits overcome costs). Economic matrix is absolutely necessary. But it is not sufficient - *Hybrid evaluation method*s are also required, able to integrate quantitative and qualitative impacts. Specific evidence-based indicators are to be identified, for assessing in an operational way the changes of the city landscape. Thus cultural heritage/ landscape can be not only *protected* and *safeguarded*, but revitalized and *creatively* regenerated.

Introduction
Theme 4 - Community-driven conservation and local empowerment

Tara Sharma, Co-chair of Theme 4

Communities create heritage, embody itwith meaning, preserve (and in some cases destroy it) and also rebuild it when it is destroyed through acts of man or nature. Cultural heritage, widely recognised today, cannot be preserved in isolation from its inherent links with communities and is being increasingly viewed as a vital ingredient to sustainable development, emerging from an active involvement of empowered communities. Theme 4 explores the present discourse on communities and their diverse engagements with heritage. A total of 201 abstracts were received under this theme, of which 33 were shortlisted for presentation at the symposium. These addressed a range of landscapes from rural to historic urban landscapes inhabited by equally diverse communities including indigenous communities, new communities of migrants, refugees and diaspora and contemporary urban cosmopolitan communities. As will be seen in the papers presented in this section, there is rarely a single homogenous community associated with a heritage landscape but rather multiple communities recognizing diverse values. Their associations with their landscapes are in a constant state of flux ranging from well-defined continued interactions to one of transition or at the end of the spectrum a complete discontinuity with their heritage and the approaches that develop must take cognizance of this.

One of the key issues and in fact a starting point of community engagement lies in identifying heritage values of sites and landscapes. Inventories are the first step in recognizing heritage landscapes and in involving communities to identify, evaluate and protect heritage at the local level. This is successfully demonstrated in the award winning Commonwealth of Massachusetts' "Heritage Landscape Inventory Programme". In Whyte Avenue, Canada, recognising that the gradual decline of the heritage area arose from a lack of a clear understanding of its heritage value, a series of charrettes were organized with multiple stakeholders to identify these values which then laid the foundations for the development of a value based heritage management strategy. Similarly, from the cultural landscape of Throne of Solomon (Iran), we learn how community engagement in the valorization of heritage is being used as an effective management tool. There are a plethora of participatory methods available today to the heritage professionals, many of which have been adopted in other fields. Their applicability and efficacy in the field of heritage conservation has now been evaluated and is shared here citing experiences from across Latin America.

Who defines heritage values? Till the recent past, this has remained the domain of experts and more specifically those appointed by the State. Equally, it is the state that is often seen as the custodian of heritage. However, in recent decades, these notions are being challenged as it is increasingly evident that heritage embodies multiple values for multiple communities. Asking the questions to whom the heritage belongs, what it means for a person's identity and who has the right to speak on its behalf, the case study of the Dutch Maritime programme shows how these are being addressed by involving multiple stakeholders and invoking public participation in the field of maritime and underwater archaeology. In sites where communities have been excluded from the identification of values, as demonstrated in the case of the rock cut caves of Taskale (Turkey), it has led to an alienation of resident communities from their heritage by state driven conservation policies.

The critical question of whose heritage is explored in the case of the Global Street Art movement. The paper explores the complexities in identifying stakeholders (the artists, the patrons, communities living with them and those watching them deteriorate), as well as the varied values that are assigned to outdoor murals. As observed by the author "... professionals in the preservation field must learn to listen to the communities who value contemporary murals, and to address the needs of both the walls and the people behind those walls". The question is also raised in the case of the Credit Indian Mission, currently a Golf and Country club, in the Greater Toronto Area, where Mississauga First nation people have been alienated from their ancestral lands. Identifying the spiritual and other values associated with the landscape, heritage professionals have developed culturally sensitive landscape design solutions that helpreconnect the First nation people with their lands.

How can symbolically charged buildings associated with specific values be made relevant for new generations is brought out in a fascinating account of the reuse of the Big House, an educational institute belonging to a zealous branch of the Kibbutz Movement.

New and innovative synergies are today being created through collaborative networks involving diverse stakeholders and using new media of communication. At the Gdansk Shipyard, the centre of the Polish Solidarity movement, scheduled for a massive redevelopment programme, a group of artists have come together to fight to preserve its legacy using various art forms to raise awareness on

the significance of the site. Public opinion on heritage values is vividly captured at the three World Heritage Sites of Toledo, Cordoba and Alcalá de Henares (Spain) using participatory approaches to document common perceptions of citizens, as differentiated from expert recognized values. The use of social media as a tool for heritage advocacy is highlighted in an account of the civil protests in Roşia Montană (Romania) where citizens rallied to save an ancient network of Roman mines from commercial mining.

Training of young people in historic building craft skills provides an effective way of engaging them in the conservation of their heritage. This is illustrated in two examples; from America the "HOPE (Hands on Preservation Experience) project" innovatively capitalizes on the "Youth Corps programme", while in Figuig (Morocco), field schools are held with youth from the fortified earthen settlements, ksour.

Advocating the need for aesthetic harmony over authenticity, the notion of "pastiche" has been explored in an interesting argument that questions the applicability of canons like the Venice Charter on some historic city centres, where in adhering to the principle of distinguishing the old from the new, jarring and disharmonious new additions have altered the character of the city.

The town of Oberwesel (Germany) demonstrates how successful partnerships between government authorities (the city council), academic institutions and local associations in this case the association of entrepreneurs can transform a climate of urban decay to one of positive change.

Illustrating a bottom-up heritage approach, the neighbourhood Council of the parish of Nabadan in Yazd Province (Iran) was identified as the client for a conservation and revitalization programme, identifying specific areas of significance to community life which may otherwise have been ignored in expert led assessments. Another example of such partnerships comes from Tiznit (Morocco) where the municipality has launched a "neighbourhood initiative" programme inviting residents to engage with the upgradation and direct management of the Medina.

Community links with their heritage may have been disrupted over the course of time and(re) establishing those links provides an effective way in engaging communities particularly with archaeological sites. In the case of Monte Alban (Mexico), archaeological research revealed a 1500 year continuity of cultural traditions with present day communities who were previously alienated from the state-declared archaeological site. This discovery established a crucial link for the community's association with the site leading them to take charge of their archaeological heritage. At another archaeological site, this time the underwater sites of Bach Dong and Van Don battlefield in Vietnam, experts have developed specific training modules to increase public awareness at the local, provincial and national levels on Vietnam's underwater and maritime archaeology.

The "human" scale of development is being obscured in the present global economic environment and the need to link heritage conservation with sustainable local socio-economic development becomes increasingly imperative. Two papers, while highlighting the vulnerability of Europe's rural landscapes, effectively demonstrate measures to engage with communities in reversing the decline. HISTCAPE, the INTERREG IVC Programme, identifies 12 good practices across Europe that both improve the quality of life as well as help protect heritage assets, while in France, the Association of the Most Beautiful Villages of France awards its label to villages across France, based on specific heritage and development assessment criteria, enabling communities to utilize their heritage resources for sustainable development. In Tanzania, local women are being empowered, contributing to household incomes by participating in conservation programmes in the Kilwa Kisiwani and Songomnara World Heritage Site and across in Asia, another innovative project launched by UNESCO at the World Heritage Site of Borobudur (Indonesia), links livelihoods through cultural industries and heritage tourism to benefit local communities. In Vigan (Philippines), the use of heritage resources to boost the town's economy has led to its emergence as a model for heritage based development in Asia. In the troglodyte landscape of Maymand (Iran), the socio-economic context of the settlement is adopted as a pillar of its conservation plan linking conservation with the larger goal of sustainable development. In the case of the three World Heritage sites of Shibam, Sanaa and Zabid (Yemen), the author argues that with the collapse of the public administration systems, urban rehabilitation can only be achieved through community based strategies.

Research carried out by the UNESCO chair on preventive conservation, monitoring and maintenance of monuments and sites (PRECOM³OS), demonstrates the viability of linking sustainability with preventive and planned conservation, illustrated through several examples.

Financing heritage conservation programmes through mechanisms like low interest loans and public private partnerships is demonstrated in examples from Greece, where the Piraeus Bank through a public private partnership with the Ministry of Culture has used local heritage resources to create and run a network of seven thematic museums, and in the United States, through the "Cleveland Heritage Home Program" which shows how through partnerships with financial

institutions heritage professionals are able to finance and sustain restoration programmes with owners of heritage homes.

Historic urban landscapes are often symbols of multiculturalism, home to diverse communities. Tbilisi (Georgia), one such example, which is currently undergoing a massive urban rehabilitation programme that the authors argue is destroying the distinctive character of the city. Efforts to mitigate the loss are addressed in their paper. In Ulus, the historic city centre of Ankara in Turkey, top down urban renewal programmes by city authorities have encouraged the commercialization of former residential buildings, leading to a gradual transformation of the city. As plans to extend the urban regeneration programme to other areas are underway, the paper highlights efforts made to address these issues through a serious engagement with residents. Exploring the HUL framework, posed as a utopian ideal, the author presents a compelling argument on the realisation of that utopia which promotes social cohesion and a sense of belonging for communities, bringing the focus back on human values associated with their landscapes.

The papers presented in this theme have demonstrated how communities can be engaged in the process of identifying values for their heritage, seen as a precursor to actual involvement in decision making on the conservation and management of their landscapes. They have also highlighted, through practical examples, means by which heritage can contribute as an active agent for local sustainable development. Most importantly, they highlight the role that heritage must play in reinstating the "human" scale of development.

Theme 4: Community-driven conservation and local empowerment
Theme 4-1: Community engagement in the valorisation of heritage

Citizenship and Heritage Commitment:
Looking for Participatory Methodologies Adapted to the Urban Cultural Heritage Context

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Abstract

Participation is unavoidable today in Cultural heritage, but effectiveness and methodological deficiencies continue to disrupt its use. In 2012 and 2013, we developed a study on social perception in World Heritage and Archaeology in some Spanish cities: Cordoba, Toledo and Alcalá de Henares.
The results confirm the great distance between the civil and the professional perspective on the matter. We perform a (self-) criticism regarding the alleged participation directed from the specialized field. A methodology for a real citizen involvement in taking decisions is proposed here, based on studies concerning social perception, complemented with the construction of agent maps and development of previous participatory processes.

Keywords: Perception Studies, Map of Stakeholders, Participation Methodologies, Spanish World Heritage Cities

Introduction

We have been researching, since 2007, the management of World Heritage cities in European and Latin American context from an archeological perspective *1*. These studies have made us contrast the lack of vision and joint strategies in the treatment of World Heritage by the different agents involved and the scarcity of scientific studies where were these aspects become protagonists 2. At the same time, every day, more importance is given to citizen participation and communities in order to protect the Cultural heritage, as shown by the fact that this Congress has opened a specific session on the topic. However, our feeling is that participatory strategies are still very linked and managed by experts, and we can talk about participatory processes *3* rather than participation strictly speaking, where citizen's opinions mark the management guidelines. For example, it is common to consider that participation has been taken into consideration in the restoration process of a building when opinions have been collected on how to recover it or to how to reinstate an area into the city for a specific function, etc. but people are not questioned on whether to construct the building itself or whether it can be demolished. That is, a directed participation. This can be tricky when it comes to carrying out population inclusive actions, because not always the results are as the people working in the protection of historical properties had expected and show clear differences in their understanding. Our research team argues that participation has to go a step further, and since we consider Cultural heritage as what we have decided to maintain from our past into the present, we must consider not only the expert vision, but also the point of view of the citizenship coexisting with it, who lives with it in their day to day... Cultural heritage should therefore, introduce new values and visions that could be unexpected for expert eyes... as 30 or 40 years ago was the introduction of measures in urban planning or the relationship with the environment. The challenge is to combine discourses and be able to create a new space for Heritage treatment. In the same way as the perception studies, mapping of stakeholders and new channels of communication between them are essential.
This paper presents an empirical experience in studies of perception in three Spanish World Heritage cities and as a result, proposes a series of strategies for the reintegration of various stakeholders to the Heritage management, as well as a first approach on how participation should be made.

Perception studies as a prelude to the strategies of participation

The reasons that have led us to start studying the citizens' perception of World Heritage archeology are mainly related to the invisibility that, seemed to us, urban archaeological actions had in both academic environments, and in tourist resources or in the museums of cities. An exhaustive analysis of the f these sites was performed and we found out the problems it presented (AUTHOR 2012, 2013). We wondered if really all these works enriched the reading of the city

and if the effort made to carry them out outweighs that of the asset recovery (o.c). It was then when we decided to contact social psychologists and sociologists to help us in conducting some early studies of perception. In our opinion, it is essential to reach social participation having previously made a diagnosis on the social perception on this issue.

Based on this fact, three World Heritage cities in Spain were selected characterized by the fact of having been studied from an archeological perspective long before, with historical interpretations and remains integrated and shown to the public in urban areas, as well as because the three of them had specific rules for the treatment of archaeological interventions, both from cultural heritage legislation, as from urban and special plans they all have for cultural heritage in general *4*. Likewise, the recognition as World Heritage site of these cities was issued in the 1980s for Cordoba (1984, 1994 expansion) and Toledo (1985), and in 1998 in the case of Alcalá de Henares. That is, they are historical centers traditionally recognized as such and with a wide range of measures developed even prior to the inscription by UNESCO, by the Spanish State, the autonomous communities and the local councils. This should make us understand that the asset valuation and the need to protect this cultural property is apparently assumed and understood by the inhabitants (fig. 1).

Our objective therefore were the residents and not the tourists or visitors. In this way, we organize our work to interview people that had been living at least for a year in the city. In this sense, the content of the surveys were not focused on asking only about what we call the archaeological heritage dimension (AUTHOR 2014), but since our true research object is heritage management, questions had to refer to broader archaeological spaces understanding Cultural heritage as a whole, as it was the first formal study in these cities.

The methodology used was the traditional one employed in sociological and psychological studies, pursuing a first approach to these visions. First, two discussion groups for each city were developed (see fig. 2), and based on the results obtained, the same questionnaire was designed for these three cities except for the case of Córdoba, where some new questions were added (fig.2). The objective of this work is not so much detail the methodology, as it is to criticize the scarcity of similar works and the problems this raises, even from the beginning of our study. The discussion groups were influenced by the way of recruiting participants, most of them linked to citizen organizations ranging from Heritage protectors, to others linked to the associations of neighbors or specific groups concerned with issues such as women and migration. We also engaged people on the street, and tried to provide a prize by the local authorities, that could be a guided tour, a book, etc...

The discussions were conducted in universities in the case of Toledo and Cordoba, and in a center of the City Council in the case of Alcalá de Henares. We would like to thank these entities for the cooperation we have had at all times while the work was carried out. Nevertheless, it was not easy to involve citizens in participating in these discussion groups and many of the people who attended were already aware about how the city was. Although we got key and strategic informants participating in the discussion groups, in the future, we would like to involve other people belonging to the community in general.

Be that as it may, we were able to categorize subjects that interested us to work with them through surveys in our cities. Based on a transverse axis regarding the sense of belonging, the questionnaire tried to identify what is understood by Archaeological Heritage and World Heritage; or whether it was valued as important or not, and why, as well as, who should be responsible of its management. In the case of Córdoba, we introduce new questions linked to a musealized space and what the channels of communication in the city were. Without going into exhaustive detail of the survey process, a total of 398 surveys were made in each city, by a stratified sampling from neighborhoods and quotas of gender and age, with a margin of error of around 5%, and as a result, a 95% confidence interval. Surprisingly, the results of these studies and discussion groups coincided in a significant way.

Very briefly, the conclusions of this work would be the following:

- Most of the population feel themselves as part of these cities, but this fact is neither associated with the idea of Cultural heritage that we the specialists have, nor with the vision of a common past heritage which has been theirs or from their families.
- They identify with their historical centers as an imaginary referent, but not from a heritage perspective.
- They consider the Councils responsible for the Heritage and prefer to delegate the functions of asset management on them rather than to participate.
- Cultural heritage could mean tourism and development revenues in percentages lower than 25%, but especially in Toledo it implies negative aspects also such as crowds, traffic and noise.
- They do not have a clear meaning of what being a World Heritage City is; they do not know when the city was recognized as such, or the budget that goes into it, nor do they recall anything about this issue. In any case, they are proud to have this heritage, but only certain sectors of the population show this appreciation.
- Archaeology as such is not well known and is never associated with the Cultural heritage.

The most famous cases, in percentages always lower than 30% refer to monumental or conflicting cases.

In short, the perception of World Heritage by the citizens is far from the specialized vision, so that at best, World Heritage works as an advertising reference, that generates pride of it and where the benefits of increased tourism or economic resources can be seen (such as restorations, urban improvements, cleaning, transport, etc). However, the qualities that made those assets the recognition as World Heritage for their exceptional Universal value are very vaguely known.

Not to speak about what happens with the archaeological dimension of these places, which is absolutely unknown. These results, confirm what we were already aware of, after twenty years of working with historic sites.

They should make us worry as experts in Cultural Heritage and ethically challenge our work. Is vit necessary that the

vast majority of the population protects the Cultural property, allegedly for acommon interest, when the reasons that gave rise to many scientific and technical studies, restorations, etc. have not even entered into the collective imagination? On the other hand, works of citizen participation are increasing in the international literature, even those linked to the urban context, especially in the field of urban planning which has undergone a similar process prior to the now taking place in heritage. In the Spanish case, San Cristobal de los Ángeles is an example of participation of citizens in the design of a development plan for the neighborhood (Sheriff *et al.* 2006), others are still at the dawn, such as the strategic plans of Segovia, Madrid, Alcobendas, Zaragoza, and even the 2011 UNESCO recommendation of urban historic landscape dedicates part of the report to this fact (art. IV.a). The 2005 Faro Convention of the Council of Europe, is without doubt, an essential text in the European context to understand the importance of the relationship between heritage and society. However, participation in the cities with a main focus on the heritage perspective is barely known and, no doubt, there is still much to be thought about.

From theory, legal or not, to the practice there is a long way and our concerns are justified in other "previous diffusion or transfer" experiences, such as educational ones... At least in our cities, for many years there have been didactic workshops, guided museums exhibitions, school visits, etc., to heritage sites and nevertheless, the survey results and ratings show very negative results of the heritage appreciation or putting in another way, there is a very instrumental vision of the Cultural heritage. It seems to us that the participation is the new "conscience-saver" trap of the experts, a way to get back to the enlightened despotism of "everything for the people, but without the people". This is why we have tried to change our way of working through the search for a truer way to interact with the population, where what we mean by Cultural heritage is really something shared among those generating knowledge about the past or are working to preserve their tangible and intangible assets and those other people who have a relationship with it from areas remote to the matter.

Need of construction of maps of stakeholders as part of the participation methodology

Although this work pursues the social participation in the urban Cultural heritage, the fact is that we are not seeking to show the participation techniques, as rather the keys prior to them. If studies on citizen's perception of the urban Cultural Heritage have been little discussed in the heritage field, needless to say, how little the construction of stakeholder maps has taken place, especially from a broad perspective, i.e. beyond those who are directly involved in asset management. But in order to achieve these more complex maps, we must understand Cultural heritage from a transversal perspective, in our case study, in the urban areas.

This is easier to understand if we look at urban plans as elements of space management and analyze how they include various measures for the treatment of cultural properties. However, in many cases these measures are included in a forced manner. This can be illustrated with the case of archaeologicalinterventions: they include measures that make them mandatory for heritage sites, with reference plan annexes, enabling the process to perform the intervention and even the type of it, but they do not measure outcomes and their suitability for the whole urban planning or a more detailed one... People might think this is due to unknown results, although in our opinion, even though this occurs or can occur, it is not common. From a true preventive archaeology practice, especially in urban areas and World Heritage cities, these works are more predictable as well as most of the results they will give provide. Consequently, actions should consider further measures and assume them as necessary, so that Cultural properties are managed correctly (AUTHOR 2010). This can be translated to other urban Cultural heritage interventions and protection. The result is a disagreement with these measures and a constant questioning of their need in many cases (Pendlebury *et al.*, 2009).

Much of the problem lays in having set plans from separate compartments, which were later joined in an attempt to integrate proposals. Since the city is complex in operation, we cannot work with this type of plans in a satisfactory manner. In the same way as the construction of new housing or the implementation of a school should consider green areas or environmental issues, heritage matters should be inserted on each space holding these values.

This problem is also reflected in the construction of stakeholder maps. We want to make this risky approach, because although we do not have data endorsing it, we do believe that it reflects both the theory and the practice: we could say gradation occurs when considering directly involved urban management entities - which are usually well recognized by those responsible for it - or other organizations that influence them, such as traders or tourism sectors or conflicting communities for various reasons (gender, drugs, migration, etc.). These are increasingly being considered, though not always in an organized way, and taking into account their economic power or short-term actions. The last degree comprises the residents who are mere numbers and quantitative tables that set general guidelines and are subject to standardized strategies addressed both in the communication established with them and in the actions. Certainly, participation is not only the pending issue in the Cultural heritage, but in all the urban management and must be stressed because it affects our own experimental model of stakeholders' organization and the need to move forward **5.**

Our theoretical model of stakeholders for Cultural heritage makes the divides basic ally into:

- Direct stakeholders: Those that directly affect the heritage treatment and have among their objectives of study the Cultural heritage, with competences (administrations or management bodies, inspectors and technical bodies, security, etc.) or some level of responsibility in its management (property, tourist agents, foundations, etc.).
- Indirect stakeholders: Those that are not directly related with the treatment of the properties, but which may nevertheless influence positively or negatively in it (for example, a bank, a construction company, a school, a youth association, a gas station near an archaeological site, etc.).

Obviously and taking into account these two basic criteria, we can sort them in one way or another according to the interests and focus of our work. The most important thing to understand is the dynamism that this information should have... An indirect agent can become a direct one because you can really boost him this stakeholder towards it. That is, as in other aspects of heritage management agents can change, they are not static and have to be adapted to the context. Similarly, it is important to note that some people/inhabitants/individuals are also stakeholders: either by being informants, or by being able of moving collective opinions, or promoting or harming projects. These people are as important in being located in the city than the agencies that we can gather. The methodological description to recognize them, in which we are already working, as in the case of surveys, is of further scope to this work.

The idea would be this recognition to be developed through a database with contact data and the possible potential people. The dynamism of the stakeholder map goes even beyond, and it is constructed and deconstructed according to goals... a possible example being directed to the activation of public-private partnerships for the treatment of Cultural Heritage (fig. 3).

Most importantly, therefore, is to have good descriptive pictures of all these stakeholders and then, depending on the activity in which we need participation, to hierarchal activate them and to classify them. In other words, the potential of these maps is in how to use them in multiple ways and are key to citizenship participation, because they try to consider it. Certainly, this step is necessary to bring us closer to what those people perceive. But we realize, without knowing the real motivations, that stakeholders' maps are also very instrumental.

Then, they are just one step further in the participation construction, but it needs to be revised with experiences responding to how people perceive these stakeholders and where they are located in its collective reflection.

Imagine a scenario where we want to encourage private-public audience between the competent administration and the grocery business collaboration to promote the impact of certain artisan homemade products with the aim of generating employment in the field of intangible heritage in food.

This project can be a success from the perspective of tourism and even when looking at the enrichment of the population, but it could be a failure from a heritage perspective, if we fail to convey that these culinary practices are part of a past, they tell the story of their families and the forms of work distribution in a given cultural environment, which is related to the food base and the maintenance of certain agricultural areas close to the city or to the animal slaughterhouse, or the warehouses for exporting resource, etc.. If we consider our perception study, we already know that heritage will be understood as an economic resource, but we will not meet the goal of cultural heritage valuation and once again heritage management will be considered as an instrument. In our opinion, this is a great failure from the point of view of creating knowledge and transmission of our history or cultural values, even though it might be a success considering job return. In fact, one could imagine similar projects without considering the Cultural heritage strategy and equally succeed.

As in other fields of Culture, which makes historical dimension important is the possibility to grow in it and to respect the diversity and the pride to be part of the same human work. It is a background job, which does not give immediate results and it is logically so.

Therefore, we already have the public perception and a stakeholder structure, we need to complete the picture with the transmission of knowledge in this true involvement of citizens.

Towards a true participation in the field of Cultural Heritage: from the generation process to the shift in the concept of what heritage is today

This is the most utopian but indeed the most important part of the work that should make us all those working in Cultural Heritage reflect. In our team, we know that participation in our specialty is not true. We are actually initiating targeted participatory processes and believe that the previous methodological steps are absolutely necessary, if our aim is to redefine Cultural Heritage more according to what the present citizenship feels and want and where should be the place of the expert tknowledge included.

We finished the previous section assuming the necessary adaptation of heritage awareness messages.

We already know how people understand Cultural heritage, but how can we get people to see what we see? We already have the potential stakeholder maps for the same purpose, the discourse changes according to the interests of the people we are addressing. That is, once again, we the specialists are guiding the work according to the Cultural heritage. Certainly, it is already a more effective way to protect and disseminate heritage values already in itself; it is a big step when compared to strategies that do not include these stakeholder maps. In addition, we have also developed the ability to empathize with all kinds of agents in the search for this transversality in the treatment of values we aim for, but we need to change our concepts around the social dimension of cultural heritage, moving beyond academia, policy and administration, and this should be introduced as soon as possible so that our professional activity is meaningful.

Two fundamental actions to close this work: one, that should be the last one, but that is anticipated because of it importance is verifying the success of the participatory process and to analyze if new synergies or more satisfactory solutions for the treatment of Cultural heritage have been generated.

We believe the experience should not finish in the act itself or in the interpretation of actions... but in proving its effectiveness also in the medium and long term. The second action is to assume that when we performing

participatory actions we are sharing our interests and we should find formulas to see how these can be viewed and modified by others. Methodologies such as the "Open Space" (see e.g. Owen, 2008) can be very useful in this regard and we want to experiment with them, as they come from the context of the mediation and treatment organizations and not of communities. Apart from methodological work, we are interested in highlighting that participation is understood for us as just a first phase, since we will have to repeat the experience when we reach a consensus about the concept of urban Cultural Heritage and what it can bring to the citizens. In other words, we have covered the first phase of the surveys and have gathered information from the population about heritage and are now preparing a participatory process - which in our opinion has wrongly been called participation - through which the population will be involved in the definition and meaningfulness of heritage. It will only be after that, when participation can be developed and when the population will be included in the true decision-making about how the human past is seen in the urban present.

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1. *See webpage of the project: AUTHOR.*
2. *Some recent works in this line are Su and Li, 2011, Nyseth a and Sognnæ, 2012.*
3. *Participatory processes are those dynamics that has the involvement of the population and through which can be obtained and knowing the feelings, attitudes, opinions, and decisions of this population (i.e. Alberich, 2004).*
4. *Toledo: Cultural Heritage Urban Plan: Ordenanza del Plan Especial del Casco Histórico de la Ciudad de Toledo (DOCM nº52 (6/11/98). Regional Law of Cultural Heritage: Ley 4/2013, de 16 de mayo, de Patrimonio Cultural de Castilla-La Mancha. DOCM, 100: 24/05/2013. Alcalá de Henares: Cultural Heritage Urban Plan. Plan Especial de Protección del Casco Histórico. 21/04/1998. Regional Law of Cultural Heritage: Ley 3/2013, de 18 de junio, de Patrimonio Histórico de la Comunidad de Madrid. BOCM, 144 (19/06/2014). Córdoba: Cultural Heritage Urban Plan. Plan Especial de Protección del Conjunto Histórico de Córdoba. 2001. Regional Law of Cultural Heritage: Ley 14/2007, de 26 de noviembre, del Patrimonio Histórico de Andalucía. BOJA, 248 (19/12/2007).*
5. *An interesting work is to be highlighted. It dwells on Norwegian cities and studies the relation among stakeholders and Cultural Heritage, in relation to the success of some measures referred to Cultural heritage. Nevertheless, thesis study seems to perform a later analysis, i.e. the stakeholder maps are constructed at the same time or after planning the actions. Our proposal aims to define the actions before constructing the maps. (Nyseth and Johanne, 2013)*

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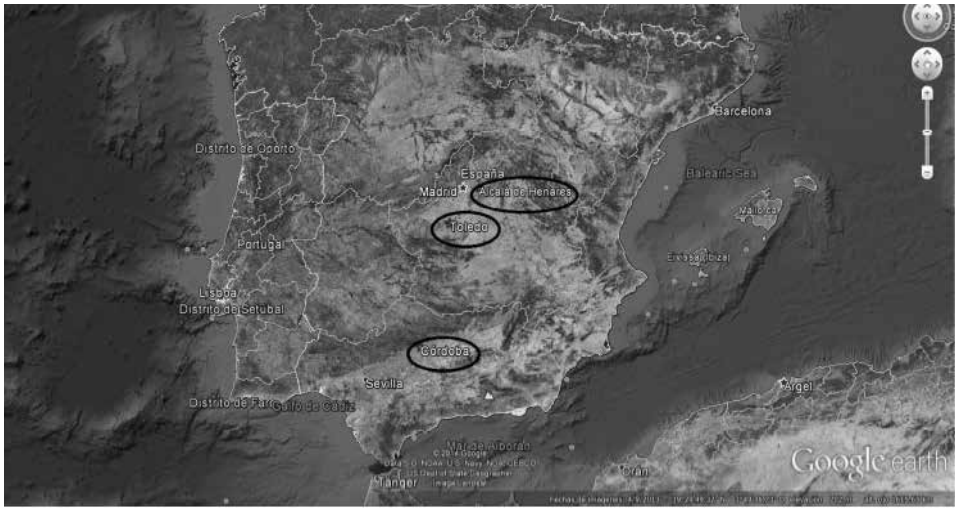
Figure 1 - Figure Caption.

DATA	ALCALÁ DE HENARES	TOLEDO	CORDOBA
TIMETABLE (aprox. 1.30 min)	02/11/2012 11.00 a.m	02/11/2012 17.00 p.m.	03/12/2012 11.00 a.m
LOCATION	Out of the city centre	City centre	City Centre
PEOPLE	6 (1 group)	13 (2 groups)	13 (2 groups)
GENERAL PROFILES	Pensioner, a group from nearby church Low middle class	High age average (50 years) Some young people, middle class, professionals, pensioners	High age average (50 years), middle class, asociations, professional, pensioners

Figure 2 - Figure Caption.

Figure 3 - Figure caption.

AGENTS (general examples) Individual row for each one and contact data. These are part of the results of perceptions studies. You will need them depending on the action (see last column) Besides, you have to develop a specific discourse/agreement, etc. by each one and you need to identify for each action who are the adequate agents to activate them	SECTOR		IMPLICATE		AREAS All that you consider, but it is necessary to standardize these areas to facilitate the localization of agents concerning the actions(see last column). You have to take note what are the areas by each agent concerning services or functions that could offered.	ACTION OR POTENTIAL ACTION This column is one for each activity (similar to scheme for management plan or budget tablet). It is necessary to define clearly the goals and select your agents via areas(the previous column). I.e. Restoration building, exhibition, documentary, pedagogical book, etc...	
	Public	Private	DIRECT	INDIRECT		Periodicity (year, month, week, day: depend on the action)	Achievement (Agreements, specific activities, Sponsors, etc.)Examples:
Local, Regional or State **Administration**	X		X	X	It will depend on the department/office	2010...	i.e. Ratification Convention
Universities, Research centres Consortium, etc	X	X	X	X	Idem		I.e. Historical studies
Cultural Heritage **Foundations or associations**, etc		Non profit	X		Cultural Heritage, Museums, Culture, etc		to lend a sculpture/picture
Gender, Immigrants, Ecological **Foundations/Associations,** etc.		Non profit		X	Environmental, Education, Social Services, Volunteering etc.		To support a course for cultural heritage values
CH Companies		Profit	X		Cultural Heritage, Museums, Culture, etc		To make a exhibition
Building, ITCs, Agencies of advertising, Mass Media, tour operators....**Companies**		Profit		X	Environmental, Education, Planning, publics works, tourism,		To sponsor a scientific meeting, to make a new or press conference,
Inhabitants (key person: move or inform the people/can boycott a project)	X I.e. Political person to belong opposition party or people who work at administration but they have no direct responsibility for the official decision-making.	X	X	X	It will depend on the profile of the person		
Visitors (different profiles: individual, families, local people, foreigners, etc.)	X Idem previous commentaries in the column Contact persons	X contact persons	X	X	Idem previous commentaries in the column		

image 3 - image caption. FIGURE 3

Theme 4: Community-driven conservation and local empowerment

Theme 4-1: Community engagement in the valorisation of heritage

Participatory Actions and Cultural Heritage Management for Sustainable Development in Rural Cultural Landscapes: The Case of Takht-e Soleyman in Iran

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Abstract

This paper is aimed at studying the role of local community in valorization of cultural heritage for achieving sustainable development goals in rural cultural landscapes.

In this regard this research is concerned with social, cultural and governance capacities and gaps for collaborative management of Throne of Solomon, a World Heritage Site (WHS) in Iran. It is accomplished through a questionnaire survey and interviews with managers and specialists in order to adopt strategies for further measures at management level to involve the local community in valorization of cultural heritage towards sustainable development goals.

Keywords: Participation, Valorization of Cultural Heritage, Cultural Landscape, Sustainable Development, Takht-e Soleyman (Throne of Solomon)

Introduction

Sustainable development in rural cultural landscapes is a matter of implementation of a modern concept within a traditional context. Seeking a way to deal with this challenge, this paper aims to investigate the capacities and weaknesses for collaborative management of *Takht-e Soleyman* WHS by which the valorization of cultural heritage would bring about social, cultural and economic development.

Based on the theoretical investigations, the following considerations made the basis for the empirical part of the research:
- Sustainable development as a human centered notion,
- Interfaces of cultural landscape and sustainable development,
- Valorization of cultural heritage as a potential resource for local sustainable development,
- Participation of the local community in heritage management.

This research is done through literature review and a field study. By studying both qualitative and quantitative data, this paper would assess the trends, capacities and deficiencies for local community involvement in valorization of cultural heritage. The SPSS software is utilized for analyzing the data of the questionnaire survey.

The subsequent sections are dedicated to theoretical discussion followed by empirical part including current social and economic state of *Takht-e Soleyman*, the analysis of the questionnaire survey and personal interviews with a number of national heritage managers. The conclusions will be discussed in the last section.

Public participation and sustainable development goals in cultural landscapes

The theoretical perception of sustainable development has been evolved from stressing on the environmentally sustainable development to the inclusion of economic and social dimensions and cultural integration.

The UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions (2005) emphasizes the importance of cultural diversity in increasing the range of choices and fostering human capacities and values, hence sustainable development for communities, people and nature. The role of culture in sustainable development is mainly about including a cultural perspective in all public policies (Throsby, 2012). It is about guaranteeing that any sustainable development process has a soul (UCLG and Barcelona City Council 2009). Therefore the management process in terms of rational relationship between the administrators and the local community is important in such a way to maintain the active role and participation of them in all stages of cultural heritage management (Smith, Morgan, and Meer, 2003). According to the UN System Task Team on the post-2015 UN Development Agenda (2012), development interventions that are responsive to the cultural context and the particularities of a place and community, and advance a human-centered approach to development are most effective to yield sustainable, inclusive and equitable outcomes (Landorf, 2011).

The notion of collaborative manage should be finalized by policy makers and be executed by all the stakeholders, however it should be formerly accepted and well perceived by the local people as the main stakeholders and the final goal of local sustainable development (The Future We Want, 2012). While it is widely accepted that collaborative management of cultural heritage would ensures the conservation and valorization of cultural heritage, the role of local community becomes of more crucial importance when it is discussed in the realm of rural cultural landscapes.

A rural cultural landscape encompasses a wide variety of tangible and intangible cultural and natural heritage. People living in such areas are still dependent on their environmental elements and traditional lifestyle, their cultural heritage is rich and the natural heritage is more intact in comparison to the urban cultural landscapes. Therefore the issue of development in a rural cultural landscape is quite delicate since the changes created by development patterns should include several considerations for protecting and maintaining the original characteristics of the landscape (Van Der Valk, 2013). Cultural landscapes and built heritage need to be protected and their utilization enhanced not only because they are valuable makers of human history, but also for general development to be sustainable (EPSON, 2006).

The valorization of cultural heritage as an eminent cultural asset in a cultural landscape would be based on the following principles: integration of interdisciplinary competences, defining organizational approach to networks, participation and involvement of local community in specific policies and management of local cultural heritage, promotion of sustainable entrepreneurial initiatives, consideration of the territory not as a passive receptor of cultural tourism but as a distinctive knowledge hub in the cultural field, identification of innovative jobs-and relevant competences- to be able to define the management plan, to make it concretely operative, and to measure and verify the effects of its accomplishment in terms of conservation and valorization (Badia and Donato, 2013).

The Future We Want (2012) could be referred as the a recent international document on sustainable development addressing the importance of participation of different stakeholders in the landscape which brings the marginalized and indigenous people to the center of the local development plans. It emphasizes that sustainable development requires the meaningful involvement and active participation of regional, national and sub-national legislatures and judiciaries, and all major groups like women, youth, children, indigenous people, local communities, etc. It is also recognized that opportunities for people to influence their lives and future, participate in decision-making and voice their concerns are fundamental for sustainable development. Therefore to consider the policies, it is necessary to invest largely on the people, giving them the awareness for management of change instead of inducing them by the fear of being overwhelmed (Donato, 2008).

According to International Conference on Heritage Commons towards a Participative Heritage Governance in the Third Millennium (2014), heritage resources require an evolved framework of collective (multi-level, multi-stakeholder) governance. Agranoff and McGuire (2003) argue that among the different stakeholders a key role is played by the local government, which strategically manages a system where other public, private and nonprofit actors operate. In this framework, public administrations are more and more willing to strengthen the linkages among the actors involved in order to consolidate formal and informal networks. While collaboration does produce tangible outcomes like agreements or actions, it has many other consequences that the more traditional rational/technical or bureaucratic approach to planning, program design, and implementation does not have (Innes and Booher, 2003). However, in order to establish a fruitful pattern of governance, participative processes should be structured and organized, ensuring stability in the development of new governing formulas able to reach stakeholders' consensus (Innes and Booher, 2004).

Participation of the local community in Takht-e Soleyman: the key issue for valorization of cultural heritage

The empirical research was done through three steps: site observation and data collection, questionnaire survey, and deep interview with a number of cultural heritage managers.

Takht-e Soleyman, registered as a World Heritage site of UNESCO in 2003, is one of the 17 WHSs in Iran.

The main historical site of *Takht-e Soleyman* is formed of an oval platform of 550 m (L) * 350 m (W) * 60 m (H). It has a small calcareous artesian well, which has formed a lake of 120 m depth and believed to be the origin of foundation of this site. It includes the unique survival of one of the three principal fire temples of the Zoroastrian faith called Azargoshnasb; built in the Sassanid dynasty, the era of the significance of Zoroastrianism in Iran and a temple belonging to the same era dedicated to Anahita (ancient Persian goddess of waters and fertility), (fig 1). This area is rich for its historical relics, diverse ethnic groups, cults, dialects, traditions and customs, many of which are associated with the natural landscape. Economy in this area is based on agriculture, animal husbandry, beekeeping, mining and handicrafts especially carpet weaving and tourism as an emerging industry. Moreover, *Takht-e Soleyman* WHS has significant capacities to attract different types of tourists such as cultural tourists, eco-tourists, geo-tourists, energy tourists (for the believers of energy centers in this area), health tourists (for mineral warm springs) and religious tourism (for Azargoshnasb fire temple).

Despite the existence of various economic, cultural and natural resources, this area has remained marginalized and not so far developed in terms of infrastructures, social and economic quality of life and environmental protection. Also the inconsistency in exploitation of various resources has resulted in marginalization of the local community as well as creating negative side effects like environmental pollution and ignorance of cultural assets or local identities.

As Opschoor and Tang (2011) argue usually the cultural potential inherent in the cultural landscapes is not taken into considerations by policy makers and authorities. These hidden potentials are in the forms of tangible and intangible dimensions. However, if these potentials are identified and valorized, there will be a shift towards social and cultural development.

The questionnaire survey was conducted aiming at verification of the level of participation of the local community living in Takht-s Soleyman and assessment of the existing capacities and challenges for their further involvement. The questionnaires were proposed to a target group of 82 persons among the local community (around 10% of the total population of the Nosratabad village, the nearest village to the main historical site) out of which 12 were biased and excluded from the final analysis.

The respondents were asked to express their response to the following questions by choosing a number between 1 and 5 *1:*

- Q1- How much the cultural heritage of *Takht-e Soleyman* is considered as a wealth for the future generations?
- Q2- How much has the economic, cultural and social development in Takht-e Soleyman been improved through valorisation of cultural heritage?
- Q3- How much do you think it is important to preserve and conserve the cultural heritage in *Takht-e Soleyman*?
- Q4- How much do you think that the valorization of cultural heritage can be improved through the participation of local community?
- Q5- How much has your economic situation been affected by the tourists coming to visit your region?
- Q6- How much are you interested in taking role in development of tourism industry (by offering: tourist transport to the attraction spots, local accommodations, local dishes, handicrafts, and being a local tour guide as well as contribution in constructing hospitality centers, restaurants etc.)? In Q1, Q2 and Q3, the respondents' awareness about the role of cultural heritage in sustainable development is implicitly evaluated by asking if they regard cultural heritage as a resource for the development of their region at present and in the future time and how much it is important to be preserved. In other words how they connect the meaning of valorization of cultural heritage and sustainable development.

In table 1, the average value of the answers to each of the first three questions is shown (4.04, 2.37. 4.51 respectively). The average of the mentioned values, 3.64, indicates the level of awareness of the local community about the role of valorization of cultural heritage in regional sustainable development. The deviations from the mean value of 3, in the third row of table 1 show that the respondent group has quite acceptable awareness about the importance of conservation of cultural heritage (Q3), regarding it as a resource for future generations (Q1) while they believe that the cultural heritage has not yet very high impact on social, cultural and economic development of their region (Q2).

As it is presented in figures 2 and 3, although the highest level of education groups gave more positive answers to the first three questions, other education groups also show good understanding of the issues under question. This fact is reapproved by SPSS through a non-parametric test by concluding that the responses to the above questions among different educational levels are homogeneous.

Based on figure 4 which shows the mean values calculated for the answers to questions 5 to 6, the lines representing the importance of participation from local community's point of view, the impact of tourism on their economic life and their willingness for promotion of tourism industry through participative activities, are ascending in terms of levels of education. The first lower levels of education are under the reference line, set to 3 (the average value of response scales) while the last two are above.

The trends of diagrams reveal that education has positive impact local community's awareness about the values of cultural heritage, sustainable development and participation. However it shouldn't be ignored that more than 60% of the respondents belonging to the first two groups of education, show considerable understanding of and willingness to the issues under discussion.

Conclusions

One of the important requisites for achieving sustainable development goals is enabling the local community to move from the margins to the center of the development plans. Considering human being at the center of sustainable development makes it necessary to create a rational relationship between the administrators and the inhabitants in such a way to guarantee the active role and participation of them in all stages of sustainable development.

With regard to the analysis of the questionnaire survey, a large capacity for participative activities is existent in the local community in *Takht-e Soleyman* while the interviews with the administrative body has inconsiderable indication of local community participation at present situation resulted from local and national constraints, political orientations, weaknesses in certain parts of technical and legal dimensions, executive and monitoring mechanisms as well as international challenges including economic and political imposed limitations.

Moreover, it is verified that the following demonstrations in the area of study indicates the need for further considerations in cultural heritage management in order to build capacities and enhance management patterns to reach sustainable development goals:

- Marginalization of the local people,
- Poor infrastructures,
- Inadequate organization and support for the innovative activities,
- Lack of monitoring for implementation of the management plan,

Lack of integration of all stakeholders in the management of the cultural landscape (Government centered management and insignificant engagement of private and public sectors in management of the cultural landscape). Considering that the local community in Throne of *Takht-e Soleyman* WHS show high willingness to be engaged in cultural heritage sector and high resilience to receive tourists, a favorable ground is ready which is worth considering by the policy makers and authorities as a shortcut to reach the sustainable development goals through participative activities based on the level of public awareness and resilience.

Since cultural landscape can be continuously transformed by the interactions of nature and people, the effective management could be attained through the integrated approach in which cultural heritage valorization and capacity building for cultural-based economy have an operative role alongside with the other resources. In this regard, the leading strategies for multi-stakeholders management of the cultural landscape would be based on public awareness raising, reinforcement of legal and technical dimensions as well as sponsorship, support and appropriate organization for innovative activities.

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1. *The answer sheet was designed according to the Likert scales: 1 = "Not at all", 2 = "A little", 3 = "To some extend", 4 = "Much", 5= "A lot".*

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Figure 1 - Takht-e Soleyman core and buffer zones, Cultural Heritage, Handcrafts and Tourism Organization, 2002. Source: http://whc.unesco.org/uploads/nominations/1077.pdf

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	Q. 1	Q. 2	Q .3	Sum
Average	4.04	2.37	4.51	3.64
Residual*	+1.04	-0.63	+1.51	+0.64

* Deviation from the mean value of 3 in the Likert scale.

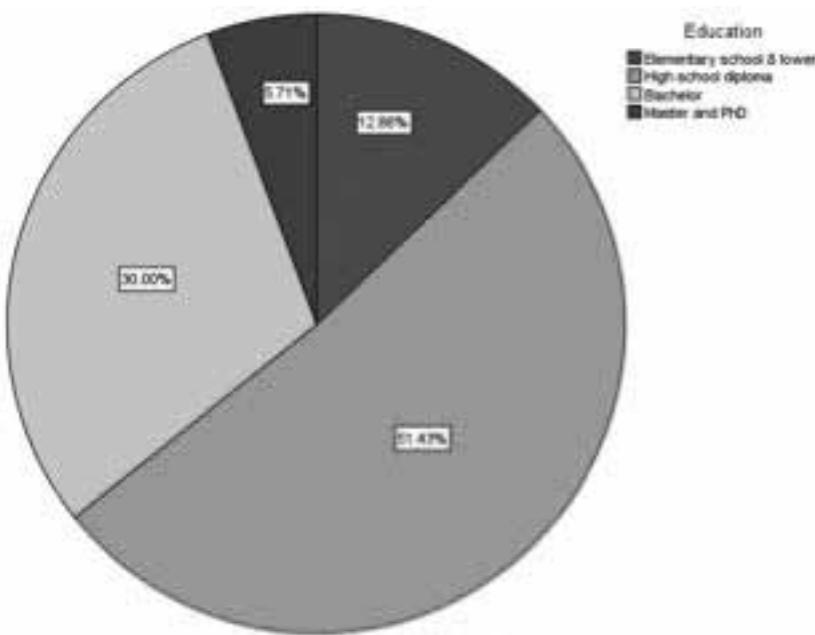*Table 1 - Mean values of answers to questions 1 to 3*
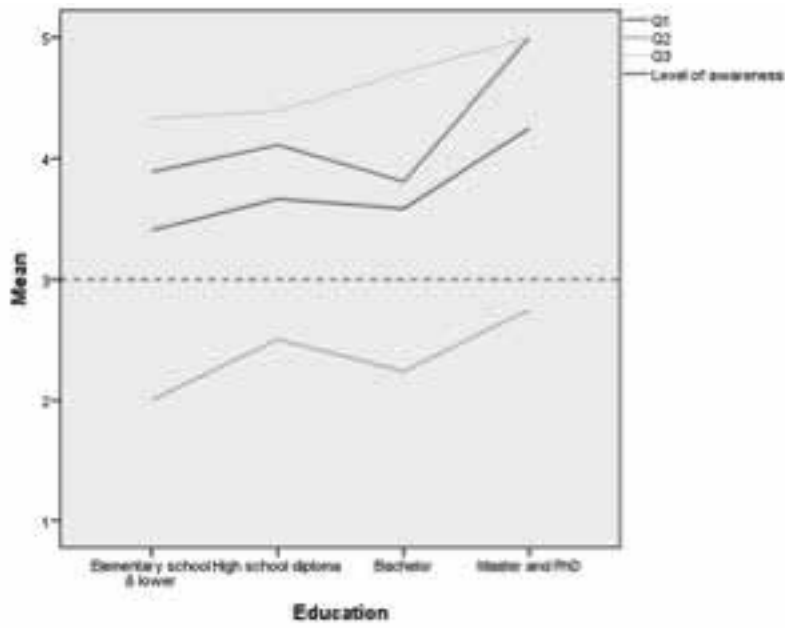

Fig 2. Levels of education

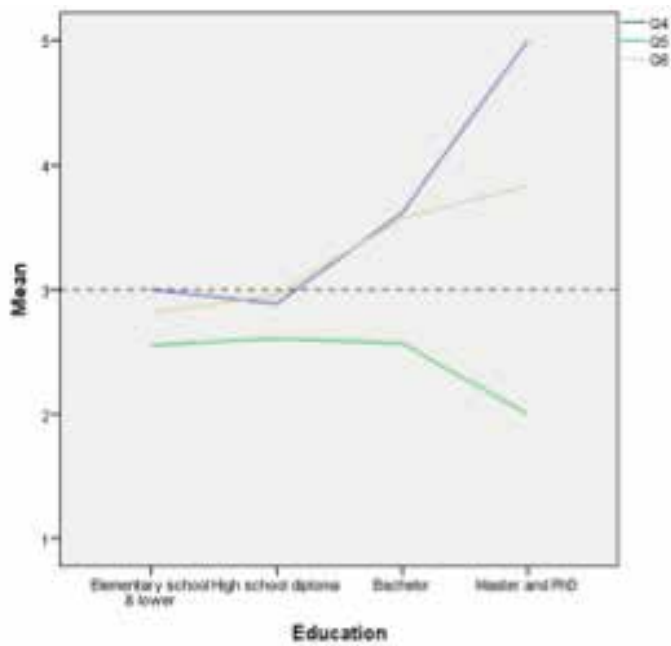Fig 3. Summary of the answers to questions 1 to 3 according to education groups

Fig 4. Summary of the answers to questions 4 to 6 according to education groups

Theme 4: Community-driven conservation and local empowerment
Theme 4-1: Community engagement in the valorisation of heritage

Patrimoine bâti : restauration et sensibilisation sociale

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Abstract

L'exposé vise, un an après sa conclusion, à une analyse critique des résultats du projet *Conservation, restauration et mise en valeur du bâti traditionnel en terre crue* qui a été réalisé dans l'oasis de Figuig (Maroc) grâce au financement de la Région Sardaigne d'Italie, et ayant comme chef de file l'Université d'Architecture de Cagliari (Italie) et comme partenaire l'ONG Africa'70. Le projet a prévu la restauration d'une partie d'un complexe entièrement construit en terre à travers la réalisation d'une école-chantier tel que première étape pour la création d'un Centre de formation permanente.

Mots-clefs : Patrimoine architectural, Sensibilisation locale, Mise en valeur des traditions historiques

Contexte et objectives du projet

Figuig est une ville de 14.000 habitants située au Maroc à la frontière avec l'Algérie.
Elle peut vanter un énorme patrimoine architectural constitué par ses sept *ksour* (vrai quartiers fortifiés) d'implantation médiévale et construit entièrement en terre. L'unité base de l'architecture en terre de Figuig, *le riad*, avait été soigneusement conçu pour garantir le maximum du confort climatique et économique. (Figure 1)
Ce patrimoine est, aujourd'hui, en grand danger à cause de l'abandon généralisé des maisons situées dans les quartiers historiques, qui tendent de plus en plus à être remplacés par des maisons en béton armé. Le projet *Conservation, restauration et mise en valeur du bâti traditionnel en terre crue* a prévu la restauration d'une partie d'un complexe entièrement construit en terre à travers la réalisation d'une école-chantier.
Entre les principaux objectifs du projet:
- l'amélioration de la sensibilisation de la population locale par rapport à son propre patrimoine historique
- l'amélioration de la participation active de la population pour garantir sa conservation.

L'école chantier s'est déroulée pendant deux ans, période pendant laquelle une vingtaine de jeunes chômeurs ont pu bénéficier d'une formation théorique et pratique sous la direction d'un chef chantier local, spécialisé dans l'architecture traditionnelle. (fig.2)
Ceux qui été, avant, des simples apprentis, sont devenus des ouvriers spécialisés dans la construction traditionnelle, capables d'assurer la continuité d'un savoir-faire qui risque d'être perdu au fil des ans à cause du développement des pratiques architecturales occidentales qui mal s'adaptent au climat de Figuig. Différents aspects liés à la récupération du patrimoine architectural ont été abordés: la prise de conscience de la population par rapport à son propre patrimoine, la création de nouvelles figures professionnelles en mesure de garantir sa préservation, la création de nouveaux emplois pour un village où le taux de chômage et encore très élevé.
Un nouveau projet conclu en Juillet 2014 a réussi à garantir une suite à l'école-chantier en transformant en formateur les jeunes apprentis du premier cycle de formation. Le nouveau groupe d'apprentis, cette fois étudiantes de l'OFPPT (Office de la formation professionnelle et de la promotion du travail) de Figuig, a pu donc bénéficier de ce deuxième cycle de formation.
Le but c'était rendre le cours, après cette période de transition et de "transfert", une partie intégrante de l'OFPPT, en assurant une continuité autonome au projet.

Avant et après le projet: plusieurs parties prenantes

Un des points forts du projet présenté était la nature multidisciplinaire des parties prenantes et le fort partenariat qui lie l'Ong présente sur terrain et la Municipalité de Figuig.
Le projet est né, en outre, d'une précédente collaboration entre les partenaires dans un projet culturale européen

Culture 2000 qui a identifié entre les deux entités, la Sardaigne et le Maroc, une correspondance pour ce qui concerne les questions liées à la conservation et au rétablissement de centres historiques construits en terre, vu comme porteurs de la connaissance et des traditions liées non seulement à la construction et le logement, mais aussi à tous ceux qui tournent et se développent autour de la maison. La Région Sardaigne, pour son expertise, a mis en place depuis plusieurs années une politique de conservation et d'exploitation des centres dits mineurs, pour la plupart, représentée sur l'île par les bâtiments construits avec la technique de l'adobe (briques de terre) en développant au cours des deux dernières décennies, un certain nombre d'activités importantes en termes de recherche, fabrication, construction, par de nombreuses parties prenantes, y compris les partenaires de ce projet.

Une phase initiale d'étude sur le complexe bâti a été réalisée au sein du projet de l'O.N.G. italienne Africa' 70 *"Requalification du patrimoine culturel de l'oasis de Figuig"*, commencé dans le 2008 et financé par le Ministère des Affaires Étrangers Italien. Le projet a accueilli pour un période de cinq mois (Septembre 2009 - Février 2010) deux étudiantes respectivement du Polytechnique de Milan et du Polytechnique de Turin. Au cours de telle période les étudiantes ont eu la possibilité d'étudier les techniques traditionnelles de construction et de mieux comprendre les problématiques environnementales, sociales et architecturales du territoire dans le cadre de leur travail de fin d'étude. L'étude a prévu une première analyse à échelle urbaine du quartier Lamaiz, un de sept quartiers anciens de Figuig. Après des considérations sur un nombre limité de lots, elles ont travaillé sur une grande maison traditionnelle abandonnée, comprenant quatre bâtiments et représentative de la construction traditionnelle, toujours dans le ksar Lamaiz. Elles ont analysé la typologie de chaque bâtiment, leur caractères traditionnels, et leur état de conservation pour garantir un base de donnes complète*1.*

Le même bâtiment a été choisi comme cas d'étude pour le projet Conservation, restauration et mise en valeur du bâti traditionnel en terre crue né de la collaboration entre de l'ONG Mouvement Africa '70 et l'Université d'Architecture de Cagliari.

Le projet comprenait, entre ses activités, la restauration et la requalification de ce complexe des bâtiments grâce à la création d'une école chantier dédiée aux jeunes de l'oasis intéressés à l'apprentissage des techniques de construction traditionnelle. Ce projet implémenté dans le cadre d'un action de coopération au développement a été pensé avec un important but finale: une fois que les travaux de restauration et requalification de ce complexe seront terminés, il devrait avoir une nouvelle destination d'usage: un Centre de formation professionnelle pour la construction traditionnelle en terre qui pourra servir de la ville de Figuig et de tout les personnes intéressées.

Le projet

Le projet *Conservation, restauration et mise en valeur du bâti traditionnel en terre crue* a pour objet la coopération entre la Sardaigne et la ville de Figuig au Maroc. La création d'une école chantier est rentré parmi les activités du projet financé par la Région Sardaigne d'Italie.

Le projet, qui voit l' Université d'Architecture de Cagliari et son Département Labterra comme chef de file et l'ONG Africa '70 comme l'un des partenaires du projet, a prévu la restauration d'une partie du complexe (maison dénommé maison Sardaigne) comme première phase pour la création d'un Centre de formation permanente, qui sera accueilli dans les restantes parties du complexe une fois restaurées.

Les travaux sont commencés en Septembre 2011 et ont prévu la formation théorique et pratique d'une quinzaine des garçons du quartier Lamaiz qui sont bientôt devenu des apprentis maçons et, aujourd'hui, des ouvrier spécialisés. Au début on a retenu important implémenter une action de sensibilisation au patrimoine architectural locale en étudiant tous les matériaux utilisés dans la construction traditionnelle, leur propriétés et leur mise en œuvre selon les règles de bonne construction. La formation a continué avec des leçons concernant la sûreté de chantier, l'expérimentation de nouvelles technologies, le dessin technique pour consentir aux apprentis de savoir lire facilement les plans, les perspectives et les sections relatives à un projet exécutif à suivre. La phase finale de la formation théorique s'est focalisée sur l"explication de bonnes techniques d'exécution des éléments de finition (enduits à la chaux, décorations, installations, etc.). (fig. 3)

Chaque phase de formation théorique a précédé la formation pratique en chantier (fig. 4-6):

- la construction des fondations en pierre;
- la réalisation des murs en adobes et en pisé;
- la construction de plafond en bois de palmier et karnaf en bois de palmier et laurier rose;
- la préparation du matériel (stockage) pour la réalisation des adobes formées, pressées et moulées;
- la réalisation de tamis de la terre et de la sable.

Les travaux ont intéressé la zone relative à un grand jardin, qui avant a été nettoyé et mise en sûreté, et la restauration de la partie de maison au patio qui donne sur le jardin. Une fois restaurée, la maison a été destiné à maison d'hôtes et gérés par les femmes de *l'Association Al Assalà des métiers artisanaux de Figuig,* partenaires du projet, qui ont pu bénéficier, telle que activité du projet, d'une période de formation en Sardaigne concernant la gestion des auberges traditionnels. La structure créée représente est une étape fondamentale dans la construction d'un réseau d'hébergement touristique en terre crue que opérera dans les villes partenaires du consortium du projet, pour garantir la mise en place d'un service réceptif très représentatif de la cultures locales.

L'objectif spécifique de l'école chantier est la sensibilisation de la population locale à la conservation et à la valorisation du propre patrimoine en créant figures professionnelles spécialisées et apte à contribuer de manière efficace au recouvrement d'une méthode de construction étudiée et pensée en relation au territoire et à ses caractéristiques climatiques. On a essaie d'atteindre cet objectif aussi via une autre activité du projet: la réalisation d'un Manuel de Conservation concernant les bonnes pratiques de la construction traditionnelle à Figuig *2*.

Le patrimoine architectural de Figuig, au-delà de représenter un bien immatériel de grande importance culturelle, peut devenir une source économique possible dans une optique de tourisme, si préservé de manière correcte. L'objectif final de cette action est de contribuer au développement de la ville à travers la sauvegarde du patrimoine et de ce qui on peut considérer tradition.

Analyse des résultats du projet

Un an après la conclusion du projet on voudrait analyser quelques-uns des résultats attendus et, plus important encore, sa capacité réelle de durabilité, un élément essentiel pour les projets de coopération.

- Transfert d'expériences entre les partenaires et diffusion des résultats

Le projet a sûrement aidé au transfert des expériences et compétences entre les partenaires, grâce aussi à plusieurs missions de la délégation sarde au Maroc et à la visite de l'association des femmes en Sardaigne pour atteindre les séances de formation concernant la gestion d'une maison d'hôtes traditionnelle. Figuig est, en outre, rentrée à faire partie de l'association sarde «Città della Terra Cruda»: la ville est donc aujourd'hui insérée dans une réseau de villes ayant un patrimoine architecturale équivalente et qui peuvent partager expériences similaires dans la conservation du patrimoine bâti. Pour ce qui concerne la diffusion des activités du projet, le résultats a été achevé grâce a plusieurs activités: conférences, workshop internationales organisées sur terrain, tables rondes. (fig. 7)

- Création d'un centre de formation pour la conservation et promotion de la construction traditionnelle en terre et création d'une entreprise spécialisée dans la restauration de bâtiments traditionnels.

Le centre de formation pour la sauvegarde de la construction traditionnelle a vu une trentaine de jeunes chômeurs du quartier participer et bénéficier d'une formation d'un an.

En outre, une partie du mêmes jeunes bénéficiaires de la formation ont pu participer comme parties prenantes à la diffusion des bonnes pratiques apprises pendant l'école chantier dans la deuxième phase du projet financé par la fondation *Prosolidar*, condition très important dans un processus de sensibilisation sociale au sujet patrimoine. Une équipe a travaillé ensemble pour un peu prés deux ans comme une vrai entreprise sous la guide d'un chef artisan. Chacun a pu développer sa propre prédisposition pour les travaux de construction: finition, maçonnerie, plomberie, etc. en créant une équipe qui fonctionne dans sa totalité et qui nécessite de toutes ses membres pour être complète, condition qui contribue à la promotion de la cohésion sociale du groupe.

- Définition des bonnes pratiques d'intervention dans le patrimoine bâti

La rédaction d'un Manuel de bonnes pratiques d'intervention sur le patrimoine architectural en terre de Figuig a été achevé. Le manuel défini les bonnes pratiques de conservation du patrimoine bati spécifiquement pour l'oasis de Figuig, dans une façon ponctuelle sur la base de l'expérience sur terrain de l'ONG Africa '70 dans le cadre du projet "Requalification du patrimoine culturel de l'oasis de Figuig", et de la connaissance séculaire sarde de la culture constructive du bâtiment en terre.

- Restauration d'un bâtiment du Ksar el Maiz à utiliser comme maison d'hôtes

Dans un point de vu architecturale, une partie du grand complexe de bâtiment a été restauré selon l'utilisation de bonnes pratiques et dans le cadre du travail de l'école chantier. Les locaux destines a cuisine et salle à manger ont été finalises ainsi que le mur de clôture et la partie du jardin, qui pourrait être toujours géré par les femmes de l'association. (Figures 9, 10)

- Placement des femmes faisant partie de l'association chargé de gérer le projet

Les femmes faisant partie de l'Association Al Assalà ont pu bénéficier d'un cours de formation pour la gestion d'auberges traditionnels. Vu que s'agissait d'une association d'artisanat, elles ont participé activement à la production des produits artisanales pour l'équipement de la partie du bâtiment restauré en produisant tapis et couvre canapé en laine locale. Les espaces construits, outre a servir comme salle a manger, peuvent garantir aussi l'exposition pour ces produits d'artisanat local. Vu la difficulté rencontré pour l'organisation de la gestion des espaces et la manque d'expérience dans le secteur, d'autres courses de formation pour le démarrage d'une vrai et propre entreprise sont souhaités.

En conclusion cette expérience a souligné que la durabilité du projet peut être assurée seulement si les parties prenantes vont s'engager dans la gestion des espaces réalises. Dans ce cas: l'Association de femmes qui devrait gérer la maison d'hôtes; l'école professionnelle qui devra garantir la continuation de la formation en construction traditionnelle en terre crue.

Après deux ans sur terrain, ont peut remarquer que la plupart des résultats attendus ont été achevés, mais dans un point de vu plus globale il y a sans doute encore la nécessité d'une majeure sensibilisation et promotion au niveau local. Cette condition est démontrée par la négligence continue avec laquelle sont réalises les interventions dans le centre historique.

On est arrivé à garantir une deuxième étape du projet, mais la sensibilisation à la thématique est encore faible.

Des éléments qui sûrement auront pu aider a une meilleure diffusion sont :

- une meilleure promotion au niveau des écoles primaire et secondaires, en s'adressant donc aux enfants, les futurs gestionnaires du patrimoine;
- l'organisation de plusieurs tables rondes pour chacun du sept ksour et de plus d'activités d'architecture participé.

La bonne réussite du projet a été constaté pour ce qui concerne ses bénéficiaires directs, mais pas pour la majorité du bénéficiaires indirects.

Une proposition d'amélioration pourrait être représenté par la réalisation, en parallèle au projet principal, de quelques petites interventions diffuses soit tel que exemple démonstratif, soit tel que réel intervention sur d'autres bâtiments privés ou publics (petite formation pratique pour la réalisation des enduits, de mur et de fondations selon les bonnes pratiques et sans l'utilisation du béton) en cherchant d'impliquer le plus grand nombre de personnes possible au-delà des apprentis de l'école chantier.

Le point a évaluer avec le maximum d'attention est, enfin, la choix d'un bon partenariat local: il faut trouver des associations fortes, sensibles à la thématique et prêtes à s'engager et à se battre pour la défendre. C'est la condition indispensable pour assurer la durabilité d'un projet si complexe qui doit être pleinement partagée par les acteurs locaux.

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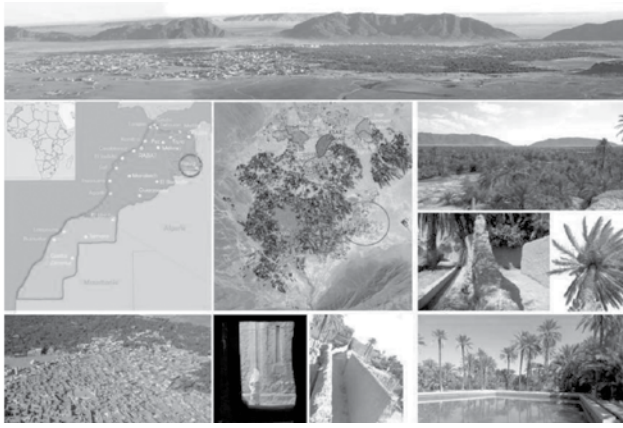
Figure 1 - La ville de Figuig: localisation et morphologie de la ville

Figure 2 - Matériaux de construction traditionnels

Figure 3 - Leçons hebdomadaires théoriques pendant l'école chantier

Figure 4 - Leçon pratique pendant l'école chantier

Figure 5 - Leçon pratique pendant l'école chantier

Figure 6 - Leçon pratique pendant l'école chantier

Figure 7 - Workshop international organisé pendant la période du projet

Figure 8: Un apprentis en travaillant pour les œuvres de finition

Figure 9 - La maison Kouddane pendant les travaux de restauration

Figure 10 - Nouvelle façade de la maison (coté jardin)

Theme 4: Community-driven conservation and local empowerment
Theme 4-1: Community engagement in the valorisation of heritage

State-Driven Conservation Decisions versus Community Driven Conservation Values: a Dilemma in Conservation of Takale Village in Karaman, Turkey

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Abstract

In the natural process of historic environments, man and nature, and the built living environment have a reciprocal relationship. In the dynamic and ever-changing process, the people handle the forces by sustaining the intrinsic and indigenous values and meanings of the historic environments, thus providing the conservation naturally. However, the state-driven and expert-based decisions given apart from the inhabitants always conflict with these values and meanings that prevent the sustainability and the conservation of the essence and the indigenous character.

Keywords: Local Values, Community-driven Valorisation, Historic Rural Landscapes, Turkey

Introduction

Historic environments are the result of the reciprocal relationships between man and nature. The nature is shaped according to the basic needs, inherited and intrinsic acts and knowledge of the people to create the living spaces. Likewise, the behaviors of the people are shaped by the natural and man-made built environment that each community member responds to the changes and develops individual and collective behaviors, acts and identities. This reciprocal relationship produce indigenous and human based living environments. It is a continuous dynamic process that both the socio-cultural features of the communities and the physical characteristics of the living environments encounter some forces leading to change in time. In the natural process of the historical environments such forces are handled by the inhabitants and adopted to the daily current life. In such an environment the sustainability and the conservation of the settlement area can be achieved instinctively. In addition to this natural process of change and adaptation, there may be some other forces leading to major changes concerning tangible and intangible characteristics. These forces can be natural events, global forces, added societies, loss of population and administrative and legal decisions all of which either threaten or enrich the contemporary form. In this dynamic and ever-changing situation, as well, the people handle these forces as being "the active agents interpret past knowledge and experiences to face the challenges and demands of the present"*1.* In this process, they transmit the memories, meanings, values, knowledge, thoughts and so on. In other words, they transmit the essence and the indigenous character to the future generations. This transmission is not only in the structural forms, but also in the meanings which people attach to them *2*. In the dynamic process these meanings may also change but they are always "reconstructed through ongoing experiences, engagements, relations and coalesce around shared interests, common causes or collective experiences."*3* Thus, the people act as a bond in the ever-changing process between past, present and future (in time) in the same environment (in place) structured by culture, social practices, identity, memory, experience, wisdom, knowledge, meaning, intrinsic values and testimony (by acts) and formed by the inhabitants. (as actors).

The inhabitants have an unreplaceable place as active actors in constructing their living environments, sustaining and conserving the intrinsic values through generations over the whole process. Therefore, any kind of approach should be done by considering the inhabitants. In the conservation activities, the involvement of the people is very crucial as they are the real owners and the users of these sites. However, in general, conservation decisions are given according to the common laws, by-laws and principle decisions defined by the state and the related bodies. The state-driven conservation decisions as 'top-down approach to management' generally conflict with the community-driven values as 'bottom-up understanding of heritage' *4*. It is due to the fact that the community driven values are thought to be the 'subjective values of everyday people' in the 'experience-centered perspective' holding the feelings, knowledge, meanings, memories, values and uses defined and attributed by the inhabitants. On the contrary, the state-driven conservation decisions are considered as the 'objective values of experts' in the 'material or fabric-based perspective' defined by the doctrines, static, century-old concepts *5*. In such a situation where the people are isolated from the whole process, the adaptation of the changes by the inhabitants as in the natural process cannot be achieved. So, the sustainability and the preservation of such environments cannot be succeeded. The conciliation is best achieved by the involvement of the communities in the whole process of conservation activities (fig.1).

The case of Taşkale Village in Karaman, Turkey

Taşkale is a small village on the south-east part of Karaman located on the south of Turkey. Throughout the historical development, there has always been continual inhabitancy in the same region since prehistoric times onwards including Phrygian, Roman, Byzantine, Seljukid, Karamanid, Ottoman and Turkish Republican Periods. During Ottoman period, a big group of society migrated from east part of Caspian Sea to escape from Mongol invasion around 17th -18th centuries. The name of the nomadic society was 'Kızıllar tribe', they gave this name to the settlement as 'Kızıllar' and it was used until recently. However, nowadays the name of the settlement is 'Taşkale' meaning 'Stone Castle' referring to its rocky formation.

The nature, in the case of Taşkale Village, is the main determinant to define the settlement characteristics. The river on the south, the huge rock formation on the north and the steep land inbetween define the settlement borders. There are three different types of settlement areas in Taşkale in relation with the historical development of the site. The initial living environment used to be inside the rock formations by carving the rock to create a living environment, thus the initial settlement area was 'in' the nature. Then, the inhabitants started to use the surface of the rock formation by just carving the outer surface of the rock and closing the front with masonry walls. Thus, the following settlement area was 'attached' to the nature. At the end, together with leaving the nomadic lifestyle, the inhabitants started to build their living environment on the land in front of the rock formation and adopted to the settled lifestyle. Thus, the final settlement area has been 'on' the nature within the traditional living environment (figg. 2, 3). The settlement area on the nature is steep and narrow, and due to the limited development area through the east and west sides, there is a linear orientation. The houses were built attached to each other both in the horizontal and vertical configuration, namely, they are row-houses in the horizontal and terraced houses in the vertical. Each house uses the roof of the underlying house as dam-yard with the local name of 'dambaç'.

The circulation is provided with the narrow and linear streets, paths and stairs inbetween the houses. In addition to that, the configuration of the settlement provides further circulation pattern on the dam-yards.

In addition to natural and man-made features, the settlement has also a rich cultural background. There were many societies who lived in the same region and contributed its historical, social, cultural, political, economic, religious, environmental and physical values in time. 'Kızıllar tribe' who came from Central Asia carried their nomadic culture and traditions to this land. The traces of this culture on the way of life, socio-economic activities, dress and finery can be still seen in the same place inherited since pre-historical periods (fig. 4).

The uses and values attributed by the inhabitants in Taşkale

The community driven values, meanings and uses attributed by the inhabitants are collected by the help of social surveys, in-depth interviews and behavioral maps. According to this study, the daily routine of the inhabitants, the socio-economic activities and their places are investigated. In addition to that, it is seen that there is a strong bond between the people and the places they are using and it is changing among each other. As a result, this study comes up with layers of tangible and intangible values (fig. 6).

The naming/having nicknames in the village are very common. They know each other with these names not with the names in the identity cards and they want to be called as such because they think that when they are called by the nicknames, they are commemorated with their ancestors and this gives them proud. Even Taşkale Village has a nickname called 'Small Moscow' with reference to its solidary and resisting young generation during the 80s in Turkey. The main economic activity in the village used to be carpet weaving with the name of 'Kızıllar Carpet'. It has been a traditional economic activity taking it roots from 'Kızıllar Tribe' and the inhabitants of the village adopted it for many years as the main economic activity. The geometric and floral patterns, the red and turquois blue color and the way of carpet weaving have also traces from this tradition.

The rock formation on the north border of the village has strong symbolic, functional and even religious meanings in the daily life and the memories of the inhabitants (fig. 5). It contains rock-cut houses, granaries, a chapel and a fountain carved into the rock. The granaries have been still actively used by the inhabitants with the initial purpose of storing the cereal products. The chapel converted into mosque is also actively used by the inhabitants in the daily life.

The traditional public theatres and theatrical games (Seyirlik Oyunları) take place in the square in front of the rock-cut houses and the granaries. The village has also specific dress and finery; however, today they are only worn during these games and plays. The design and the colors of this dress and finery as well as these stories of the public games have traces from the nomadic ancestors.

In the daily socio-economic life, people come together for different purposes in different spaces. The flat earth roof, namely dam-yard (dambaç) is used as multi-purposed areas by the inhabitants as socializing spaces, for collective activities like meal producing, shearing sheep as well as for washing and drying clothes and so on. So, dam-yards have an important outdoor place for the inhabitants. The women use the street corners (köşebaşı) as spontaneous meeting and/or gathering places during any time of the day. The men, on the other hand, use the local coffeehouses to socialize.

The village chambers had also important place especially for the elders of the inhabitants. However, in the current daily life, they lost their importance and they are not being used any more. They had been built collectively by the inhabitants and got the names of the important families. The elders used to come together here and give important

decisions related with the village. In addition to that, these chambers were used as guesthouses. The access to the village was not easy and there were not any shops in the village, the dealers (çerçici) were bringing stuff to the village and exchanging them with the stuff produced in the village such as cotton, mohair and so on. So, the guests and the dealers were staying in the village chambers. In addition to these socializing spaces, there used to be also a cinema building in the village. The inhabitants were going all together to see the latest movies. Furthermore, due to the influential visual characteristics of the village, Taşkale has been discovered recently and started to be used as scenes for the movies and video clips telling stories about the daily life, traditions showing the symbolic places especially the granaries.

State-driven and expert based conservation decisions in Taşkale

Ta kale Village became known more due to its natural, physical and also socio-cultural values that it gained cultural assets status. It has started another process of conservation determined by the laws which is apart from the natural process. In the historical background of TaşkaleVillage, it has formed its traditional historic environment within the natural development process by embracing changes and adaptation. The inhabitants have participated to this natural process by actively participating to the each phase of creating living environment, adapting and sustaining the both tangible and intangible features thus by achieving conservation spontaneously. However, after 1980s, apart from the natural process of conservation of the village by its inhabitants, the conservation and development decisions have included according to the some laws, by-laws and principle decisions leading to change both in the tangible and intangible characteristics of Taşkale (fig. 7). Taşkale Village had only one entrance from the west. However, in 1983, a road was opened to provide vehicular access towards east. It starts from the entrance square in front of the rock formations and continues through the traditional pattern that caused demolishment of the row-houses having characteristic and symbolic features.

There are three types of conservation sites in Taşkale Village as the 1st degree archaeological, urban and natural conservation sites. Conservation site status offers the site to be preserved as it is that is freezing the natural process of development and binds the process to some rules and standards. In the case of archaeological and natural conservation sites, any physical and constructional interventions thus, the daily use of the areas within the borders of the conservation site is either prevented or limited. In the urban conservation sites, any physical and constructional interventions, maintenance and restoration activities are decided according to the rules and the standards of the Conservation Plan decided by the Conservation Council. The initial settlement area carved into the rock formations including the rock-cut houses, granaries and Stone Mosque were registered as the 1st degree archaeological conservation site on 13.02.1986 by the Conservation Council of Natural and Cultural Heritage in Konya. The current settlement area in front of the rock formation was registered as the 1st degree urban conservation site on 22.06.1992 by the Ministry of Culture and Tourism. The agriculture areas on the south of the current settlement area, the valley itself and the nearby natural sites as the fossil beds, İncesu Cave, Asarini Cave and Gürlük Spring were registered as 1st degree natural conservation site in the same year. In 1992, the area in front of the rock formations was declared as 'Disaster Area' due to the fact that parts of the rock were fallen down from the surface of the rock formation. This declaration resulted in the demolishment of the rock-cut houses 'attached' to the rock formation in the entrance of the village next to the granaries. The people living in these houses were transferred to the new settlement area called 'Disaster Houses' 18 km far away from the village center. In addition to the definition of the conservation sites, the Conservation Plan was approved on 12.07.1995 according to the Law No 2863 on Protection of Cultural and Natural Assets in Turkey. According to the Conservation Plan, the rules and the standards on the physical and constructional interventions, the maintenance and restoration activities were brought as well as the degree of the use of the sites within the border of the plan was determined.

In 2000, Taşkale Village was included to the "towns that have importance in terms of touristic aspects" by the Ministry of Culture and Tourism. Taşkale Village has already become known due to its differential values, together with this status the tourism started to constitute forces through these values.

There are also ongoing studies of afforestation and erosion control in and nearby surroundings of Taşkale settlement area. The environmental control measures are controlled by Karaman Provincial Directorate of Environment and Forestry.

The dilemmas between community-driven values and the state-driven conservation decisions TaşkaleVillage had an introverted life due to its geographical and topographical features, place of location and the insufficient access to the village that it does not interact with other settlements and cities around. Thus, the authentic way of life holding the indigenous values and meanings that attributed and transmitted by the inhabitants have been preserved for many years. However, after the road was opened in 1983, the introverted and very-well preserved authentic way of life started to be affected by the outer forces while new technology and materials were changing the physical environment, new habits and acts were converting the daily social lifestyle.

In order to open the road, the traditional row-houses starting in front of the rock formation were demolished that were symbolizing the architectural characteristics of the village. The transportation in the village used to be supplied by the camels, however, after 1980s, due to the vehicles started to enter into the village, the camels were not needed any more. The life in Taşkale is totally based on the nature and the built environment to which all the socio-economic and religious daily activities are dependent. However, the conservation site status prevents and/or limits this active and continuous use and reciprocal relationship by introducing rules and standards.

The inhabitants use the agriculture areas on the south of the settlement area and store their products in the granaries.

In addition to the functional use, the granaries have also strong symbolic meaning for the inhabitants. However, the archaeological conservation site status limits the use of the granaries thus separates them from the inhabitants' daily life. The natural conservation site status, limits the agriculture activities which is the main economic income that directs people to additional economic income opportunities outside the village leading loss of population in time. The daily life of the inhabitants takes place outside on the dam-yards (dambaç) within the traditional pattern.

The settlement area is in the borders of the urban conservation site that the use and maintenance of the spaces are limited to the rules and the standards of the Conservation Plan. In this plan, the decisions are given according to the lot borders. However, in the case of dam-yards, for example, the inhabitants use the roof of the neighbor's house so the neighbor's lot as outer space. That is to say, the notion of the borders of the Conservation Plan contradicts with the use of the spaces in the village that any intervention done according to the lot properties affects the whole settlement area.

Furthermore, the conservation site status and the conservation plan restrict new construction and prevent the natural process of maintenance of the existing by the rules and standards. This also results in loss of traditional pattern and loss of population. he rock-cut houses 'attached' to the rock formation inbetween the granaries had also strong functional and symbolic meanings in the minds of the inhabitants. However, the 'Disaster Area' declaration in 1992 caused demolishment of another indigenous architectural character of the village. Furthermore, the place choice of 'Disaster Houses' far away from the center caused physical and social division in the village.

The tourism also constitutes evolving force that new facilities were tried to be built within the village. Even, the granaries wanted to be used as pension but the project was denied by the Conservation council. Nevertheless, it is still effective force that compels to major changes. The tourism economy, on the other hand, became the only economic opportunity in the village that the inhabitants adapt themselves to newly introduced income alternatives which are totally incompatible with the indigenous economic activities rather than considering the physical and social environment of the village.

Concluding Remarks

In Taşkale Village, there is a strong symbolic, functional, social, economic, religious, cultural and traditional bond among the inhabitants to each other and to the place.

This bond has been developed and sustained in time within its dynamics. It is these intrinsic and indigenous dynamics that makes the village valuable, thus it is realized and identified as cultural asset bringing outer forces to the village. It also brought new attitudes for the conservation activities determined either by the state or by the experts that contradicting with the natural process of conservation achieved by the inhabitants. As a result, the state-driven and expert-based decisions which are given apart from the inhabitants and the indigenous dynamics threaten the bond both in the tangible and the intangible life of the inhabitants that caused the loss of characteristic features of the village as well as the loss of population since 1980s.

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1. *(Oliver, 1997).*
2. *(Cohen, 1985).*
3. *(Waterton, Smith, 2010).*
4. *For further information of the concepts 'top-down approach to management' and 'bottom-up understanding of heritage'refer to: (Waterton, 2005).*
5. *For further information of the concepts 'subjective values of everyday people', 'experience-centered perspective', 'objective values of experts' and 'material or fabric-based perspective' refer to: (Wells, 2014).*

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http: //www.karamankulturturizm.gov.tr/, accessed online on August 8, 2014.

Figure 1 - Formation of traditional historic environment

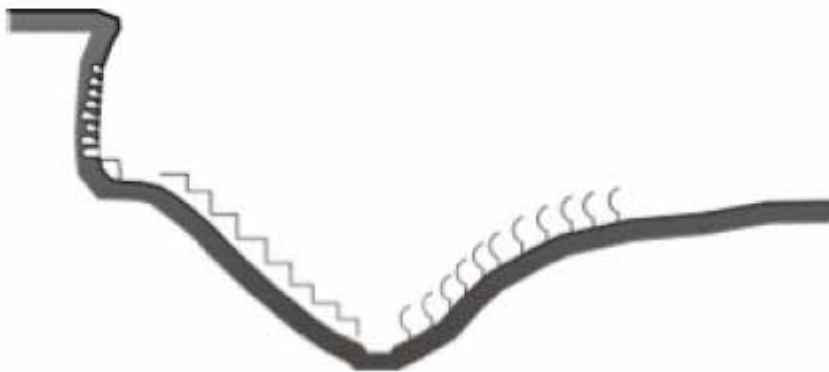*Figure 2 - "In" the nature, 'attached' to the nature, 'on' the nature*

Figure 3 - "In" the nature, 'attached' to the nature, 'on' the nature

Figure 4 - Daily socio-cultural life (source: public library archive)

Figure 5 - The rock formation containing rock-cut houses, granaries, a chapel and a fountain

Figure 6 - Values of TaSkale attributed by the inhabitants

Figure 7 - Conservation decisions in Taşkale

Theme 4: Community-driven conservation and local empowerment
Theme 4-1: Community engagement in the valorisation of heritage

Participation active et passive pour une sauvegarde durable

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Résumé

Les paysages culturels évolutifs, en tant que porteurs de l'intervention humaine et témoins de la diversité aussi bien biologique que culturelle du passé jusqu'à nos jours, justifient l'importance de leur sauvegarde. Au cours de ce processus, l'évolution du mode de vie actuel pose des problèmes pour lesquels il est nécessaire de mettre en œuvre une planification attentive et globale. Nous adoptons le principe d'une intervention minimum pour la conservation de la structure physique des bâtiments ainsi que pour l'environnement naturel, dans une réflexion logique et à long terme, faisant appel à l'aménagement du territoire, ainsi qu'à la sauvegarde, la réhabilitation ou la restauration du patrimoine. Naturellement, nous évaluons ces pratiques et leurs impacts négatifs ou positifs sur le site avant et après la réalisation de chaque étape. En ce qui concerne les paysages culturels où les habitants sont encore actifs, le domaine de l'intervention se définit dans un contexte plus ouvert et plus varié. Les effets dûs aux impacts anthropiques, dans ce cas de contexte socio-économique traditionnel, sont difficiles à identifier et à évaluer de façon exhaustive et quantitative. D'autre part, la structure socio-économique est composée de deux éléments inséparables et interdépendants. Si par exemple nous mettons l'accent sur un développement économique importé de l'extérieur, nous ne pourrons pas préserver le contexte sociologique et nous nous confronterons au risque de démolir la structure socio-économique de la communauté. Et par voie de conséquence s'ensuivra tôt ou tard la destruction de l'environnement architectural et naturel.

L'évolution du contexte socio-économique dépend de nombreux facteurs au cours du temps, et il est donc très difficile de prévoir ce changement dès le départ. Pour cette raison, cet élément est souvent minimisé, voire oublié, dans les programmes de planification de sauvegarde. Cette recherche présente des expériences faites sur la conservation du contexte socio-économique dans un paysage culturel évolutif de l'Iran, à savoir le village troglodytique de Maymand. Dans les différentes opérations décrites, nous aborderons la méthodologie mise en œuvre pour la conservation et la sauvegarde de ce paysage. Cette méthodologie est basée sur la participation de la population locale et des propriétaires, afin d'éviter un "embourgeoisement" du village (trop de résidences secondaires, spéculation immobilière, perte des activités économiques locales, etc.) provoqué par des interventions mal adaptées.

L'une des méthodes les plus efficaces pour sauvegarder le contexte socio-économique du village est le maintien des propriétaires d'origine, qui sont habitués à ce type d'habitat spécifique contrairement aux nouveaux arrivants. Cette approche est valable également pour les propriétaires qui sont partis vivre ailleurs et reviennent le week-end. La conclusion de l'article soulignera l'importance de la participation active et passive des habitants dans le maintien du contexte socio-économique, garant de la durabilité du paysage culturel.

Mots clés : Paysage culturel, Participation active, Participation passive, Maymand

Introduction

La nature de la vie humaine est fondée sur la communication sociale ainsi que sur la participation.
Dans de nombreux documents internationaux, la participation est érigée comme l'un des principes indispensables à la conservation de l'habitat historique.
Ainsi la *Charte internationale pour la sauvegarde des villes historiques* (Charte de Washington, 1987) stipule :
Article 3. La participation et l'implication des habitants de toute la ville sont indispensables au succès de la sauvegarde. Elles doivent donc être recherchées en toutes circonstances et favorisées par la nécessaire prise de conscience de toutes les générations. Il ne faut jamais oublier que la sauvegarde des villes et quartiers historiques concerne en premier leurs habitants.
La *Charte internationale pour la gestion du patrimoine archéologique* (1990) met également l'accent sur la participation active :
La participation active de la population doit être intégrée aux politiques de conservation du patrimoine archéologique.
Cette participation est essentielle chaque fois que le patrimoine d'une population autochtone est en cause. La participation doit être fondée sur l'accès aux connaissances, condition nécessaire à toute décision.
L'information du public est donc un élément important de la "conservation intégrée". (Article 2)

L'engagement et la participation de la population locale doivent être encouragés en tant que moyen d'action pour la maintenance du patrimoine archéologique. Dans certains cas, il peut être conseillé de confier la responsabilité de la protection et de la gestion des monuments et des sites à des populations autochtones. (Article 6)

Cette approche est encore fortement recommandée dans les principes 4 et 5 de la *Charte internationale du tourisme culturel (1999):*

Principe 4 : Les communautés d'accueil et les populations locales doivent participer aux programmes de mise en valeur touristique des sites patrimoniaux.

Principe 5 : L'interprétation et la présentation des sites culturels patrimoniaux doivent être le résultat d'une collaboration efficace entre professionnels du patrimoine, communautés associées et autres acteurs.

Au cours du processus de sauvegarde des paysages culturels vivants, la participation des habitants et des propriétaires est essentielle pour en garantir le succès, car la présence et le rôle de l'homme sont fondamentaux.

Cette implication peut concerner les ressources financières, ainsi que les aspects techniques et humains. « La participation est aussi impliquée dans la gestion des projets, réduisant ainsi la part gouvernementale et favorisant la décentralisation » (Bahreïni, 2001,55)

La participation recouvre un vaste domaine et diverses dimensions. Dans ce débat nous essayons d'éclairer ces différentes dimensions à l'aide d'exemples concernant un paysage culturel vivant en Iran, à savoir le paysage culturel de Maymand. Au regard de ces expériences, nous concluons que la participation passive peut jouer un rôle plus important et plus durable que la participation active.

Étymologie

Le terme « participation » est utilisé dans divers domaines tels que la politique, l'environnement, la gestion urbaine et rurale. Ainsi « elle est utilisée pour les sujets économiques, géographiques, culturels, sociaux, et psychologiques ». (*Ibid.*) Ce terme est utilisé dans les discours sur le développement durable ou sur le patrimoine, notamment pour la sauvegarde du paysage culturel ou dans le débat entre développement et conservation. On ne peut résoudre ce challenge que par la participation. La participation pour la conservation environnementale, provisoire ou permanente, est un processus auquel la population s'associe de façon spontanée et réfléchie. Dans les différentes expériences concernant la conservation nous confrontons deux approches : la participation active et la participation passive (participation cachée).

Selon les concepts mentionnés auparavant, la participation est efficace quand le rôle de la population est plus en vue que le rôle des décideurs.

On ne doit pas se tromper sur le fait que la participation est réalisée directement à l'aide des organisateurs pour permettre une collaboration mutuelle entre eux et la population. Comme nous le savons, les besoins de l'homme changent, donc nous devons inventer des nouvelles façons pour que la population soit présente dans le cours de la conservation…

«Il convient donc de ne pas se leurrer quant au sens et à la portée de la participation dans les sociétés actuelles. Toutefois cette notion devrait conserver un rôle normatif et pourrait sans doute permettre d'inventer de nouvelles formes de dialogue et d'interaction entre le pouvoir et les usagers de l'environnement bâti. » (Merlin & Choay, 2005, 614)

L'histoire de la participation en Iran

Les recherches historiques montrent que l'attention sur la participation en Iran n'était pas une priorité. C'est au milieu de la dynastie Qadjar (1782-1925) que l'on a commencé a porter quelque attention sur elle, surtout à partir de la révolution de Mashrooteh (1905-1907) (Bahreïni, 2000, 40)

Aujourd'hui cette notion fait partie de beaucoup de débats académiques, patrimoniaux et exécutifs dans les mairies.

La participation et les expériences effectuées pour la sauvegarde de Maymand

Le village de Maymand, situé dans la province de Kerman au centre du pays, a été inscrit sur la liste patrimoniale de l'Iran en 2001. " Cet ensemble connaît une relation étroite entre l'homme et la nature. Il y a trois périodes de mouvement de la population au cours d'une année : quatre mois de vie à coté du bétail dans la prairie, quatre mois de travail dans les champs, et la vie dans le village troglodytique en fin d'année. Cette sorte de vie nomade dans la région présente Maymand comme un paysage culturel. "(Ashrafi, 2004). Il a gagné le prix « Melina Mercouri » pour sa sauvegarde et sa gestion en 2005. La présence des habitants dans le site a imposé aux conservateurs de porter une attention particulière à la participation de la population dès le début du processus. Les expériences faites dans ce cas montrent qu'il faut différencier les sens de ce terme.

La participation active

L'une des stratégies pour la sauvegarde de Maymand est le recours à des experts et à des ouvriers locaux, ce qui nous permet d'affiner nos connaissances sur le savoir faire et savoir vivre des habitants, ainsi que sur l'environnement.

Cette participation est organisée par les conservateurs et est réalisée grâce à la collaboration des deux acteurs : les conservateurs et la population locale. Il en est de même pour les réunions avec la population, les conservateurs, les représentants des habitants, les propriétaires des champs, les bergers, et d'autres responsables.

Sujet de participation active	Acteurs actifs	Acteurs passifs
Aménagement du village	ouvriers locaux, experts locaux, experts	
Réunions Commons	Conservateurs, représentants habitants, propriétaires des champs, pasteurs et d'autres responsables	

Dans tous les cas, il existe une collaboration mutuelle entre ces participants afin de réaliser un programme planifié.

Participation passive

Dans cette sorte de participation, la collaboration des participants apparaît plutôt par l'action d'un seul groupe. Cette implication ne se réalise pas par une planification directe et nécessite du temps. Elle est l'aboutissement d'un long processus, parfois non provisionné.

Habiter parmi la population et installer le siège permanent de l'équipe dans le village sont deux exemples qui illustrent la participation effectuée par les conservateurs. Ces mesures sont uniquement le fait des acteurs, mais elles ont impliqué une collaboration cachée entre les habitants et les experts.

Utiliser les techniques de dessin de construction des villageois était, pour les conservateurs, une façon de s'adapter au savoir-faire local. Dans ce cas l'acteur actif est le conservateur et les habitants sont les acteurs passifs.

Des habitations abandonnées ont été réhabilitées en auberges (gîtes). Bien que les restaurateurs apparaissent comme les acteurs principaux, cette action met en jeu d'autres acteurs : les propriétaires non occupants. Ces personnes ont offert leurs habitations aux restaurateurs afin qu'ils puissent les utiliser comme auberge (gîte) sur une période de plus de dix ans. Cette approche permet aux propriétaires de garder les maisons en bon état et offre aux responsables la possibilité d'accueillir des touristes dans les maisons troglodytiques. De plus, les conservateurs ont réussi à garder la structure socio-économique des habitations. Ce modèle est un bon exemple pour les habitants des possibilités d'accueil de touristes chez eux et encore une fois ceci est une participation passive. Le retour des maymandois pour les cérémonies religieuses ou pour vendre leurs produits aux touristes est aussi une forme de participation passive. L'acteur principal est l'habitant, l'acteur passif étant les mesures faites pour l'aménagement du village par les conservateurs. Il en est de même quand les maymandois habitant dans les villes proches reviennent à Maymand pour les week ends.

Un autre exemple intéressant est la sensibilisation des maymandois qui habitent dans les autres villes du pays et qui veulent restaurer leurs maisons troglodytiques, même s'ils sont très occupés et ne peuvent pas venir visiter leurs maisons et le village.

Les conditions climatiques arides de la région impliquent des solutions adéquates pour le développement des espaces verts, dans le cœur du village quand la configuration du terrain le permet. Cette stratégie, adoptée par les conservateurs, a motivé les habitants à faire de même, et aujourd'hui nous voyons non seulement la réhabilitation des espaces verts d'autrefois, mais aussi de nouveaux espaces verts et jardins potagers autour des maisons. Ceci est très remarquable`` (Ashrafi, 2013)

Sujet de participation passive	Acteurs actifs	Acteurs passifs
installer le siège permanent de l'équipe dans le village	Experts et les conservateurs	Habitants, responsables locaux
Utiliser les techniques de dessin de construction des villageois	Experts et les conservateurs	population
Réhabilitation des habitations abandonnées en auberges	Experts et les conservateurs	propriétaires
accueillir des touristes dans les maisons troglodytiques	habitants	conservateurs et Modèle d'intervention
retour des maymandois	Maymandoise immigrés	Conservateurs
réhabilitation des espaces verts	habitants	conservateurs

Conclusion

Sur la base des exemples présentés, nous pouvons conclure que la participation active est une action organisée qui se réalise à l'aide de différents acteurs.
Cette opération est gérée sur une courte période et aboutit à un résultat défini.
Par contre, la participation passive ne peut pas se réaliser sur une courte période. Et le rôle des différents acteurs n'y est pas perceptible dans son ensemble. L'un des acteurs est actif, tandis que d'autres sont passifs.
C'est un mouvement spontané qui est le fruit d'un ensemble d'activités planifiées sur une longue période.
En résumé on peut dire que la première catégorie est une forme de participation culturelle, tandis que la seconde est une culture participative. C'est pourquoi cette dernière, la participation passive, joue un rôle plus important et plus efficace pour une conservation durable.

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Theme 4: Community-driven conservation and local empowerment
Theme 4-1: Community engagement in the valorisation of heritage

Raising Awareness about Underwater Cultural Heritage in Vietnam

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Abstract

Since 2008 an international research team working with archaeologists from the Institute of Archaeology (IA) has employed collaborative, multi-disciplinary approaches to community engagement, awareness raising, cooperative training and capacity building activities associated with underwater cultural heritage in Vietnam. This helps Vietnam to preserve, protect and valorize underwater cultural heritage by capitalizing on the annual presence of experienced maritime archaeologists, and other researchers, conducting the Bach Dang river and Van Don TBattlefield Research Project.

Keywords: Community Engagement, Awareness Raising, Collaboration, Training, Capacity Building

Introduction

In recent decades, archaeologists have facilitated greater involvement of communities across many aspects of the discipline either where the communities run projects themselves or in the form of a dialogue between "professionals" and "amateurs"*1*. There has been a clear recognition that all members of a community, not just the "experts and professionals", have the right to be associated with such concerns and have both rights and responsibilities for the conservation and study of archaeological sites *2*. Maritime archaeology has a very long-standing record of public education, avocational training, community engagement and the involvement of community members in the protection and investigation of underwater cultural heritage *3*. In Australia, for example, this has taken many forms from training programs like the Australasian Institute for Maritime Archaeology's AIMA/NAS training program, through the establishment of, and support for, avocational organizations such as the Maritime Archaeological Associations in various states to the NSW government's Wreck Spotters program *4*. The author, for example, began his forty-year career in maritime archaeology as a community volunteer and continues to be a volunteer in retirement.

Since 2008, seven seasons of research, training and community engagement (2008-2014) have been conducted in Vietnam by an interdisciplinary, international team of researchers, research associates, students and trainers that includes specialists in archaeology, surveying, geophysical research, palaeolandscape and memory studies from the USA, Australia, Canada, Japan and Vietnam *5*.

This team has been working cooperatively and collaboratively with the Institute of Archaeology (IA), part of the Vietnamese Academy of Social Sciences (VASS) under the provisions of a formal five-year agreement, signed at the end of 2011, and covering the period from 2012 to 2016. Other partners include universities, NGOs, national, provincial, district and local government organizations and individuals. This project, working under the general banner of the Vietnam Maritime Archaeology Project (VMAP), aims to research, interpret and raise awareness about maritime archaeological sites and underwater cultural heritage in Vietnam. Activities include Nautical Archaeology Society (NAS) training, capacity building in underwater archaeology, awareness-raising about underwater cultural heritage and developing multidisciplinary research approaches that have been conducted in Hanoi, and, to date, in three coastal provinces in northern and central Vietnam - Quang Ninh, Nghe An and Quang Nam provinces, This paper will discuss some of the multi-disciplinary methods used to help build community engagement and to raise awareness about underwater cultural heritage in Vietnam.

This collaborative work helps Vietnam in its efforts to preserve and protect its underwater cultural heritage through training and capacity building by capitalizing on the presence in Vietnam of qualified and experienced maritime archaeologists, and other researchers, on an annual basis for the Bach Dang river and Van Don Battlefield Research Project *6*.

The Bach Dang river and Van Don Battlefield Research Project

Research is being conducted on archaeological and other sites associated with two highly significant naval battles when the armed forces of Chinese emperor Kublai Khan were defeated in 1288 A.D. at the Bach Dang River and near the ancient port of Van Don, both located in Quang Ninh province. Today, more than seven hundred years

later, the two battles are still celebrated annually with festivals in March at Nam Hoa commune and Quang Yen town (the Battle of the Bach Dang River) and in July at Quan Lan town (the Battle of Van Don) while victorious Vietnamese general Tran Hung Dao is widely venerated as a national hero and deity [7].

Quite independently of our archaeological investigations, these two battles are highly valued by their local communities and they have a current, and enduring, significance to community members that is woven into their lives through their complex belief systems. Our presence at, and more recently documentation of, the two festivals has been greatly appreciated by local people and this provides a direct link between the archaeological fieldwork and local values, beliefs and practices.

Community engagement and direct involvement has been a key factor in the Institute of Archaeology's surveys and excavations at the Bach Dang river battlefield site since well before our international research group first came to Vietnam in 2008. Our colleague Dr Le Thi Lien from IA had involved local people in the fieldwork and research that she had conducted at Yen Giang and Dong Van Muoi since the 1980s. Thus it was a natural extension of IA's existing approach to community engagement that has underpinned our more recent activities. The first example of direct community involvement is the employment of local residents, including farmers, to conduct excavation of the trenches. At one level this is a useful source of cash for local people in an area with a high unemployment rate and a lack of hard cash for many residents, but it is much more than this.

We have learned that the local farmers understand their land to the point where they can easily identify the stratigraphic levels in a trench in terms of the divide between good growing sediments and the lower layers that derive from the time when the area was a marine estuary and are thus "poisonous" for agriculture. In addition the "diggers" have become expert in "feeling" artefacts and features in the sediments, usually thick clay deposits, long before these can be seen. As a result of the long-standing relationship between IA and the local people including regular visits to the area, when a "new" stake-field site was found at Dong Ma Ngua in 2009, IA together with the international research team were invited by the Quang Ninh (province) Management Board for Major Cultural Sites and the Yen Hung district to conduct an excavation of the site.

Another part of the community engagement strategy has been to maintain a direct and on-going dialogue with the local residents, which is often conducted by an international archaeologist, one of the IA staff, who are usually young archaeology graduate students who act as interpreters and a district cultural officer.

This has involved walking through the battlefield area talking to people, asking them about what they know about the battle and if they have ever found anything when they have been digging in their fields (fig. 1). In recent years this part of the project has developed into a formal program of interviews by sociologist Dr. Paddy O'Toole, who is an expert on cultural memory. One result is that many community members now know, recognize and appreciate the on-going archaeological research that is being carried out and some, particularly the children, regularly visit the excavation trenches to watch the archaeologists, and sometimes their parents, at work there. Related to this face-to-face community engagement are our regular meetings with district and provincial government agencies, as well as with IA, after each period of fieldwork to report on our activities, followed up later with a written report, translated courtesy of IA archaeologists. This helps to ensure that our community engagement efforts are translated into effective administrative mechanisms and gain support at all levels of government.

One highly significant outcome, partly based on our archaeological work in particular the 2010 excavation at Dong Ma Ngua, was that in September 2012 the Vietnamese Prime Minister Nguyen Tan Dung issued Decision No. 1491/QD-TT which designated remnants from the 1288 A.D. naval battle along the Bach Dang River near Quang Yen town in Quang Ninh Province as a Special National Relic.

Special National Relic designation, and therefore legislative protection for the sites, required support from the communities as well as all levels of government in order to be implemented as quickly as it was. This national recognition is a clearly source of great pride to the local people and a large, framed color-copy of the national designation certificate is displayed in each of the local temples where Tran Hung Dao is venerated or the Battle of the Bach Dang river festival is celebrated (fig. 2).

Overall we believe that our approach recognizes local values, beliefs and practices and attempts to harmonize these with international principles of heritage conservation to create an effective model for cultural heritage management.

The Nautical Archaeology Society (NAS) training program The Nautical Archaeology Society (NAS) International training program has been delivering courses in maritime archaeology and underwater cultural heritage to members of the general public for over 25 years [8].

The first stage of the NAS Training program, the Introduction Course, for example, is a full day of training introducing participants to the subject of maritime archaeology and underwater cultural heritage. The Introduction course aims to promote maritime archaeology and underwater cultural heritage to those who are interested in learning about the subject. As well as an introduction to the basic principles of archaeology, the Introduction Course addresses the range of sites which can be covered under the title 'nautical' or 'maritime' archaeology - it is not just shipwrecks and it is certainly not all underwater.

Participants receive an introduction to various theory and practical topics including survey methods and archaeological dating as well as the UNESCO Convention on the Protection of Underwater Cultural Heritage (2001).

In 2012 NAS gave permission for a pilot program of NAS training to be conducted in Vietnam and early in 2013 NAS granted a free NAS International license to IA with the author appointed as the NAS Senior Tutor for Vietnam for a five-year term. NAS training has now been conducted in Nghe An and Quang Nam provinces as

well as in Hanoi (fig. 3). The language of instruction was seen as a key issue as it was clear that NAS training needed to be both interpreted into spoken Vietnamese and translated into written Vietnamese. This has been solved by a combination of external funding for the translation and internal support from IA archaeologists acting as interpreters, as well as support from provincial and district level government. Until recently the protection, preservation and investigation of Vietnam's underwater cultural heritage, including shipwrecks, has had a low priority and there has been very little awareness of the significance, both nationally and internationally, of underwater cultural heritage in the country. The NAS training project in Vietnam is specifically designed to increase awareness at local, provincial and national levels about the extent and nature of Vietnam's underwater and maritime cultural heritage as well as about underwater and maritime archaeology.

With the assistance of our partners, sponsors and contributors, NAS training has now been provided free of charge to more than 100 Vietnamese students, government agency personnel, archaeologists and museum staff, from as far away as Vung Tau in the extreme southern part of Vietnam. At this stage, due to funding constraints, it has only been possible to translate all the sessions of the one-day Introduction course into Vietnamese but it is hoped that a full and complete translation of the two-day Part 1 training course will be possible in the future.

In order for underwater archaeology to become established within the Institute of Archaeology it needed the support of IA management and staff and the NAS training held at the IA offices in Hanoi in 2012 was, I believe, a key factor in gaining this support. Furthermore, one of the side benefits of NAS training has been to assist IA with capacity building by involving new staff in learning and teaching about underwater cultural heritage and maritime archaeology. Hopefully this will allow us to achieve the stated aim of having NAS training primarily taught by Vietnamese underwater archaeologists within five years.

The development of the new Underwater Archaeology Department (UAD) at IA

Until recent years there had been little or no formal teaching of maritime archaeology in Vietnam and only a few government archaeologists had ever received any training in this subject area, primarily by going overseas. As recently as 2012, at the annual workshop of the archaeological sector held in Hanoi, Professor Tong Trung Tin, the (now former) Director of IA expressed his concerns about Vietnam's capabilities to conduct serious research on shipwrecks due to a lack of funding, human resources and equipment **9**.

In July 2013, partly as a result of the by now well-established VMAP collaboration, IA was able to establish a new Underwater Archaeology Department (UAD), headed by our colleague Dr. Le Thi Lien.

Initially with a staff of two, the UAD now has a third staff member and has been able to expand its activities in both training and fieldwork. In June 2014 two of the UAD staff, Bui Van Hieu and Dinh Thi Thanh Nga, were trained as PADI Open Water SCUBA divers at Hoi An in Quang Nam province with the support of IA and the international team. In subsequent underwater archaeology fieldwork at Quan Lan island in Quang Ninh province, IA staff were able to benefit from our on-going program of on-thejob- training and in helping them to develop their maritime archaeological fieldwork experience (fig. 4).

Conclusion

All of the community engagement, awareness raising, training and research activities acknowledge the current, and enduring, significance of the historical events and their associated archaeological sites and his collaborative, multidisciplinary research recognizes local values, beliefs and practices while harmonizing international principles of heritage conservation. This collaborative work has helped to create an effective model for cultural heritage management by using community engagement, awareness raising, cooperative training and capacity building activities.

Acknowledgements

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1.   *(Simpson & Williams, 2008: 69).*
2.   *(Moser et al., 2002; Chirikure & Pwiti, 2008; Moshenka & Dhanjal, 2011).*
3.   *(Staniforth, 1994; Pydyn & Flatman, 2008).*
4.   *(Hosty & Stuart, 1994; Smith, 2003).*
5.   *(Le et al., 2011; Kimura et al., 2013).*
6.   *(Staniforth et al., 2014).*
7.   *(Pham 2009).*
8.   *(Moran & Staniforth, 1998; Bowens, 2009).*
9.   *(Staniforth, 2012).*

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Figure 1 - A staff member Nguyen Thi Mai Huong with international archaeologists Charlotte Minh
Ha Pham and Britt Burton and district cultural officer Mr. Lam during the 2010 field survey near Dang Ma Ngua

Figure 2 - The Bach Dang battlefield national designation certificate in the Tran Hung Dao temple in Yen Giang, Quang Ninh province

Figure 3 - Dr. Jun Kimura teaching, and IA staff member Bui Van Hieu translating, during NAS training at the IA offices in Hanoi

Figure 4 - l to r. Ian McCann with IA staff members Bui Van Hieu and Dinh Thi Thanh Nga during SCUBA diving fieldwork at Quan Lan island

Theme 4: Community-driven conservation and local empowerment

Theme 4-1: Community engagement in the valorisation of heritage

My Heritage, Your Heritage, Our Heritage? The Growing Awareness of Local Communities and Consequent Bottom up Approaches in Maritime Cultural Heritage Management

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Abstract

Governments are trying to protect our cultural heritage mainly through laws and regulations. However, laws frighten. They are there to restrict not to encourage participation.

This causes a dilemma, because - looking at the definition of heritage: it is what a society thinks is important to preserve for our and future generations. 'Heritage' as well as 'society' are vague terms.

We value heritage implicitly and explicitly, there are no absolute criteria to determine what is heritage and what not. We can only talk about 'our' heritage or the heritage of a specific community.

But what is a society? So Who's heritage? Who is we and who are they? Am I a Dutchman, a European, or do I belong to another group, for example the archaeological society?

This paper will explore - through examples from maritime and underwater cultural heritage management issues - to whom heritage belongs, what it means for identity and who has the right to say something about it. History and heritage connects, but connects who? My personal history is not your history, although in parts it may overlap. That will be our collective history and identity.

Where first usually the central government seemed to have the sole right to determine what heritage was, it is now a ball game with many players. In the coming years heritage values will be determined more and more from other levels in society. The exclusivity is gone. The assessment of heritage has become an inductive process of observations and sensitivity. But is this bad? Or maybe good? Can governments and professional cultural heritage managers deal with this?

Keywords: Underwater Cultural Heritage, Significance, Ownership, Preserving

For decades we have been trying to protect our heritage from those who, for whatever reason, threaten it. After all, something needs to be done to stop the unbridled demolition of historical buildings in city centres and the pillaging of shipwrecks resting on our seabed!

In the Netherlands, all of that is now the government's responsibility, being it national or at municipality level*1.*

By means of laws and policy rules the government is trying to establish a framework for dealing with cultural heritage. The Monuments and Historic Buildings act *2* provides the rules for how to deal with the material remnants of our past and also states which possible sanctions to impose when those rules are violated. The Valletta Treaty *3*, which states that those who disturb a site are personally responsible for the costs of archaeological research, has been included in the last version of the Monuments Act.

Looking at cultural heritage under water - the shipwrecks, drowned villages and prehistoric sites -, there are countless other laws that can prevent those with bad intentions from disturbing sites. So a multitude of laws should be protecting our heritage *4.*

Laws are restrictive. Laws are discouraging. They deter people from doing illegal things, but also from wanting to be associated with something in the first place. By definition, laws and rules don't offer possibilities; they offer restrictions. What, for instance, are the consequences when I report an archaeological site to the authorities? Will I be able to come back to it again? Will my enjoyment being taken into account? What happens if a company reports that there is a possibility that a historic site could be found in an area that needs to be dredged for sand or where a wind farm is supposed to arise? Will the project be stopped? Will it cost me money? These are the first things that often come into mind to those outside of the cultural heritage professionals. Problems and money. The heritage that the professionals call 'ours' is not theirs. It is an attempt to dictate what heritage is from top down.

But before we go on, it is important to first address the term 'heritage'. What is heritage? There are different definitions of this generic term. What it comes down to is: 'that which we inherit from previous generations and that we deem worthy of preservation'. So heritage is implicitly and explicitly valued. To do this, we try to identify ourselves and we try to indicate the significance of the place or the object for society. There are no absolute criteria that determine whether something is heritage or not. And although attempted by heritage professionals, looking at the definition and feeling into the soul of what heritage is There should not be an exclusive group of people that

can decide whether something is heritage or not. It is therefore also virtually impossible to talk about 'our' heritage. Our heritage? Whose heritage? Our heritage means me and you or us. But who are we? Who do I belong to? Am I European? Am I Dutch perhaps? Or do I belong to others? Maybe even the occupational group of archaeologists? My problem is everyone's problem: what is my identity, MY identity. 'Our' is - strange as it may seem - impersonal and unclear (because who are 'we'?). Me, this is me, and I take responsibility. This is me and these are the things I stand for. I determine my own identity: who I am, what I want others to associate me with, which things have an impact on my life, move me, make me happy. I want to have more control over my living environment! Investing in my environment is investing in myself and in my own happiness. It could even become financially interesting. After all, a better and more interesting living environment can be valued by the price of houses, but also by how much others are willing to invest in it. Investing in my living environment is investing in other people's environment too. That is the thing that connects us. The history and heritage that are present in our environment will connect us in a similar way. Heritage connects.

My history is not your history. But still there is some overlap and we relate to certain events and to objects linked to those events. A collective history and identity. A quilt of personal stories. For instance, together we make up the colourful story of the Netherlands, Europe or mankind but individually we write our own history. And we can! Through the use of digitalised archives, by making it easy to connect individual initiatives and by making data accessible, everyone can now find their own true self. Their own identity *5*.

Because of decentralisation, heritage management nowadays increasingly falls to lower-level government bodies (at least in the Netherlands). This is not backed by extra money or other stimuli, but it is partly motivated by budget cuts at national level. It's completely logical that people are becoming more personally involved with management and preservation of that which they value. Because, who else will do? But what is the value of a wreck of an East India Company ship in the North Sea for the collective that calls itself Dutch? And how does that same group value the wrecks of fishing ships that can be associated with the closing off of the Zuiderzee in 1932, such as the ships found off the coast of the fishing village of Bunschoten-Spakenburg? And how do the inhabitants of those municipalities value those same wrecks? Now, archaeologists are still expected to determine the value of these ships, measured in both historical/archaeological and aesthetic significance (as recorded in the Dutch Archaeology Quality Standard (KNA)) *6*. But do they have the exclusive right to do this? For the historical/archaeological part maybe yes, but assessing aesthetic significance? Do we benefit from exclusivity? Who determines the actual value? Isn't that something that everyone has to decide for themselves? Where necessary, alliances can be formed with like-minded people, but everyone can initiate any kind action on their own accord. Initiatives can be developed, people can be mobilised, money can be collected and value of heritage sites can be determined.

What at first seemed to be monopolised by central government, now has been turned into an open playing field. In the next few years, heritage will increasingly be determined by society. Exclusivity will vanish. Valuing heritage will increasingly become an inductive process of observations and sensory impressions where it will become important to create support for your feelings and point of view. That is how the top-10, -50 and 100 lists like the Canon of Dutch History and similar overviews - like the European Heritage Label - come into being *7*. But is that a bad thing? No. This is more or less the core of the Faro Convention on the Value of Cultural Heritage for Society (Faro Convention 2005) *8*: access to and participation in heritage matters by all ranks of society.

There is no better way to connect to your own history than by searching for it yourself. Moreover, there is no better way to add value to your environment than by adding it yourself.

The Oostvoornsemeer is a former entrance from the North Sea to the harbour of Rotterdam. It is closed off now and turned into a recreational lake. Each year thousands of people are enjoying it for sunbathing, swimming, surfing and diving. In fact, it is the most popular diving spot in the Netherlands! Good visibility underwater helps, but it is the numerous wrecks that make the area specifically interesting for them. Laws to restrict access to the wrecks can help to prevent extreme behaviour of looting the sites, but in the meantime deprive many good doers as well. Those who want to enjoy or even learn, adapting the site into their own environment. This is a dilemma but has a lot to do with trust and believe from both, the professional and the avocational side. It has been the avocational divers that warned the heritage professionals that the salinizing of the lake (to improve the quality of the water) had a negative effect on the condition of the wrecks due to renewed attack by the Teredo navalis or shipworm. It has been the heritage professionals who have taken this up and have done some extensive research in the lake and are now in the process to discuss the situation with the municipality, the province and the body of surveyors of dikes (het Waterschap) *9*.

In the coming years, the government will have to choose the role it will give itself in the process of heritage management. Consequently, it will have to be allowed to take up that role.

Is an active government still necessary for the preservation of heritage? Maybe the government can first and foremost be a body that can create and administer a platform for heritage lovers, consisting of, for example, discussion forums and GIS applications. The government isn't the only party gathering information anymore. In underwater cultural heritage preservation, for instance, there are commercial archaeological (development led) companies that play an active role, amateur archaeologists who gather data and even fishermen who contribute to the cause. The government can provide access to that data and to other interested parties. It can create a platform where different initiatives can come together. With its experienced specialists, the government can help determine the value of heritage and add context to it. It can

show others the 'best practice' examples of heritage management. It can help find funds, for example by developing and maintaining systems that enable crowd funding. Such initiatives even already exist *10*. It can also provide a safety net for heritage for which preservation is not an obvious option. For there is a very real danger that only the most popular heritage will be preserved.

In the near future we may have a government that does not dictate, but that stimulates and helps interpret data. An archaeologist who does not determine, but who provides guidance. Can they deal with that new role? Everyone has their own heritage, but we also share our common heritage.

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1. *Since 2007 much of cultural heritage management has been decentralized and given into the hands of the municipalities. This is the case for all archaeological heritage management, being it terrestrial or underwater. http://wetten.overheid.nl/ BWBR0021162/geldigheidsdatum_31-07-2014 (accessed 31/7/2014).*

2. *See note 1.*

3. *http://conventions.coe.int/Treaty/en/Treaties/Html/143.htm (Accessed 31/72014).*

4. *Besides the Monuments Law these are also for example laws on burglary, pilferage, taxes, etc.*

5. *It is due to digitalizing of archives that access to historical data has been improved and promoted. Initiatives like Europeana improve the accessibility. http://www.europeana.eu/ (accessed 31/7/2014).*

6. *http://www.sikb.nl/2913 (accessed 31/7/2014).*

7. *Dutch Canon (http://en.wikipedia.org/wiki/Canon_of_Dutch_History : accessed 31/72014). There is also a Canon for Maritime history (www.maritiemmuseum.nl/canon), a Canon for youth Care (www.canonsociaalwerk.eu/nl_jz) and numerous local history canons like that of the city of Nijmegen (www.huisvandenijmeegsegeschiedenis.nl/info/Canon_van_ Nijmegen) and the city of Gouda (www.goudsecanon.nl) More on the European Heritage Label can be found at http:// ec.europa.eu/culture/heritage-label/index_en.htm . All these websites have been accessed on the 31st of July 2014.*

8. *http://www.coe.int/t/dg4/cultureheritage/heritage/Identities/default_en.asp (accessed 31/7/2014).*

9. *http://www.cultureelerfgoed.nl/nieuws/archeologen-duiken-in-het-oostvoornse-meer (accessed 31/7/2014).*

10. *http://commonsites.net.s1.rodekiwi.nl/blog/single-view/publication-in-elsevier.html (accessed 31/7/2014).*

Theme 4: Community-driven conservation and local empowerment
Theme 4-1: Community engagement in the valorisation of heritage

Potentials of Community-based Preservation in Yemen's Old Cities

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Abstract

Can community based preservation succeed in a background of poverty and crisis? The answer is clear: success may not be granted, but without a community-based approach failure is certain. This is shown by the experiences at the three urban World Heritage Sites in Yemen: Shibam (Hadramaut); Sanaa; Zabid.
The traditional settlements and cities in Yemen are currently confronted with a triple of challenges:
- Yemen is heavily influenced by modernization tendencies on the Arab Peninsula which mean low respect for heritage, rough urban structures, low level of maintenance and a widespread preference for "kitschy" architectural models
- Yemen is confronted with political unrest and threatened by splits and the already low level of public order and of administrative professionality are in further decline
- Yemen´s unrest further weakens the economy of a country that already counts as one of the poorest; public projects remain unfinished, there are no maintenance funds, building standards focus on the cheapest possibilities and are rarely sustainable
As a result, there is a constant and even increasing gap between the official level of legal standards and the level of actual developments on the grounds. In the case of preservation, given the example of the World Heritage Sites as an indicator, this leads to a growing number and dimension of violations by illegal building activities, the neglect of the historic substance and generally the declining integrity of the historical structures and fabrics - but, in contrast to the situation in the Gulf countries - without being replaced by modern and functioning structures and architecture.
Under these conditions, community-driven concepts of conservation are not only desirable but to a large extent the only strategy which has any chance of sustainable success. From the practical experience from my work as consultant and architect involved in urban rehabilitation in the three Yemeni World Heritage Sites Shibam (Hadramout), Sanaa and Zabid, I would like to give practical examples of how such a community based strategy can work.

Keywords: World Heitage Sites, Yemen, Experiences, Shibam, Sanaa, Zabid

Case 1: Shibam, Hadramout

This town is famous for being entirely built out of in average six-storey high mud brick tower houses in an urban density unparalleled in the region. This small country town is obviously the most authentic survivor of the South Arabian civilization that survived for two millennia in the isolation of the remote desert valley of Hadramout. The challenge for preservation is obvious: Mud architecture and classical preservation are a contradiction in itself. Mud buildings need constant renewal of surfaces and (in larger intervals) its structures. The substance can not be preserved for long anyway, so what can survive is only the urban fabric, a constructive principle and a sense for proportions and details - kept alive by a conscious community as a main factor. Subsidy by funding and professional management can be only an additional assistance, but not the driving force.
For Shibam as the only six-storey mud building complex in the world, structural integrity is the main priority.
That means a minimum of structural maintenance, but also a continuous interest of house owners and inhabitants to fill these structures with life (abandoned historic village quarters in the region have a different story to tell).
And additionally, the main structural challenge of rain water and sewage had to be solved in a specific way that had to be developed for the site. The traditional methods of getting the water out of the house are not acceptable anymore for modern society, but the modern standard of underground pipes has proven to be a constant danger for the stability of mud tower houses. These were among the technical challenges the Yemeni-German Shibam Urban Development Project and, in succession, the Shibam Infrastructure Project (funded by the Social Fund of Development) had to focus on, and their achievement was rewarded with the Aga Khan Prize in 2007. Especially praised was the consequent approach of the project activities to support and use local knowledge and to concentrate on local demands and awareness, to be strengthened by community building. A special concern was
given to the revival and support of traditional techniques and artistry, e.g. in the carving of wooden window screens that are characteristic for the local architecture and stand in a millennium-old tradition of ancient oriental architecture. A preservation success in such detail can only be achieved in being backed by the community and having the engagement of some of its members but can in case of success generate local revenues.

Another thread for the survival of historic Shibam is the permanent danger of torrential floods that are essential for the traditional oasis farming around the city but can rise to an existential danger as the great flood of 2008 showed once again. The traditional oasis system with its dams and canals is a balanced organism essential for the flood protection of the city, but also part of the millennia-old system of settlement in this remote desert valley and as such a central part of the historic fabric as well as of the living conditions which made them possible.

Pump irrigation, neglect and the continuous decrease of ground water levels have widely altered the landscape in the wadi, but poverty still makes small scale farming attractive. The oasis rehabilitation that started in 2010 under supervision by the author combined all these flood protection, irrigation, social and economic factors. It supported with large success land users to rehabilitate the mud-built farmland houses that, beside supporting family incomes, serve all family members as a welcomed counterweigh to the dense walled town especially in the hot summer months. And, as an additional effect, the technique of mud vaulting given up some decades ago, could be revived within this program. Old master builders trained young volunteers and this training was precondition for getting building contracts during this program. The same strategy was implemented for the rehabilitation of water drinking fountains, traditional plaster decoration, market installations and other characteristic features of the region.

An important step was the rehabilitation of a large ruin within the historic city and its rebuilding on the basis of an agreement with the owner family and with a local association funded by public sources. The house was restored in traditional shape but a former stable extension was turned inward to an assembly hall that is otherwise unknown in the tower houses structured by small cells. The hall was made by a combination of mud building and modern steel beams; an example of how preservation and modernization can be combined. This centre is now run by the association and able to support cultural and economical initiatives and encourage a vital exchange for the benefit of the community.

Case 2: Old Sanaa

The situation of the old town of the Yemeni capital with its roughly two million inhabitants is complex. The tower houses, made of hewn stone and burnt bricks, stood here for centuries and seemed they could continue to do so. Yet the old town is currently under the pressure of severe transformations and has widely already lost the unique integrity it had only few years ago. International support programs were cancelled, the already low sense for public demands has further deceased in the years of the uprising. Political demands decrease stability and security, and the administration is unable just to keep the status quo. Again, any attempt of preservation must focus on the community and match with their interests. A good example is the traditional bustan gardens, a very characteristic feature of the old town. The traditional system uses the ablution water of the mosques and the rain water for irrigation of gardens owned by the religious endowment, which can be rented by neighbours to cultivate legumes and herbs and serve as a leisure place for all family members, important in a culture where public space is mostly reserved for males. This is a rare surviving trace of a pre-modern urban society that combines the demands and potentials of well water supply, food supply and urban life style. Today, the city is confronted with a dramatically sunk ground water level, with a semi-modern canalization system and with changes of social behaviour, resulting in the neglect of most urban gardens in different stages. Professional studies led to detailed analysis and recommendations, but any public investment in recent conditions is rare, low-graded and not sustainable. The only approach with good chances is a careful case-to-case approach which focuses on close communication with the neighbourhoods involved. This includes the mosques (for common water use) and the Sheikh-al-hara (quarter chiefs). For each case the common sense, demands and possible engagements have to be surveyed, to be taken as a base for an agreement which provides technical assistance and financial support on the basis of clear responsibilities and input by the stakeholders. The agreement also involves the grade and conditions of public use. The watching family or person can not count on public payment and has to be compensated by farming rights. Leisure demands by women have to be accepted in a semi-public environment. Preservation demands coincide with local demands if monitored carefully by the responsible authority …. This strategy enables a flexible conversion to modern urban park-uses if demand and resources allow so.

Generally, Sanaa is in a process where traditional structures do not cover the whole spectrum of activities and demands anymore, but a replacement by modern and effective structures is not in sight. In such a situation, the approach can only be to use in a flexible way whatever components may be constructive. On the other hand, legal systems and public management have to use fixed criteria in order to withstand critic and refusal. On an operation level this means to achieve as much as possible by awareness measures, pilot projects, communication with stakeholders by publications and assemblies etc. in order to leave the level of legal management and public investment to those areas in which they can operate successful. Several single interventions show that this generates some visible enhancements and serves as an encouragement for similar interventions.

Case 3: Zabid

In Zabid as a World heritage in danger, the situation has even worsened by the anarchy created by the uprising. Master plan directives and reality on the ground has by far developed in contrary directions. A restoration of some public authority has to be re-established but this needs an awareness program directed to the interests of locals.

Only carefully and successfully established pilot projects can prove to locals that illegal building in cheap and fashionable manner do not lead to modernization but rather to slum-like conditions. The professional restoration of the unique vernacular and religious architecture can only succeed within a process that is embedded in support for the immediate needs of the inhabitants, i.e. low-cost housing in tropical conditions and basic public infrastructure. Outstanding monuments need to be financed by funds outside the community and would go otherwise lost but the integrity of the city as a whole is won or lost by community-based approaches. In Zabid, the regional tendency to cheap block cement constructions and iron doors can not to be stopped and will turn the cities´ fabric to large extent. This may be sad from a preservation point of view that is trained by Mediterranean or Middle European cities that seem to keep their centuries-old facades entirely. Yet Zabid is another case. The tropical compound structure with light one-room constructions was always a settlement structure that allowed and underwent constant changes, and until recently organic building materials were used to large scale that cannot be expected to be further used. This everlasting transformation is part of what needs to be preserved! And the transformation in ways of life which European cities underwent in the last centuries, has just begun in this surrounding. Consequently, the constructive and living standard transformation that took place in Europe, has to be accepted to take place in Zabid as well. The challenge is to get it done by using the traditional settlement pattern with open courtyards and, as much as possible, using proportion and construction methods that do not harm the overall integrity.

It is clear that the quality of vernacular architecture can not sustain itself and adapt to modern construction methods in a surrounding of cheap semi-industrialized models, international fashions distributed by media and other external factors. Still, that does not mean the artistry and knowledge of local master builders does not exist anymore. The knowledge and the commitment to appreciate it and to make use of it do exist indeed, but need incentives, because the factors of a replacement of any traditional motives and methods are too strong. That analysis defines exactly where preservation support has to come from, in three steps:

1. The demands and potentials by the main acting and social groups need to be analysed. There may be groups with no intention to follow or to cooperate with any preservation requirement. Such conflicts have to be left to be dealt with on an administrative or legal level. But these are normally only minorities. Others do not have the means to do what preservation requires - in conditions of extreme poverty some financial or technical help can achieve a lot. In case of the middle classes with some financial resources it is rather a question of how demands can match with preservation requirements. Here technical solutions and guidelines and other measures to make them public are the most important success factor.

2. In order to present technical solutions, pilot projects have to be developed. For reasons of financial limits, such projects should focus on prominent, well known sites. It is absolutely necessary to enquire the exact expectations and needs by all affected stakeholders and to make sure the result will be judged by at least the majority of those affected as positive. This requires careful research on ground, good communication and a responsible follow-up.

3. Management of the site has to ensure that developments follow the recommended way, of course allowing a certain flexibility within defined boundaries of what can be accepted. Awareness measures have to focus on the concept modernization and investment can almost always be brought in harmony to preservation concerns, but preservation institutions have to help to develop such solutions. Only if this is done, a strict attitude can be understood and accepted by a sceptical population.

This requires a flexible attitude towards authenticity without to ignore it - a sensible approach which needs professional monitoring as much as a close cooperation with building masters, house owners and tenants. In cases like Zabid, authenticity has to be defined as a criterion rather directed on processes and techniques instead of substance as it is mostly defined. In this sense, Zabid is certainly a challenge for conservationists but can serve as a good example for similar urban cultures. Guidelines and pilot projects as already begun create examples that will be followed by locals if this process is flanked by permanent communication with the community (the so-called Zabid forum, started in 2011). Urban rehabilitation attempts in recent years could have been much more efficient if they were not hindered by unrest and missing security and economical growth. Yet preservation is still regarded by most inhabitants as something national authorities or international donors want and should pay for, as far as locals could accept it. So far awareness from the side of the inhabitants is low and their attitude can always to turn into aggression as some incidents showed already. The picture is different when the immediate needs of rain-proofed roofs, additional space, a functioning infrastructure and modest improvements in public space are adressed. There are signs of local engagement: old mosque details were restored by youngsters unpaid, several historic houses are kept in exemplary condition. This may not be very significant in comparison with the overall violations spreading around the whole city, but if preservation and local demands can be linked together in sensible case-to-case approaches - as some pilot projects show - the day X from which things turn out to become better instead of worse is not far. Still, historic Zabid has a chance!

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Figure 1 - Rehabilitation of mud tower houses

Figure 2 - Mud renovation in shibam, yemen

Figure 3 - Re-use of mud vaulting technique

Figure 4 - Oasis rehabilitation around shibam

Figure 5 - Traditional details require regular renewal

Figure 6 - Traditional Bustan Garden In Old Sanaa

Figure 7, 8 - Rstored parts of the grand friday mosque in zabid

Theme 4: Community-driven conservation and local empowerment

Theme 4-2: Developing a bottom-up approach to the conservation, management and protection of heritage

Stocznia - from the Shipyard to Young City

Melissa Decaire
Freelance Documentary Filmmaker, Strasbourg

Abstract

« Challenges faced by artists to protect the heritage of the Historical Gdansk Shipyard in Poland ».

I would like to share with you my observations on «Community-driven conservation and local empowerment», theme n°4 of the Symposium, in regards to a group of artists working on the grounds of Gdanks Shipyard in Poland; genuine characters that I have been following for the last four years by making a documentary film. Their implication in producing awarness about the tangible and intangible values of their location of practice drove their community into a real engagement for the conservation and protection of this unique post-industrial landscape.

Keywords : Industrial landscape, Cultural landscape, Development, Community, Governance

Context. The creation of the Colony of Artists; a communicative bridge with the citizens

Gdansk Shipyard, the birtplace of Solidarnosc and icon of the cummunism fall in Europe bankrupted in 1996 and was baught by the Gnydia Shipyard, who started withdrawing the production into the Ostrow Island. At the same time, they tryed to devellop an idea of how the vacant parts of the area could be attractive for urban devellopement. They sold 73 hectares to Synergia 99, an American Investment funds; the begining of the new life for Gdansk Shipyard.
A great challenge. After the transaction of selling the shipyard to private land devellopers, citizens had very bad attitude towards the area, people thought it was a failure. The company had to win the social acceptance and this is how Roman Sebastianski, an urban planner, launched the idea to invite artists into the area. « *no other kind of creative group would be crazy enough to involve with such a difficult issue of bringing theses ruins back to the national mentality* ».
Artists always been facinated by the Shipyard ; from their childhood they were passing by the cranes, all thoses processes seen from outside and they were always curious to know how the place operates.
It was a chance to experience it from inside and this is exactly what they wanted at Synergia; That the citizens of the future «Young City» experience and start spreading the news outside. To build a comunicative bridge between the Shipyard and the citizens.
Photographer Michal Szlaga, then aged 22, was already given access to the inaccessible Gdansk Shipyard. For him It was a fairytale world where the glory of the past, a great history of over 150 years, was shaping his daily life, maily because of the shipyard workers, his guides through this unique place. With a few dozens others, Szlaga settled in the Colony of Artists, established in the «*Centrala Telefonizcna*» a building where the negociations of the strikers and the government in August 1980, where freely broadcasted live. From the symbol of free speech, centralna became the symbol of artistic freedomz!
Soon the number of artists grew up to a hundred: They took abandoned buildings, old productions halls; The Director's Villa became an independant theater, Gzegorz Klaman, and it's independant group, much into policical art settled in the Modelarnia workshop. He also based the Wyspa Institute of Art with Director Aneta Szylak in the former school of shipbuilding ingeneering. A socially engaged theater grew in a 19 Century Industrial Hall where they staged politically engaged plays with unimployed shipyard workers, about unimployment, social exclusion, corporations …

Evolving within and around the shipyard

When Michal Szlaga started his carreer, his photographs where mainly parts of the machinery, architecture. But suddenly, between those big scaled objects he saw those « little people » but with another scale, another dimention, much bigger ; their memories, the local traditions they knew, the friends that they had. After work, they would go to the pub and were talking politics, Solidarity ; everything was hidden inside their heads. After seing the big scale objects, Michal photographed thoses « small people »whit big big ideas (fig.1, 2).

Steet artist Iwona Zajac was also sincerely paying tribute to the people of the placet

She made a 205 m² painting on the wall surrounding the Shipyard. «The Shipyard mural » was a recording of Iwona's conversations with Shipyard workers ; 21 story of men, his fears, needs, dreams about life, work, plans never fulfilled. This beautiful project was done with her « young crew »: teenagers coming from difficult backgrounds that she trains. The mural became strongly associated with Gdansk city scape (fig.3).

The permanent presence of the artists caused a positive change in the way the shipyard was perceived by the public. Society rewarded the artists for their sincere engagement. Michal became a well know photographer, winning the Wold Press Photo Award for his portrait of Anna Walentinovicz and for the category architecture. His exhibitions were presented across Poland, France and Germany.

Maybe it was the typical naivety of young people, but Michal believed that everything would work perfectly. He imagined that local decision-makers, descendants from the "Solidarity" Movement after all, with the support trusted architects, scientists and urban planners, would create something special for this future «Young City».Michal believed that the new owners would understand the values or that the Shipyard was the most singular asset of The City of Gdansk…He thought that the principles contained in the development plan of «Young City».included the conservation of the main characteristics of the Shipyard with it's industrial buildings from different eras, cubbled streets, the majestic cranes and then, as much as possible, the natural elements. He believed that the Polish State would protect those assets and that the officials, conservator and responsible Politicians, would do their job well.

But in 2003, a local development plan was adopted by the municipality: All forms of important initiatives were ignored, even the recommendations of M.Laurent Levy Strauss, Deputy Director of the Division of Cultural Heritage of UNESCO, during an International Conference in Gdansk, dedicated to the Heritage of Technology and its preservation :

« Gdansk has intangible values as it is at the very center of important events of European history in the 20th century.(…) We can acknowledge that it is not so frequent that a cultural site gathers so many assets at the same time. Monuments belonging to the Middle Ages and industrial heritage of the 19th and the 20th century, living city and open air museum, elements of the dark periods of the 20th century and symbols of hope and freedom, which all testify to the story of a whole country through the ages, Poland, which now is again a full part of Europe. All these elements compose the extremely rich heritage of Gdansk which undoubtedly deserves to receive every attention to all its components».

But no comprehensive research on the characteristics of the site have been conducted to determine the historical and cultural value of the site. No one was authorized to produce a detailed inventory publicly available.

The first phase of the economic development plan

"Young City" included the construction of "Nowa Walowa"; A thorougfare cutting the Shipyard in two, in such way that the majority of the historic parts would be demolished. People in power started to campaign at all levels, using their efficiant PR techniques, leading the public opinion and artists, claiming that we must allow them the best intentions. This persuasive propaganda campaign is still successfully conducted today.

« Out »

The artists always new that one day, some of them would be kicked out of the area because of new developments. They accepted this fact. But when performer Maciej Szupica had to leave, he did an happening and wrote on the facade of the Director's villa the word «Out». From this day the artists realized that as they were kicked out, the Shipyard was left by them and could also be out from the memory, erased from the space of Poland. They thought that maybe they should prepare themselves to protect this area, to fight for it.

Participatory artforms to disseminate awareness

It is in this context that I have discovered Gdansk Shipyard. It happenend by a special journey in «A Subjective Bus Line». Artist Gzegorz Klaman took a "ready made", a form of leisure which is a guided tour. It has to do with highjaking the form of guided tour for another purpose. (Fig.3)

When you are boarding a bus, certain things are defined with Gzegorz, let's say historically important and always appear. But the shipbuilder who is running the tours shows places connected to their own history like the place they worked. They bring documents from their private archives.

Then there's the improvised components: the reactions. Some people are just being guided, some people are more active, ask questions, disagree. It's a matter of opening the talks.

Also, people who contribute to this project don't reconized that the tour is conceptualized by an artist so they are not scrared with dealing with contemporary art; they are interested in the shipyard, they want to see the place were Lech Walesa worked, were he jumped of the wall, were the strikes took place. Gzegorz withdraw himself as an author partly because he feels that the shipyard really belongs to the workers ; as long as they are alive , the narrative,

is their… This project is very humble because it's really yours ; it becomes part of your history, you are looking at it ! «A Subjective Bus Line» was astonishing by the entousiasm of being a part of it. Each summers, it took at least 6000 visitors. The power of this project is that the public is very diverse. It's not only art public, not only regulars of Wyspa, usually young educated, but also people who are olders, families with childrens. Without having political stance, they won audiences that they never expected.

As a foreigner, this project gave me a real insight into the situation. I saw the set of problematics : the history, the industrial heritage, the social tissue, the possibility to built a new City Quarters which is not happening yet. It provided information I couldn't find any other place. It brought me right in the center of the difficulties and I felt like if I had been called to do something. This introduction to the Shipyard and the complexity of the surrounding was the beginning of my own project. But then, we cannot expect art and artist to solve the social problems. Artists can only put the problems on display. And nothing happens trough the passivity of the observant !

What Wyspa has been trying is raising the understanding that the Shipyard is something that sould'nt be left in hands of privates investors. That it's necessary that the city becomes an active agent in supervising the quality, accessibility and diversity of the project, at least to represent the public's interest. They do it because they really would like to operate in a future diverse, socially active area. But this is not their major goal. Their major goal is to promote Contemporary Art.

How National symbols, can be replaced by other kind of symbolics?

The artists collaborating with Wyspa are very much into "operational letter"; analysing the uses of space, the uses of locations, what's behind the memorial, what's the potential of the less attractive, less monumental ? For instance, Gzegorz Klaman looked at the workers sheds of the shipyard and their material quality, the vernicularity of this architecture that has nothing to do as how the shipyard is rememberered, but is very much linked to how it practicaly operated.

The installation prepared by Grzegorz Klaman consists of steel "sheds" once put up at the Shipyard by workers wanting a private space where they could meet at breaks, rest, and, on occasion, plot the downfall of the system. Consigned to be melted down, these tiny havens became a village arranged in a semi-circle with the space at the centre providing a venue for meetings, lectures, and concerts. "Solidarność Camp" has been set up in Gdansk, Kiev Brussels, Madrid, Warsaw and thus is a replacement of the existing aestetics and the proposal of something else which is more open, democratic and much more concrete.

A New Landmark on the Shipyard

Consider that, meanwhile, a building with a ship's hull shape was being erected on the Shipyard grounds: The European Solidarity Center : a multifunctional institution to combine scientific, cultural and educational activity with a modern museum and archive, documenting freedom movements in Poland and Europe. The Letter of Intent to create ESC was signed by heads of state and government, in 2005, on the 25th anniversary of the establishment of Solidarność. In numbers, the new ECS is a City of Gdańsk project, costing 55,000,000 EUR,with almost half of the funding provided by the European Union (over 25,500.000 EUR). ECS is to become one of the most important landmarks on the culture and tourism map of Poland. Is it strange that public money was invested in a new construction rather instead of taking over some historical old buildings that actually awaits to be hosted ?

Documenting intangible and tangible values that might not survive

A lot of effort is connected to cataloging values that the shipyard is loosing or what artists are afraid will be lost. When I met Michal Szlaga, he was gathering a complete archive of the buildings, the wildlife and other typical objects. Szlaga captured the picture "before and after", and thus the destruction of 50 percent of the unique features of the former «Imperial Shipyard»:

The Director's Villa, housing the photographer's studio and the Znak theater and residential building for lower-ranked administrative staff (1888), Hull assembly shops (1936-1965), U Boat production line, taken over after WWII by Division K-2 and the reinforced concrete slipways (1950), heating plant (1928), metal working shop (1900), acetylene production facility, the last remaining timberframe working-class buildings (1892), RN 141B ; Engineering Design and Construction Office. Klaman's Modelarnia (1980) was aslo erased along with the railway tracks, lime, false acacias, crack willow, horse-chestnut and fir trees.We captured the spectacular dismentling of cranes dating from the 60's. All these structures were either going to be scrapped or re-used somewhere else.

Some of these pictures took the form of «Nasty Postcards» ; a dozen striking Figures showing this reality. We had to get the postcards at the «Souvenir shop», Place Solidarnosc, or at Wyspa: a fine way to make people see this reality themselves. In reaction, Politically critical organizations invited the photographer to lead public debates.

In 2013, The Shipyard's mural was demolished but people asked for the related materials to be publicly accessible. Iwona Zajac restored her 8-years old tapes and thanks to the co-operation of Radio Gdansk, we can listen to the recordings of the workers with a «QR Code» on a wall next to previous location, connected to www.stoczniaeterze. com, preserving a part of history and of the people for the future (fig.3).

Projects connected to the planning of Young City. A treatee

Other artists projects asks "how the urban project could be socially, democratically planned and include different views?". Theses project are happening through inhabitation, digestion, being here and now. It's a question of being active in the contemporanity of their location and that's the real contribution that artists and organization can have. They don't have a direct influence, but they manage to smuggle a lot in the new understanding of certain values. They are trying to build thist pipeline of distribution of thinking about this location and this is why they were encouraging a «Treatee for Young City"; a document signed by most operators of this area that communicates very different interest ; The public interest, the interest of the investors, developers, the interest of people who are emotionaly entegled in the history of Solidarnosc, the interest of Art organizations and artists who lives in the shipyard. That was the first real victory of the artists.

Recognition, critism and social response leading to a public debate

Roman Sebastyański, Aneta Szyłak, Grzegorz Klaman- Michal Szlaga, Maciej Zupica, Iwona Zajac - have done a fantastic job, recognizing the potential of the shipyard area and more and more citizens began to criticize the concept of Young City and Nowa Wałowa. On Facebook, was born in 2012, the initiative "Dźwignij Gdańsk - Not for the destruction of Gdańsk Shipyard." : A group composed of architects, historians, artists, students who want to have a real impact on how the city will look like. They organized walking tours, meetings, video campains on YouTube. They managed public petitions adressed to the authorities.
Under this constant criticism, The European Center of Solidarity organized a first public debate to share visions of «Young City», together with the developpers of the project, Prof. Jacek Dominiczak, Deputy Minister of Culture and Professor of Art History Institute of the University of Gdansk, Margaret Omilanowska. The event attracted a crowd of more than three hundred citizens, mainly young people.
Everyone agreed that a four-lane thoroughfare, a giant shopping mall with several towers above it are solutions that dreamed the generations of the last 20th century. Prof. Jacek Dominiczak, an architect of the Gdansk Academy of Fine Arts revealed an alternative plan conducted with his students ; a new approach considering the driving force of modern society which currently becomes the « creative class » ; a class less fascinated by consumption, but more about urban lifestyle, ecology, old factory halls for their creative aura, bike paths and self-employement.
Everyone agreed that in it's conception, Young City should suggest this lifestyle with a district for creative people, with studios and offices for rent, business incubators, schools for learning creativity and design skills, art institutions. In fact, the development company welcomes any investors to build this modern life concept, because they are not the actual constructors ; their job is to buy and to sell lands.

Cultural Park as an act for the protection of Monuments and developement

As for Deputy Minister of Culture Omilanowska, she believes that "Gdansk have to prove to the world that the past is valuable for us», and accordingly, should be attempted to create a Cultural Park; an act softer than encompassing all the land registry records. She knows that "from the point of view of the authorities of the city it is difficult to enter some restrictions on a private property, because these restrictions allow claims. It would not be a claim, however, to negotiate solutions that does not entail economic losses, but will allow the developer to obtain the same values that would arise with such cultural park".

« The shipyard » ; a 270 pages coffe-table book

A few months later, it's at the Center of Modern Art in Warsaw that photographer Michal Szlaga, accompanied with Prof. Jacek Dominiczak and Prof. Waldemar Affelt, lunched "The Shipyard » ; The sumary of thirteen years of shooting the area, laid in different chapters. We should not see it as a sentimental story. Just wonder, when you look at these pictures, if it occurs to you that here once lived, functioned a true city within a city? Imagine the potential of this incredible architecture, these empty spaces and unusual nature. Empty seats to be filled with new architecture, the old architecture to be introduced into a new life. Unfortunatelly, we also see that 30 years after most industrial cities ceased to exist, Gdansk has not been able to learn from those who found solutions for exploiting their post-industrial areas or those who vandalized their historical landscapes.
A wide series of lectures across Poland accompanied the publishing where we heard voices saying that the shipyard area in Gdansk is an example of the most barbaric revitalization process.
But who's to blame? It's not the artist own battle, it's not the attempt of journalist who writes about this place for years, who gives the artists and activists a voice, and none of this becomes concrete ; No votes have been translated into a change.

A dynamic process for conservation taking shape

A registration committee, composed of representatives of ECS, the National Institute of Heritage, City Conservation and PWKZ (Pomeranian Provincial Conservator) analysed a selection of objects to create the basis of a municipal record of the Shipyard. On Monday, 24 March 2014, Dariusz Chmielewski, Pomeranian Provincial Conservator, incorporated into the Provincial Register of Historic Monuments (the WEZ) more than 240 objects cataloged in the Shipyard. Among the elements protected are those from the mid-nineteenth century, most are buildings and such machinery and equipment from the 30's, 40's, 50's and later.
But «Baltic Journal » wrote during the summer that, according to officials, working on the Cultural Park idea « is not an easy pleasant and enjoyable process». We wonder if the City of Gdańsk, cannot cope with the proposals, if they could at least submit it to outside experts ? And should the social arena be invited to work in consultation for the development of the Cultural Park ?

Conclusion

Will Young City be able to create a special district that will be recognizable in the world because of it's unique features ?
Remember, 50 percent of the original elements have been destoyed. The numbers of shipyard cranes droped from 28 in 2007 to 21.The New embankment « Nowa Walowa », in service since may 2014, on which you can not ride on two wheels, is a great absurdity.
All is not lost, but what could be the latest attempt to overcome the difficulties ?

Call for action

On the Opening day's of ECS, last August 31st, neither the President of Poland, President Lech Walesa, or the City's officials were ready to see three uppercase S.O.S letters made from shipbuilding scrap, rolling in front of the new Monument. (fig.5).
Jurek Szumczyk, the artist who made it as his Fine Art sculpture diploma, was supported by the group «Not for demolishing the yard », along with Szlaga, famous Paul Althamer operating with fellow photographer Luke Głowala.
After this experience, they tossed the fairly crazy idea to organize this « solidarity protest » in other Polish towns or to staggered the letter to Copenhagen with the help of people of all countries along the way (Because the company which owns part of the land is a Danish company that still does not want to talk). Artists invites friends from facebook and those in the real world to support.
Someone interested to roll over with Jurek's letters?

The film project

When I undertook this film project, I didn't expect the story to have such an epic dimention. I only felt how genuine, and somehow heroic the characters of this story are. I felt the urge to follow the track of their destiny, crossed with the Shipyard's faith, hoping to find a decent conclusion.
It's still a story in process, but I thought that my observations could at least cary my friend's voices or serve as an exemple for other communities dealing with similar issues. Inviting me to take part in this Symposium made it a reallity.
Thank you

Figure 1 - Proletarian Anna'

Figure 1 - Proletarian Anna'

Figure 2 - Lukasz Wyczynski, painter and sandblaster operator. Photos Michal Szlaga 2004

Figure 3 - Mural «Stocznia"/ Iwona Zając 2012. photo. Michał Szlaga

Figure 4 - A Subjective Bus Line / Gzegoz Klaman,Wyspa Institute of Art. photo: fot. Michał Szlaga

Figure 5 - SOS Dla Stoczni / Szumczyk- Althamer. photo: fot. Michał Szlaga

Theme 4: Community-driven conservation and local empowerment

Theme 4-2: Developing a bottom-up approach to the conservation, management and protection of heritage

Community as Expert: Heritage Landscape Inventories as a Tool for Engagement, Empowerment and Advocacy

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Abstract

Effective information, communication and public processes are essential for facilitating successful decision making at the community level for the protection of heritage landscapes. The Massachusetts Heritage Landscape Inventory Program, developed by the Department of Conservation and Recreation's Historic Landscape Preservation Initiative, provides an early model for engaging and empowering community residents in the planning process for identifying, surveying and protecting heritage landscapes at the local level.

Keywords: Community Planning, Heritage Landscape Identification, Landscape as Cultural Framework

Introduction

The landscape of a community is intimately woven into the daily lives of those who live and work there. A repository for memory and a framework for cultural identity the landscape provides a continual reminder of how social and political changes impact the places in which we live.

Who then is best able to identify and evaluate what landscapes are of value to a community and worthy of protection? Too often bureaucratic processes, distantly removed from the seasonal and daily patterns of individual communities and immune to the unique challenges and opportunities they face, are tasked with these decisions. The result? Another report that sits on a shelf.

In 2001 the Commonwealth of Massachusetts Department of Conservation and Recreation (DCR) established the award winning Heritage Landscape Inventory Program to address this imbalance. Rooted in a rich history of landscape planning and preservation, the program evolved from a simple premise: those who live and work in a community are best equipped to identify, evaluate and protect, at the local level, landscapes of value. By doing so a portfolio of culturally significant landscapes would be created which, when combined with similar exercises in surrounding communities, create a regional collection of valued landscapes.

Historical Narrative

The Commonwealth of Massachusetts has been actively engaged in identifying and protecting landscapes, for the public benefit, for more than eighty years. In 1929 landscape architect Charles Eliot, working with the Governor's Committee on Needs and Uses of Open Space, identified key areas of open space acquisition throughout the state. This was followed by the founding of The Trustees of Reservations (TTOR) in 1933, a model for the National Trust of Britain. TTOR sponsored, in partnership with the American Society of Landscape Architects, a statewide landscape survey identifying Massachusetts scenery believed to have special character of "outstanding value."

Almost fifty years later, in response to a rapid acceleration of the loss of agricultural land and open space to development and the emerging discipline of landscape preservation, *the Massachusetts Landscape Inventory: A Survey of the Commonwealth's Scenic Areas*, was completed using a methodology that evaluated the scenic quality of individual landscapes as "distinctive," "noteworthy," or "common" while identifying large-scale scenic landscapes. At the same time a survey of ten public landscapes designed by the Olmsted firm, served as a pilot project for a national inventory of Olmsted's work and stimulated interest in civic landscapes.

At the beginning of the 1980's a *Special Commission on the Future of Historic Preservation* laid the groundwork for two important initiatives impacting landscape preservation in the Commonwealth. The Community Preservation Act, enacted in 2000, allows communities to impose a surcharge of not more than 3% of the tax levied on real estate transactions to be used, in conjunction with state funds, for open space protection, affordable housing and outdoor recreation. A Historic Landscape Preservation Grants Program provided $4.5 million to preserve historic landscapes in 71 communities throughout the Commonwealth. Building upon this work, in 2001 the Heritage Landscape Inventory was launched.

Making the Case: Historic Landscapes Defined

In *Reading the Land, Massachusetts Heritage Landscapes: A Guide to Identification and Protection* published by DCR's Heritage Landscape Program, heritage landscapes are defined as "dynamic and evolving, reflecting the relationship between human culture and history, and the natural ecology that influenced land use and development of an area." Four categories of heritage landscapes are identified; historic vernacular landscapes; historic designed landscapes; historic sites and ethnographic landscapes. Individual sites may encompass more than one category and landscape type, embody scenic characteristics and contain boundaries which are difficult to define.

The Massachusetts Heritage Landscape Inventory Program

Beginning in 2001, the Massachusetts Heritage Landscape Inventory Program, managed by DCR's Historic Landscape Preservation Initiative within the Office of Cultural Resources of the Bureau of Planning and Resource Protection, collected data on historic landscapes in 108 communities throughout the Commonwealth.

The "far-reaching" goal of the program, as identified by DCR, was "to lay the groundwork at the local level for an integrated planning approach to preservation of the overall cultural landscape: the historic, scenic and environmental qualities that define each community and region. Through the identification of heritage landscapes, public officials and citizens will gain an understanding and appreciation of the broad range of historic and natural landscapes that are central to the identity of their communities."

From the onset the program was designed as a collaborative endeavor, launched in partnership with public and private organizations and overseen by a Statewide Advisory Committee. The report, Conserving our Commonwealth: A Vision for the Massachusetts Landscape, released in June 1999 by the Land Conservation Center of TTOR, provided a framework for the initiative. A pilot project of 15 communities in southeastern Massachusetts, focusing on heritage landscapes that were undocumented and did not have long-term protection, was undertaken. During its preliminary phase a broad range of heritage landscapes were identified, recorded and summarized in a reconnaissance report. In the second phase of the project, 57 heritage landscapes were intensively surveyed using methodology developed by the Massachusetts Historic Commission.

Partnerships with the Essex National Heritage Commission, the Southeastern Planning and Economic Development District, the Taunton Wild and Scenic River Study Committee and Freedom's Way Heritage Association followed, expanding the program's breadth and providing opportunities for a refinement of the methodology and the creation of educational materials to support the program.

The informational report, *Reading the Land, Massachusetts Heritage Landscapes: A Guide to Identification and Protection* of Heritage Landscapes was published by DCR to assist communities describing the methodology for identifying heritage landscapes through a local, flexible process.

Partnerships with The John H. Chaffee Blackstone River Valley and the Quinebaug & Shetucket Heritage Corridors (Areas) further refined the methodology and assisted in the development of additional materials for community education as well as the preparation of a Mill Complex Reuse Plan and the creation of a prototype for an online interactive Heritage Landscape Atlas.

In 2008 DCR published Translations: *The First Chapter of the Heritage Landscape Inventory Program 2001-2008*. At that time the program had surveyed 96 communities and identified more than 5,000 heritage landscapes with recommendations developed for more than 500 priority landscapes.

Methodology

Administered by DCR staff, with assistance from an interdisciplinary consulting team, the Heritage Landscape Inventory program is grounded in a community planning process that establishes, at the local level, a collaborative, integrated, framework for decision making. It is conducted in three sequential preservation phases; identification, evaluation and protection.

To implement the program DCR worked with its network of statewide and regional partners to identify communities willing to participate. Once on board communities were required to form a Heritage Landscape Committee comprised of volunteers including members of municipal boards, commissions and committees and local organizations such as land trusts, historic societies and neighborhood groups. Individuals, including those with expertise in local history and ecology were also encouraged to participate. A Local Project Coordinator, responsible for gathering community input and organizing existing documentation and background materials, was integral to the project's success.

Identification

Undertaken in two discrete phases, the identification process begins with a comprehensive overview of important natural and historic features within each community. This provides an opportunity to create a preliminary, yet inclusive, list of potential landscapes for further investigation. Criteria developed by the committee, in coordination

with staff from DCR, is used to establish parameters for considering which landscapes to include. Criteria includes; the type of landscape; threats; integrity; access and public understanding and appreciation of the landscape. Committee members visit the landscapes identified to develop a refined list of priorities for further study.

In the second phase an intensive survey of selected properties (typically between ten and fifteen) is completed. This includes detailed descriptive and historical background information followed by field visits to extensively photograph and survey individual properties. A survey checklist, part of a toolbox developed by DCR to assist communities with the process, provides general guidelines for conducting the field surveys. Included in the analysis and information to record is; type of landscape; date(s); cultural and natural features; landscape description; views; boundaries and unique attributes that contribute to the properties sense of place.

Evaluation

Defined by DCR as the "link between survey and preservation" evaluation provides an opportunity to apply systematic criteria to assess the properties surveyed and develop preservation strategies for individual heritage landscapes within the community. Factors that inform the evaluation phase include the type and extent of changes that have occurred over time and the importance (historic, scenic, natural, archaeological, architectural, landscape architectural, engineering) of the property. It is recommended that the evaluation criteria be considered from the onset of the survey process. During the Heritage Landscape Inventory's preliminary phase of implementation the survey and evaluation process utilized inventory forms from the Massachusetts Historic Commission. With ongoing refinement how, when and by whom, this step is undertaken has been reconsidered.

Protection

Using the information gathered through the inventory process, "Reconnaissance Reports" were created with support from DCR staff and the cultural resource consultants. Tailored specifically to the resources and needs of each community, the reports include a landscape history, descriptions of the priority heritage landscapes identified through the inventory process, discuss planning issues identified by the community, identify planning tools available for consideration, and provide both general and specific preservation recommendations.

Preservation recommendations for priority landscapes identified through the process range from establishing architectural conservation districts to the development of parcel-to-parcel inventories to determine ownership along transportation corridors for the creation of a rail trail or pedestrian corridors. Strategic multi-faceted solutions for complex landscape ensembles are suggested and connections to local planning processes encouraged. Critical heritage landscape concerns are identified for each community as are potential funding sources.

Program Outcomes

In Translations: *The First Chapter of the Heritage Landscape Inventory Program 2001-2008* an overview of the Heritage Landscape Inventory is included.

From 2001 though 2008, natural, agricultural, residential and transportation landscapes accounted for almost 50% of the priority landscapes identified by the 96 participating communities. In every community surveyed agricultural properties were identified as critically endangered landscapes, inadequately protected. Scenic Roads were identified as another under-protected resource, prompting DCR to publish *Terra FirmA #3: Identifying and Protecting Historic Roads* and sponsor a historic roads conference.

Residential landscapes, which include town centers, comprised 16% of the high priority landscapes identified, a poignant reminder of the value and fragility of these iconic New England features to the fabric of the landscape.

A cost analysis revealed that 57% of the program's resources were directed to reconnaissance survey work and reports, 31% towards completing intensive surveys and the MHC inventory while 12% supported project preparation and the development of technical assistance tools.

In the 2008 report DCR conducted an assessment of participating communities to identify future opportunities for the program. Included for consideration were: expanding participation and marketing; increasing coordination with other programs; strengthening the capacity of local partners to implement recommendations; streamlining and standardizing the production of reports; improving training opportunities for citizens and local officials; developing new strategies for statewide preservation issues and developing an online Heritage Landscape Atlas.

The Heritage Landscape Atlas

To improve access to the data developed through the inventory process and empower citizens to local action an interactive online Heritage Landscape Atlas was created to provide both landscape-specific analysis and regional and statewide comparisons. The Atlas identifies priority heritage landscapes in participating communities, relates priority landscapes to protected open space, water resources and habitats, identifies connections between landscapes and opportunities for protection efforts across municipal boundaries, tracks local actions to protect heritage

landscapes and analyzes landscape types and frequencies on a regional and statewide basis to identify trends using information on communities and landscapes collected between 2001 and 2009. More than six hundred priority landscapes are included.

The Landscape Atlas contains links to an extensive glossary and includes town data such as demographic information, status of preservation by-laws and information about local and regional partners. Statewide data layers, including protected open space, water resources, roads, habitats and the State Register of Historic Places, are update through the statewide GIS mapping program. It is one of the program's most successful features.

The Landscape Inventory as a Tool for National Heritage Areas: Freedom's Way

In 2006 Freedom's Way Heritage Association (FWHA) partnered with DCR to participate in the Heritage Landscape Inventory process. Engaged in the legislative process to create the Freedom's Way National Heritage Area (established in 2009) FWHA invited the 37 Massachusetts cities and towns within its boundaries to take part in the planning process. Of the 37, 22 agreed to do so.

The landscape plays a critical role in the Freedom's Way National Heritage Area and is an important attribute of the region. To that end FWHA, which is currently developing a management plan for the Heritage Area, in partnership with the National Park Service, has established the following mission: We connect the people, places and communities of the Heritage Area through preservation, conservation and educational initiatives to protect and promote our shared resources and to encourage residents and visitors to explore our landscape, history and culture.

FWHA has centered its primary interpretive themes, the mechanisms through which public interest and awareness is developed for the region, around the landscape. These include: Shaping the Natural Landscape, Inventing the New England Landscape, Creating the Landscape of Democracy and Rediscovering the Landscape.

During the Historic Landscape Inventory process 1,658 heritage landscapes were identified within the heritage area, 165 of which were deemed priority landscapes. Of the heritage landscapes identified 236 were agricultural, including 30 priority landscapes. Agricultural landscapes included dairy and horse farms, specialty market farms (such as orchards) and specialty farms, a growing niche in the region. To address the need to preserve local agriculture, FWHA has embarked on a cooperative endeavor, in partnership with the Nashua River Association, to implement the program, "Farms, Fields and Forests: Stories From the Land" to record and videotape oral histories throughout the heritage area with the owners of historic agricultural properties.

Recommendations from the report included acquisition, the creation of agricultural commissions, development of preservation restrictions on farmland, creative marketing for agricultural properties, and the development of by-laws and special zoning status for agricultural properties.

Burial Grounds were identified as important heritage landscapes within all 22 participating communities. Often the oldest cultural resource in a community, burial grounds provide a rich trove of historical information but are often not well maintained, documented or researched. Conservation of burial grounds is a priority for FWHA.

Town Centers, were identified by 18 participating communities within the heritage area as priority landscapes. While issues relating to town centers are diverse, the need to preserve a sense of place, the core of the FWHA management planning process, is central to the ongoing work of the organization. While town center's identified as important (classic New England Village center, mill town, or multi-purpose district) may vary FWHA is committed to providing the resources to preserving these important community attributes.

Next Steps

As part of the planning process for the development of the management plan, Freedom's Way is developing strategies to complete heritage landscape inventories in the communities within the heritage area that have not done so. To that end we are working with both DCR and consultants to streamline the planning process and integrate new technology, including video documentation, into the process.

Conclusion

The Heritage Landscape Inventory program, developed by DCR, provides an important tool for communities to independently assess and prioritize landscapes of value. Relying on "community experts" the program both expanded and redefined the definition of heritage landscapes within the Commonwealth of Massachusetts.

As a state agency, DCR was not, despite its innovative and creative work, able to actively sustain the program (although its budget was quite small) in the face of changing fiscal priorities. As a result the work that was completed has not been advanced, available primarily through the Landscape Heritage Atlas.

The program, which continued to evolve and redefine itself in response to the needs of individual communities, provides an instructive methodology for heritage areas as they integrate landscape analysis and prioritization into their strategic planning processes. As strategies are developed for identifying and coherently managing "large" landscapes the ability to assess and prioritize landscapes, at the community level, remains a key component to developing a comprehensive, visionary strategy, that both engages and empowers local activism.

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Figure 1 - Harvard, Ma: Scenic Vista

Figure 2 - Lexington, MA: Historic Burying Ground

Theme 4: Community-driven conservation and local empowerment
Theme 4-4: Linking heritage protection and sustainable local socio-economic development

Recovering the Landscape of the Credit Indian Mission: Identifying a Community through Interpretation

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Abstract

The GTA (Greater Toronto Area) is one of the most popular tourist destinations in North America; whereby the aboriginal people (First Nations) who once occupied this land were forced to move out, abandoning their cultural landscapes, and spiritual aspects of their lives. The present day's Mississaugua Golf and Country club site (25 km South-West of Downtown Toronto), once known as the Credit Indian Mission or the Credit Indian Village in 1826, is one of many such landscapes with rich heritage significances (including a burial ground) which is largely unrecognized and inaccessible. Important spiritual relationships between the First Nation and their ancestors in this landscape have been severed. This paper reports contexts of the Credit Indian Mission (1826-1847), a cultural landscape of the Mississauga First Nation on present day Mississaugua Golf & Country club site. This paper also proposes a set of landscape design interventions, aimed at reclaiming the cultural landscape of the Mississauga First Nation at the Credit Indian Mission by recovering their ancestral landscape, strengthening connections to their heritage while increasing public awareness about their heritage and culture. This paper envisions identifying a lost community from the perspective of tourists through interpretation of the proposed interventions. This paper also envisions a spiritual journey for the Mississauga First Nation by renewing their identity to this cultural landscape.

Keywords: Cultural Landscape, Historic Urban Landscape, Water Cultural Heritage, Enhance Heritage by Bridging Culture and Nature, Credit Indian Mission

Introduction

This paper reports contexts of the Credit Indian Mission (1826-1847), a cultural landscape of the Mississauga First Nation, which is largely unrecognized and inaccessible on present day Mississaugua Golf & Country club site (25 km South-West of Downtown Toronto). This paper proposes a set of landscape design interventions, aimed at reclaiming the cultural landscape of the Mississauga First Nation at the Credit Indian Mission by recovering their ancestral landscape, strengthening connections to their heritage while increasing public awareness about their heritage and culture This paper envisions identifying a lost community from the perspective of tourists through interpretation of the proposed interventions. This paper also envisions a spiritual journey for the Mississauga First Nation by renewing their identity to this cultural landscape.

Background

First Nations **1** of Canada are in this country before the European settlements, and the Mississauga First Nation came first in most of the southern Ontario. This paper graphically represents major settlements of the Mississauga First Nation over time in figure 1. Figure 1 also includes selected historic maps, heritage research findings and treaties **2**. Treaties were legal formalities to accommodate the European settlers in First Nation lands, the lands in which they developed a strong spiritual connection and passed meanings from one generation to the next.
"For many aboriginal people, the landscape in which they live is a seamless fabric of physical, spiritual and cultural threads" **3**. *During the European colonization, First Nation people were pressured to integrate into an alternative lifestyle* **4**. Subsequent European settlements were lacking understanding of First nation people, their culture, land and unique relationship to them. European settlements, oppressions and consequent circumstances caused the Mississauga First Nation to relocate in Hagersville, Ontario, leaving behind the Credit Indian Village, their last foothold in greater Toronto area.

About the Credit Indian Village

In the 1820s, the Mississauga First Nation risked extinction **5**. At this critical period, Mississauga First Nation Reverend Peter Jones took the leadership, who inherited education and Christianity through his father and First Nation culture from his mother. The Credit Mission Indian village was built in 1826 as per agreement between Peter Jones and the

Government. Over two hundred people of the Mississauga First Nation moved to this village, which described as: *"an elevated plateau, cleared of wood, and with three rows of detached cottages, among fields surrounded with rail fences"*. The first nation was exceptionally prosperous in this village although in lasted only about 20 years **6**.

Presently in this cultural landscape, the golf club, its current programs and the surrounding neighborhood are limited to the elite community. The ancestral heritage and cultural bond to this landscape have disappeared and/or remain buried. Important spiritual aspect of the First Nation culture, the relationship between the dead and the living has been severed; their identity to this landscape has been lost.

The site and contexts review

Mississaugua Golf & Country Club (MGCC) is a 240 acres property located on the Credit River Valley, near the Mississauga Road interchange of the Queen Elizabeth Way (QEW Highway). QEW is about 2 km away from the mouth of the river (Lake Ontario). Another golfing facility, the Credit Valley Golf and Country club, shares the boundary with MGCC at the west.

The Credit River was catalyst of original settlements. Natural areas and public accessibility along the river valley corridor became fragmented and limited in the areas of two golf courses. *Not only the two golf courses disrupt the flow of species along the river and valley corridor, restricting their movement to narrow ribbons of vegetation along the course margin, but the ability of the floodplain to function ecologically as it would it its natural state, is compromised 7*.

Considering the land ownership being a key factor of limiting the public accessibility and compromising ecology, this paper identifies nodes that include public accessible existing infrastructures along the river valley from its mouth at Lake Ontario to small islands adjacent to the MGCC site (figure 2). These islands are in closest proximity of the existing unmarked First Nation burial ground, giving it particular significance for design intervention, without causing interference to active golf programs. Other significant nodes along the same valley corridor include:

- Hydro corridor - where the QEW bridge expansion work is in progress
- Trail off the Stavebank Road
- Indian Road and Mineola Road ends near the river
- Memorial park trail near Railway Bridge.

This paper recognizes existing infrastructures at the mouth of the river as a potential gateway of connecting the site with the larger regional network of waterfront trails.

Why it is important to recover this cultural landscape

In Anishnaabeg 8 culture, there is an ongoing relationship between the Dead and the Living; between ancestors and descendants. It is the obligation of the Living to ensure that their relatives are buried in the proper manner and in the proper place and to protect them from disturbance or desecration. Failure to perform this duty harms not only the Dead but also the Living 9.

Neglect and inappropriate development put our irreplaceable landscape legacy increasingly at risk. It is everyone's responsibility to safeguard our nation's cultural landscapes. The ongoing care and interpretation of these sites improves our quality of life and deepens a sense of place and identity for future generations 10.

Proposal

This paper proposes a set of landscape design interventions (based on contexts review and identified objectives as outlined in (fig.3), aimed at reclaiming the cultural landscape of the Mississauga First Nation at the Credit Indian Mission. Concept of the proposal is emphasized on:

- History - Mississauga First Nation's culture & heritage
- Education - public awareness
- Ecology - social and environmental
- Combination/Sustainability - integration of the history, education and ecology aiming towards achieving social and ecological sustainability.

Proposed interventions recognize and address local site issues, identify the main design objectives as:

- Recover/exhibit Heritage
- Facilitate place for cultural/spiritual celebration
- Bridge the connection (physical and spiritual)
- Enhance ecology (social and environmental)
- Increase public awareness.

To achieve the objectives, scope of the proposal includes design features in identified nodes along the river valley from its mouth at the Lake Ontario to the small island in MGCC site. The paper also envisions a desire line and optimistic about future dialogs between the stakeholders for an access path to the cemetery. Major programs proposed and graphically represented in Trail Network Plan (figure 4) and Gathering/Celebration Site Plan (fig. 5) include:

- Canoe route from the mouth of the Credit River to the Gathering/Celebration Site
- Trail off Memorial park to the Gathering/Celebration Site
- Trail and tall grass parks in Hydro corridor
- Vegetation enhancements
- Ceremonial Circles
- Memorial mound
- Interpretative signage and view points

First Nation culture related features, symbols and materials (figure 3) have been included in this proposal **11.** For instance, concept of the Gathering/Celebration circle symbolizes Medicine wheel; vertical poles symbolizes excessive logging/encroachment by the European settlers as well as ring of vertical poles emphasizes the visual legibility of this cultural landscape from a distance.

Proposed programs would enable the First Nation to reconnect with their ancestors, perform ceremonies and renew their identity to this landscape. The paper imagines this as a spiritual journey for the First Nation that begins at the mouth of the Credit River by canoe and/or on foot by trail off the Memorial Park, through water and sacred islands. Access to the islands between QEW Bridge and Railway Bridge would provide opportunities to experience rare marsh land species and symbolizes Hunting and Fishing Rights of the First Nation. Nature walk to these marshlands would be off limit to general public.

First Nation, spiritual journey continues through the trail, underneath the QEW Bridge, ramp up and meets trail through proposed tall grass park off the Mississauga road; a bridge off the valley slope connects to the Celebration/gathering Island. Journey by canoe continues through landing dock at the north side of the river, then on boardwalk and bridge to the Celebration/gathering Island. Trail off Stavebank road at Hydro corridor connects to the boardwalk below. Trail off Stavebank and Hearthwood Court continues through the woodland and connects to the Celebration/gathering Island. During the journey First Nation could collect required gifts (sage, tobacco, sweet grass and cedar); from the woodland, men could bring in cedar sapling, build sweat lodge and perform ceremonies on the island nearest to the burial ground of their ancestors **12.**

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1.   *Various aboriginal people in Canada are known as the First Nation.*
2.   *Rogers and Smith, 1994.*
3.   *Howitt, 2001.*
4.   *Unger and Spielmann, 2000.*
5.   *Dietman, 2002.*
6.   *Wilkinson, 2012.*
7.   *Regional Municipality of Peel, 2012.*
8.   *A collective term that refers to Ojibway, Odawa and Algonkin people.*
9.   *Johnston, 2005.*
10.   *The Cultural Landscape Foundation- http://tclf.org/landscapes/what-are-cultural-landscapes.*
11. *Case studies: Freedom Park - Pretoria, South Africa, National heritage and monumental site; The Forks - Winnipeg, Canada, National historic site; and The Spirit Garden - Thunder bay, Canada.*
12.   *Part of the design concept embedded culture specific knowledge obtained through personal communication with Carolyn King at Mississaugas of the New credit First Nation reserve, Hagersville, Ontario.*

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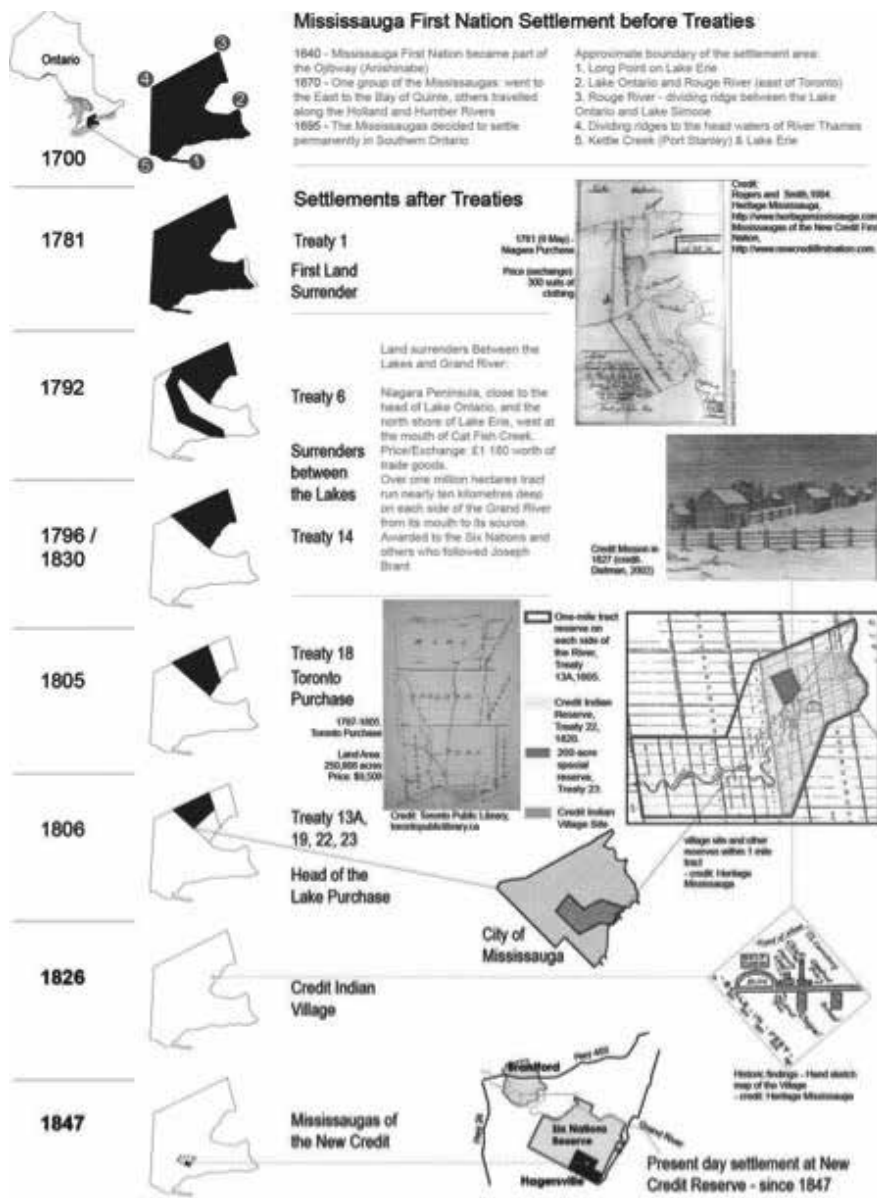
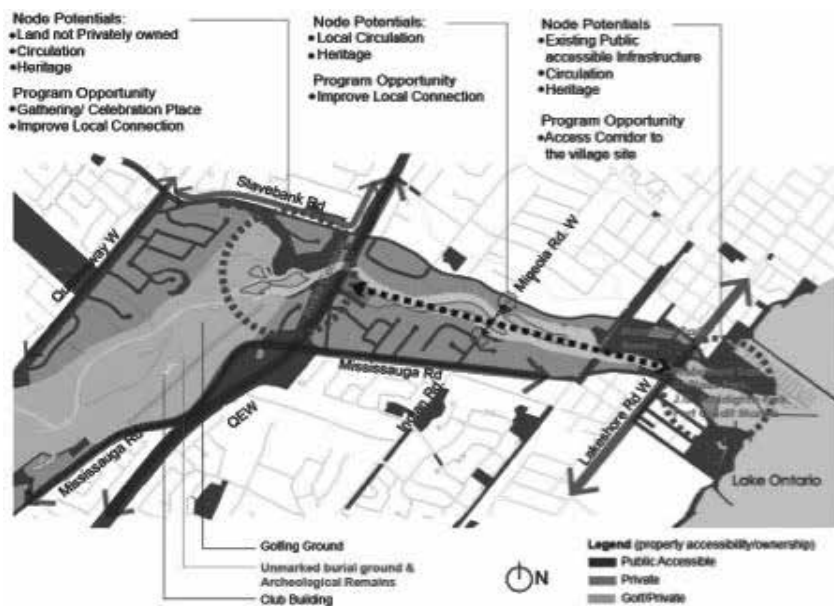*Figure 1 - Mississauga First Nation settlement over time*

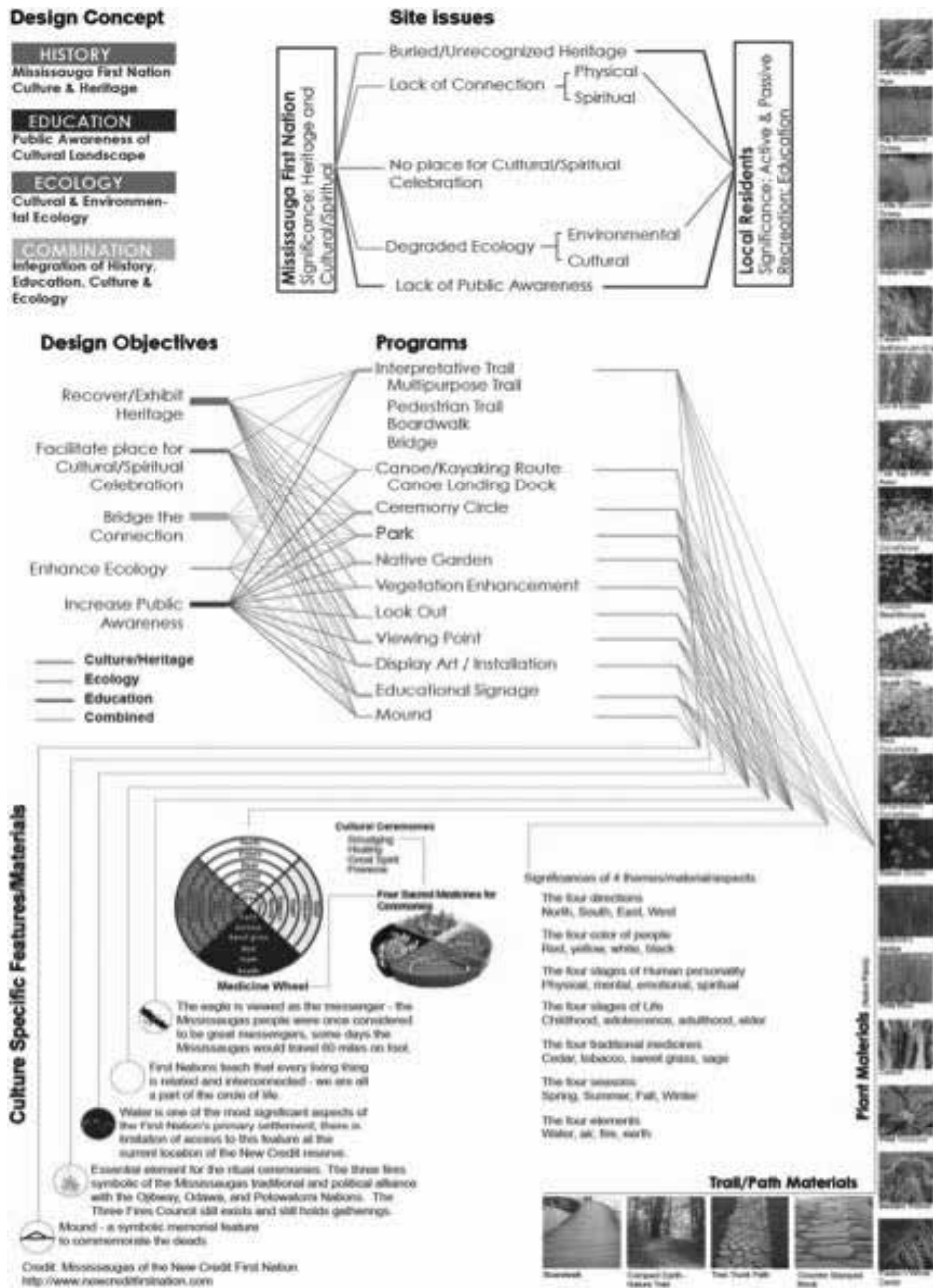*Figure 2 - Potential nodes in site contexts*

Figure 3 - Design Framework

Figure 4 - Trail Network Plan

Admin./Club Bldg. -
Mississauga Golf & Country Club
Burial Ground

Desire Line

See Gathering/Celebration Site Plan

Legend

1. Canoe Launch

2. Trial off Memorial Park

3. Boardwalk on River

4. Marsh Island Native Vegetation
   4a. Board Walk on Marsh Island
   4b. Nature Walk on Marsh Island
       (Off limit to general public)

5. Bridge - Connecting Marsh Islands

6. Bridge - Connecting Streets at
   North & South of the River Valley

7. Marsh Land

8. Trail off Mississauga Rd
   8a. Native Tallgrass Park

9. Trail off Stavebank Rd

10. Ceremonial/ Gathering Island

11. Memorial Mound

12. Woodland

Figure 5 - Gathering/ Celebration Site Plan

Memorial Mound

Ceremonial/ Gathering Island

Ceremonial Circle

Fire Pit

Compact Soil

Vegetation

Storey Telling Circle

Three Sisters Garden

Bridge

Tall Grass Park

View Point

Canoe Landing Docks

N 0   50   100   200 m.

Theme 4: Community-driven conservation and local empowerment

Theme 4-4: Linking heritage protection and sustainable local socio-economic development

A Preventive and Planned Conservation Strategy Aimed at Sustainable Development

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Abstract

It is a long-standing fact that large - often prestigious - restoration works receive most of the public funding allocated to heritage. Considering the universal scarcity of funds available for immovable heritage management, a parallel mechanism is proposed that that builds upon the effective use of financial resources, the sustainable use of heritage resources and public participation. This approach starts from a preventive attitude towards conservation and is based on a long-term planned vision, i.e. preventive and planned conservation (PPC).

Keywords: Immovable Heritage, Holistic Management, Public Participation, Monumentenwacht, Distretti Culturali

Framing the paradigm

Some argue that the current interest for using heritage as a resource for sustainable development is caused by the democratization of heritage and the increased importance of heritage in today's society. Others argue that a universal scarcity of funds for heritage management and conservation is becoming increasingly pertinent. In this discussion, the authors argue that immovable heritage as a "capital of irreplaceable cultural, social and economic value" is not a new idea [1]. In line with the concept of integrated conservation, immovable heritage was already considered as a source for socio-economic development through urban regeneration during the late 1970s. It was however only since the 1990s that the word "sustainable" started to appear more often in policy documents on cultural heritage, in more than half of the cases combined with "development" [2]. Elaborating on how sustainable development became ingrained in international policies and how it instrumentalised the cultural heritage field is not the aim of this paper. Several interesting studies and analyses have already been made on that paradigm shift [3]. Rather the authors stress that it was only in 2012 that cultural heritage and sustainable development where actually considered together in international policy. Reference is being made to the outcome document of the "Rio+20" UN Conference on Sustainable Development, the "Future We want".

Due to the different events leading up to this document and the participation of UNESCO in the conference, paragraph 134 dealing with sustainable cities and human settlements recognises "the need for conservation, as appropriate, of the natural and cultural heritage of human settlements, the revitalization of historic districts and the rehabilitation of city centres". In May 2013 this vision was embodied in the "Hangzou Declaration: Placing Culture at the Heart of Sustainable Development Policies".

This soft law adopted by UNESCO calls for a new approach toward sustainable development and advocates public policy to consider culture as the fourth pillar of development equal to the traditional economic, social and environmental pillars. Regarding cultural heritage in particular, the declaration states e.g. that "Inclusive economic development should also be achieved through activities focused on sustainably protecting, safeguarding and promoting heritage". More recently, in May 2014, Lina Mendoni (Secretary General of the Hellenic Ministry of Culture and Sports) announced that the Council of the European Union has adopted Conclusions on cultural heritage as a strategic resource for a sustainable Europe. These Conclusions represent a holistic policy approach to cultural heritage, recognising it as a resource for enhancing the social capital in Europe. Further, the document endorses the economic impact of cultural heritage and its possible role in achieving the Europe 2020 strategy goals

for smart, sustainable and inclusive growth. Following the EU Council, the European Commission adopted in July 2014 a Communication on an integrated approach to cultural heritage in Europe *4.* This policy document has a similar vision and understands cultural heritage as an asset in economic growth and social cohesion. It supports Member States to utilise the different resources for cultural heritage available under EU instruments and calls for stronger cooperation at EU level.

All these developments have triggered the cultural heritage field to investigate how it can make a contribution to sustainable development *5.* Thereby the potential of cultural heritage for local economic development is also increasingly underscored. Within regions creativity and the capacity to create experiences and social networks is recognised a primary factor of competitiveness and regional development *6.* As such, the interplay between cultural heritage and regional entrepreneurship has been a topic of interest to academic research in recent years *7.* On the one hand there is a focus on creative industries *8* and on the other there is the idea that the financial impact of cultural heritage can contribute to its safeguarding.

Immovable heritage management

This new discourse is entering the public policy of the immovable heritage field. Nevertheless, the main principles of sustainable development are often not met in immovable heritage management. Still too frequent heritage properties are deprived of their urban context and "frozen" in a certain moment of time. It has been observed that repeatedly funds are given to large restoration works in territories which did not produce any development, but just strengthened local constraint *9.* Traditional immovable heritage conservation practices sometimes even lead to weak sustainable development practices through tourism beyond carrying capacity, Disney-fication *10* and regeneration projects that only consider economic capital.

The authors argue that this is partially due to the long and well-founded tradition of the immovable heritage field. It is a long-standing fact that large - often prestigious - restoration works receive most of the public funding allocated to heritage and attention from heritage professionals. Today, this over proportional investment of societal and financial resources to "create diamonds in a deteriorated urban environment"*11* stands in stark contrast with the call for a more holistic approach towards heritage management. For example the UNESCO Historic Urban Landscape Recommendation (2011) takes into account preservation aspects as well as socio-economic impact analyses, inclusion of intangible aspects of heritage, sustainable development and environmental aspects, inclusion of different stakeholders and heritage communities, etc. Moreover, the immovable heritage has traditionally focused on curative conservation and restorative treatment of existing monuments and buildings. Curative conservation activities are understood to be "interventive". In practice, these treatments do not necessarily result in the removal of causative factors. Once conserved, the object frequently returns to an environment leading to further deterioration, likely requiring future interventions, and establishing a reactive pattern of treatment *12.*

Preventive and planned conservation

Considering the universal scarcity of funds available for immovable heritage management, an approach that builds upon the effective use of financial resources and the sustainable use of heritage resources is proposed. This approach starts from a preventive attitude towards conservation and is based on a long-term planned vision, i.e. preventive and planned conservation (PPC). In short, PPC differentiates itself from curative conservation as it addresses deterioration causes, emphasises maintenance works and presumes a systematic condition assessment by means of monitoring. The research on this specific conservation approach is carried by the UNESCO chair on preventive conservation, monitoring and maintenance of monuments and sites (PRECOM³OS). The latter was established in 2009 at the Raymond Lemaire International Centre for Conservation (University of Leuven) in collaboration with Monumentenwacht Vlaanderen and the University of Cuenca (Ecuador).

As outlined at the PRECOM³OS UNESCO chair conference of 2012 *13* , PPC encompasses a wide range of essential preventive, monitoring and maintenance mechanisms crucial to the management of immovable heritage and the larger built environment. An intrinsic benefit of this approach, as generally acknowledged by heritage professionals, is the synergistic relationship with sustainability. The commonly used maxim "intervene as much as necessary, as little as possible" *14* entails more than curative conservation preserving built heritage values and authenticity, a non-renewable capital. Next to this general observation, the international network of the PRECOM³OS UNESCO chair has built up a large body of scientific output on the implementation and benefits of PPC. For example the qualitative case based that has been done at the University of the West of England has shown that investing in a systematic monitoring system in combination with maintenance works is more cost-effective for owners and managers of immovable heritage on the long term *15.* The benefits of this approach have been practically translated in the Monumentenwacht model. Monumentenwacht stands in The Netherlands since 1973 and in Flanders since 1991. It is a non-governmental organization based on the motto: "prevention is better than curing". On the short term it aims to support owners and managers of historic buildings to prevent deterioration through systematic and careful monitoring and through carrying out minor repair works *16.* On the long term it aims at raising awareness of the state of conservation of historic buildings on a local scale. Since 2000,

within the framework of the Council of Europe campaign "Europe, a common heritage", Monumentenwacht is increasingly known in various European countries and regions.

Cost-effectiveness and raising awareness are however not the only research paths of the PPC approach. In line with the points raised in the introduction of this paper, research has been conducted on how existing societal and financial resources can be allocated and utilised more efficiently within the heritage management process.

The central starting point of PPC is combining "1+1" in ways that it results in more than "2". Different researches in context of the international network of the PRECOM³OS UNESCO chair tackled this issue. The topics range from the macroeconomic environment and international policies to the microeconomic environment of competiveness, entrepreneurship and business synergies.

Experiences of the "Distretti Culturali"

Given the scope of this paper, the authors opted to present one specific case study and the research output of the "Distretti Culturali". It is a wide area project co-financed by Cariplo Foundation, a huge matching-grant program aimed at producing new attitudes toward culture as a factor for local development *17*. The project started in 2006 and is still on-going in the Lombardy Region in Italy. Its goal is to go beyond the common thought that the heritage sector should only deal with collecting money to pay for conservation costs and that the only revenue of heritage is through valorisation and tourism.

The project passed through different phases. First, a general feasibility study was commissioned to Politecnico di Milano to define the methodology and to the check the capabilities of territories to the challenge. Following, a call was issued for grant-matching projects in which territories had to identify strategic actions to start the innovation process while exploiting their own idiosyncratic potentialities. Finally more than 60,000,000 Euro has been invested in 6 financed projects - out of 37 proposals. Each project or Cultural District includes several actions, some related to tangible heritage, some on intangibles, some targeted to governance and communication. Whereas the granting program matches the investments of the public sector, actions related to immovable received the majority of the budgets, up to 75% *18*.

In practice, a Cultural District is a model of integrated local development in which culture plays a strategic and cross role by relating social and economic dimensions. Culture, research, education and all the productive sectors were involved in designing a Cultural District. Thereby it was found that PPC is the main way to make the investment on immovable heritage more effective for local development. It is not surprising that almost all the Cultural Districts - with a long-term vision as a specific requirement for the grant-matching program - encompass the target of setting up PPC practices. Thereby the aim is to maintain the output of the financed works and to set up a wise attitude to program the future management of immovable heritage assets in a territory. In this sense, "Distretti culturali" gave the opportunity of understanding the different outcomes of PPC, planning for the long run and organising systems for maintenance and everyday care. It was observed that the increased engagement of the different stakeholders in the PPC process fosters some of the conditions for social interaction and produced social capital in a local community. Research on this topic asserts that social capital improves living conditions in the whole community *19* , facilitates cooperation for mutual benefit and in turn enhances the benefits of investment in physical and human capital *20*. This idea was in turn also endorsed by experience from the Cultural Districts, demonstrating that a PPC strategy can generate social attributes like networking and creativity through the engagement of the local community *21*.

Conclusions

Recently, a remarkable shift in public heritage policies and its discourse can be observed. This can be understood in context of the "extended" concept of sustainable development in international and European policy. From the environmental sphere to economic, social and more recently cultural policy.

The authors argue that due to the long and well-founded tradition of the immovable heritage field, often the main principles of sustainable development are not met in immovable heritage management. In response an approach that builds upon the effective use of financial resources and the sustainable use of heritage resources is proposed. In order to innovate the relevance of immovable heritage on the sustainable development agenda, the authors introduce the external benefits of PPC as an addition to the traditional practices.

This PPC approach starts from a preventive attitude towards conservation and is based on a long-term planned vision. From the experience of the PRECOM³OS UNESCO chair it is observed that the most effective implementation of this approach is based on an efficient balance of budgetary decisions and a wide range of heritage services provided on local scale, with community awareness and participation as an intermediary level. This holds a benefit as it has been argued that innovative public polices joining sustainable development and immovable heritage are mostly driven by local public authorities *22*. Moreover, the PPC approach leads to new task lists and requires long-term resource planning, improved training and competencies for heritage entrepreneurs, support for owners and occupiers of immovable heritage and supervision of the preventive conservation mechanism.

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1. *(CoE 1975, art. 3).*
2. *(Veldpaus, 2013: 11).*
3. *(Stubbs, 2004; Pereira Roders and van Oers, 2011; Vandesande et al., 2014).*
4. *(COM(2014) 477 final).*
5. *(Boccardi and Duvelle, 2013).*
6. *(Ginsburgh and Throsby, 2006; Lazzeretti, 2013).*
7. *(Alberti & Giusti, 2012).*
8. *(Cooke and Propris, 2011).*
9. *(Della Torre ,2010).*
10. *(Bourdin, 2013).*
11. *(Kamal, 2002).*
12. *(Dann and Wood, 2004).*
13. *(Van Balen and Vandesande, 2013).*
14. *(Dann et al., 2009).*
15. *(Forster and Kayan, 2009).*
16. *(Stulens, 2006).*
17. *(Barbetta et al., 2013).*
18. *(Della Torre - forthcoming, 2015).*
19. *(Isserman et al., 2009).*
20. *(Putnam, 1993).*
21. *(Lampis, 2009; Canziani and Moioli, 2010).*
22. *(Tiesdell, 1996).*

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Theme 4: Community-driven conservation and local empowerment
Theme 4-4: Linking heritage protection and sustainable local socio-economic development

A Community Based Conservation Model for an Inviolated Area: Sakarya Quarter in Ankara, Turkey

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Abstract

The paper focuses on a community based conservation model for Sakarya Quarter in the light of the relation between its inhabitance and the place. Explaining social dimensions and the role of people in heritage conservation, the paper emphasizes the importance of social considerations on the conservation actions in historic city centers. After this theoretical discussion, a socially-sustained conservation model for Sakarya Quarter will be proposed with respect to values attributed by its inhabitants and the interaction between people and the place.

Keywords: Community involvement, Social Sustainability, Historic City Center, Urban Conservation

Introduction

Cultural heritage not only covers the physical environment shaped by human and nature, but also the non-physical elements such as traditions, beliefs and rituals, way of lives, values of people through the generations *1*. As the perfect manifestation of cultural heritage, historic city centers include the natural and built environment as well as the social and cultural practices, values and intangible dimensions of the heritage *2*. According to Faro Convention on the Value of Cultural Heritage for Society in 2005, "the cultural heritage includes all aspects of environments derived from the interaction of people and places through the time." *3* As a result of the inseparable relation between people and the place, it is important to take into considerations the values assessed by the people, as well as their concerns and wishes related with the place and interactions between people and place. Having a mutual relationship with the human, historic city centers should not only reflect the past but also evolve with people to respond the needs of ongoing life and the future *4*.

Rapid and uncontrolled urbanization, industrialization, mass tourism has shown its effects on historic city centers more intensely than ever before on the last decades. As a result, physical problems appear such as decay on the urban fabric, loss of public spaces, deterioration on the historic buildings, loss of architectural heritage, traffic, parking as well as the social problems such as poverty, low quality of life, unemployment, ageing of the population, low education levels, loss of sense of belonging, social integration, increasing rate of crimes. All these problems damage the relationship between the inhabitants and the cultural heritage as well as its sustainability to the future generation *5*.

As a response to the physical and social problems occurred in historic city centers, sustainable urban conservation approaches have been discussed in the conservation agenda. For an urban conservation action to be sustainable, it should take into physical, economic, environment and social considerations simultaneously *6*. The concept of social sustainability is defined by many theoreticians working on different fields. Polese and Stren suggests that it is important to improve quality of life, social equity, social participation as well as the community action in the social dimension of sustainable conservation *7*. In addition, it is stated that for an urban conservation project to be socially sustained, it should provide physical enhancement as well as the townscape design. Furthermore, it should provide job opportunities and easy accessibility to all services preserving the local characteristic of the area *8*.

In most of the historic centers of big cities in Turkey, the original inhabitants left their places to people with low-income groups who migrate from other cities mainly adopted rural character. These inhabitants who live in the historic city centers have to deal with alienation, gentrification as a result of rapid urbanization in the big cities and could not keep their sustainability in these centers. Ulus, the historic centre of Ankara, has suffered from rapid urbanization for years which causes physical and social problems. In order to prevent these problems, many conservation projects have been developed in Ulus for years, while most of them could not be implemented. However, due to the lack of an integrated approach in these practices, physical and social character of the urban fabric in some areas has changed. As a part of a historic city centre that has been exposed to several conservation

practices and rapid urbanization, Sakarya Quarter remained an in-violated area keeping its traditional fabric. Although it is left by its original inhabitants, Sakarya Quarter kept its rural character with the inhabitants that migrated from other cities in cohesion and harmony. This paper aims to propose a conservation model for Sakarya Quarter, based on the sustainability of the historic city centre together with its current inhabitants.

The Case of Sakarya Quarter, Turkey

Located on the urban conservation site of Ulus historic city centre, Sakarya Quarter is one of the oldest residential settlements in Ankara. (fig. 1). Easily accessible from the city centre, it is surrounded by two important roads: At north, Ulucanlar Avenue which is mostly shaped by new high-rise apartments with commercial activities on their ground floors is located (fig. 3).; while at south, the boundary is defined by Talatpaşa Boulevard, on which Karacabey Bath which is an important attraction point for local people and tourists is located. On the other side of Talatpaşa Boulevard, Hamamönü district takes place. Being used to a traditional residential area like Sakarya Quarter; it was turned into a recreational area by conservation actions led by Municipality. Furthermore, the location of the area allows easy access to surrounding health services, administrative, educational, cultural buildings. It's being close to the two important attraction points, Ankara Citadel and Hacıbayram, increases the significance of the area. Surrounded by 2 areas composed of new and reconstructed buildings as well as different attraction points for tourists, Sakarya Quarter managed to keep its traditional fabric. In addition, the area which is stranded by rapid urbanization and reconstructions, reflects a rural character with its inviolated physical components and the lifestyle of its inhabitance.

Sakarya Quarter is a part of the city which hosted many civilizations. As a result of this expansion during Ottoman Period, Sakarya Quarter was founded as a residential area that hosted Muslim and middle-income groups. The settlement in Sakarya Quarter dates back to late 14th and early 15th centuries. However, else than the religious and monumental buildings belonging to these eras, its current urban fabric was mostly shaped in the late 19th and early 20th centuries. Being close to the commercial area, it was one of the quarters with a high dense population. Angora weaving was an important commercial activity for the city and some of the houses had workplaces with 3-5 stalls for weaving **9**. In addition to residential buildings, there are several religious buildings scattered in the area as well as the Karacabey Bath located on the south boundary of the area giving its name to 2 regions, namely as Hamamönü meaning 'front of the bath' and Hamamarkası meaning 'back of the bath'. In the republican period Ankara became the capital city of Turkey and the new city started to develop from Citadel to the peripheries. With expansion of the city to south, Ulus and citadel lost its central characteristic causing the neglection of the historic centre **10**.

The main elements that constitute the urban fabric of Sakarya Quarter are the narrow streets defined by the continuous walls of the houses. The pedestrian density is usually lower than the main roads which surrounded the site. These streets are usually used by the inhabitants as both access and social interaction. At the intersection of the streets; nodes and 'meydans' are located as important gathering points surrounded by monumental and religious buildings, fountains as well as shops as which also are used for gathering (fig. 5). Mostly built in 19th and 20th century, the houses show the main characteristics of Ankara houses. They are mostly 2 or 3 storey houses with courtyards built in masonry or timber frame with brick/mud brick infill **11**. Most of the houses have projections expanding to streets and creating a depth in the third dimension. The variety in facade colors also creates richness for the living environment. Courtyards of the houses are other important physical components of traditional fabric. As a place for daily activities and production, as well as the interaction, it reflects the rural character of the traditional fabric. In addition, the existence of spolia on some buildings reflects the multilayered character of the area throughout the history. Traditional fabric, mostly or partially conserved their spatial characteristic throughout the years. Even there are few new buildings which are not in harmony with the historic tissue; the overall Figure of the traditional fabric is conserved. The majority of the houses has slight structural problems, but has finishing problems or material loss. However, although few in number, partially or totally collapsed buildings and the empty lots affect the visual Figure of the area **12**.

The social profile of the area is mostly composed of low income groups who migrated from nearby cities working on public service with low education level. The duration of inhabitance in the area is variable. As well as the people who have been living in Sakarya Quarter for years, there are also people who move to the area on late years. There are several reasons for the site selection. The most common reason is the job opportunities related with the central location around Citadel and historic city centre. The other reason affecting site selection is the suggestion of relatives. People who already live in the area are usually so pleasant that they suggest the site to their relatives. Due to the fact that Hamamönü region has turned into a recreational area and lost its residential character after implementation projects, some people who had lived in Hamamönü chose moving to Sakarya Quarter. Although many people come from outside lately, there is a social cohesion between the people who live in the area for years and the people who move to area later from outside. Although most of the buildings on the site are in use, the density of the building low or normal according to number of rooms and occupants are usually. In some situations, different households share a single house. In these cases the parts in a house are divided vertically or horizontally**13**. In accordance with the rural character of the area that is stranded by urbanization, the lifestyle of inhabitants also shows the same character. People use their courtyards for daily activities and they use meydans, narrow streets or even their

doorsteps for interaction as well as religious buildings and coffee house in a peaceful environment. In contrast, being close to city centre, they can benefit from health services, commercial, cultural and sport facilities easily.

Although many plans and projects were proposed for the conservation of the Ulus from mid 1980's, there has no approved conservation plan for the historic urban site. Lack of an unified plan, the implementation projects were applied piecemeal. Implementation projects being held in Hamamönü and Hamamarkası are on the latest agenda of Ulus. Not only the projects changed the physical character of the traditional fabric by certain prototypes, they were lack of social considerations which leaded the change in the social structure of these areas. Due to the rising renting prices, the owner of residential buildings rented their properties for commercial activities and Hamamönü became an attraction point for visitors (fig.2). With the increasing number of visitors, the residential character of the area lost its importance *14*.

Today, Municipality wants to continue its rehabilitation project in Sakarya Quarter located across Hamamönü. Although the area is neglected for years and needs to be rehabilitated; social, economic and physical parameters should be taken into consideration before the planning process.

The Values of Sakarya Quarter Assessed by its Inhabitants

The values of Sakarya Quarter assessed by its inhabitants are defined by the social surveys as well as in-depth interviews. According to this study, it is determined that the inhabitants of Sakarya Quarter have a high sense of belonging and place attachment to the site. Majority of the people live in the site in harmony and peace. Not only most of the buildings are in use, they also use the 'meydans' and streets efficiently. The ongoing daily activities and in the houses with courtyards promote the rural life in the area. In addition, 'meydans' scattered around the site are used for gathering and special ceremonies and playing area for the children. Narrow streets are also another public open spaces used for social interaction. Furthermore, the religious buildings all around the area are not only significant for their religious value, but also their function for gathering people. The public schools are also important facilities with their open areas for children and youngsters as well as their parents.

Apart from the values based on the interaction with the place, the inhabitants appreciate their relationship with others. Most of the people stated that one of the most important aspects they love about the site is their neighbors. In addition people who live in the area for many years and the people who come outside on later years live in cohesion. (fig.4).

The problems of the inhabitant about Sakarya Quarter are mostly related with the infrastructure. The entire of the houses use coal or wood for heating that causes air pollution. In addition, most of the people are incapable of affording the repair costs for worsening conditions of traditional houses and not aware of the loans or funds provided by different institutions. Moreover, the service areas in the houses or lots are designed inelaborately.

Another important aspect on evaluation of the site is the consciousness of inhabitants on the reconstruction actions in Hamamönü. Although they appreciate the fact that the area is more organized, clean and more secure, majority of the people are not pleased about the changes in the social structure of the site. Knowing the fact that the tenants had to leave their houses after the owners of the houses rent their properties to municipality for commercial and recreational purposes, the inhabitants of Sakarya Quarter are afraid to encounter the same situation.

A Community Based Conservation Model for Sakarya Quarter

The conservation actions in Ulus have changed the traditional character of the physical environment as well the social structure on these areas focusing mostly on touristic and commercial activites. As a unique example in which the traditional character is preserved, Sakarya Quarter is the now latest agenda of these actions. To determine the problems healthier and to offer more integrated decisions for the future of Sakarya Quarter, Altındağ Municipality, the local authority that represents the region, asked Middle East Technical University to develop an alternative model for conservation of the historic urban tissue.

Based on the extensive literature and field studies, analysis and evaluations were made related with the area. According to this study, the aim of the community based conservation model for Sakarya Quarter is defined as to preserve the traditional fabric and rural character of the area as well as its inhabitants. To be socially and physically sustainable, a self sufficient model is proposed that using its own sources in which its economical benefits can be transmitted to the conservation and maintenance of their physical environment (figg. 6, 7).

To be a self-sufficient model using its own sources and creating its own income, new job opportunities for different groups in various work fields such as production, tourism, construction will be provided. Empty areas will be organized for micro agricultural production managed by inhabitants. Not only they will produce their own food, but also they will have a chance to sell their products to surrounding markets. As an important physical element for the inhabitants, the courtyards will also be used for production. The courtyards will serve for producing food by women for the people that visit the site or the surrounding recreational areas as well as a place for processing the products. Furthermore, after their restoration or maintenance, some empty buildings will be used for local art&craft production run also by women. Strategic location of the site will also be taken into consideration for creating job opportunities for young people. The area will work as a connection zone between Hamamönü that serves for local tourist with recreational facilities and the citadel that serves other tourists with its historic and cultural character.

Young people will be educated about the history and cultural properties of Ulus and have a job opportunity to guide tourists with certain routes that connects both areas. Guides will also lead tourists to production areas to show the rural life in Sakarya Quarter and help the inhabitants sell their products. Furthermore, men will be used as a working force in the conservation projects in Ulus after the education of the local construction materials and techniques.

The economic benefits obtained from these activities will also be used in the conservation, maintenance and enhancement of the physical structure on the area. Different scale projects such as repair and maintenance of the traditional building, restoration of monument buildings, street rehabilitation, landscape design, and street furniture will be applied. Furthermore, the infrastructure of the area and parking areas will be organized to create a healthier environment for the area and overcome pollution.

The education will work as a mediator providing inhabitants a consciousness on cultural, historical and physical character of the area as well as teaching them how to create their own sources related with these characters. The schools as well as the empty buildings and religious buildings will be used for workshops on different subjects related with job opportunities. Inhabitants will be educated how to provide micro agricultural production in an area with urban village characteristic, as well as how to process and sell their products. The cultural and historic characters will be taught to youngsters in order to create place attachment and provide them a job opportunity as guides on the cultural routes around Ulus. Furthermore, men will be educated on the traditional construction techniques and materials for working in the construction of the conservation projects in Ulus (fig. 8).

The technical support for all these projects as well as the related education will be provided by Municipality, Governorship Provincial Administration Protection and Application Control Bureau with the support of universities and volunteers. Different sources will also be used for the financial support to the projects such as Ministry of Cultural Funds, Loans from Housing Development Administration, Non-Governmental Organizations, and Municipality as well as the owners itself.

Concluding Remarks

Heritage is a concept that covers not only the natural and built environment, but also the values, traditions, beliefs and all the intangible aspects of the people with interaction of the place. It is important to identify the heritage through the values of people related to this interaction. The community-based conservation models should take into social considerations such as the quality of life, social integrity, social equity, social participation as well as the community action to provide the sustainability of the environment with its inhabitance.

The community based-conservation model for Sakarya Quarter aims to preserve the rural character of the area with its inhabitance in the light of the harmonious interaction between people and the place and the values attributed by them. The model proposes a self-sufficient system in which the inhabitants use their own sources in physical components of traditional fabric and create financial support for conservation and maintenance of the physical environment, providing education of the people for a better understanding of their environment. As a result, the model does not only provide a better living environment but also create a healthier interaction between inhabitance and the place to success their sustainability for the future generations. Being on the progress stage, this model will be improved in accordance with stakeholders and local authority.

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Figure 1 - General view from Sakarya Quarter

Figure 2 - Hamamönü area

Figure 3 - Ulucanlar Street with high rise buildings Source: Altındağ Municipality

Figure 4 - Daily-life in Sakarya Quarter

Figure 5 - 'Meydan' with its surrounding buildings
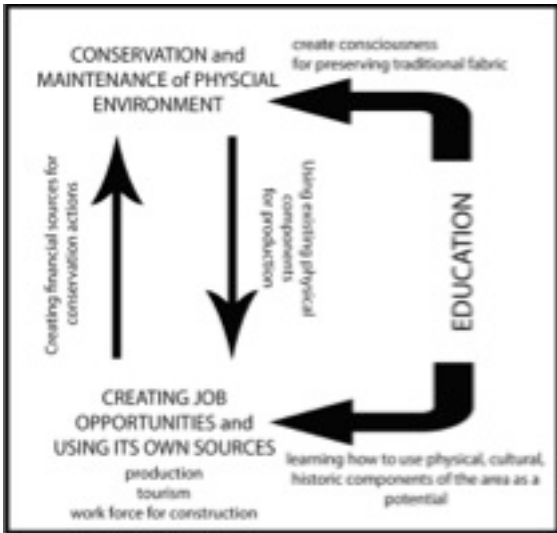

Figure 6 - Thematic scheme for conservation

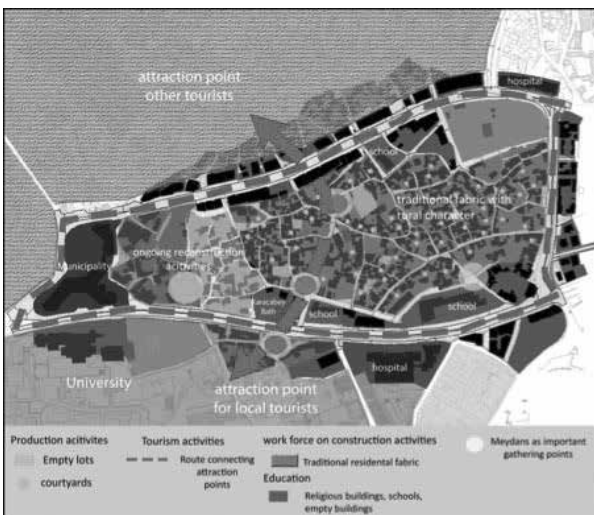*Figure 7 - Sakarya Quarter with its surrounding model*

Figure 8 - Decisions on the conservation-based model for Sakarya Quarter

Theme 4: Community-driven conservation and local empowerment
Theme 4-4: Linking heritage protection and sustainable local socio-economic development

A New Model for Linking Heritage Protection and Sustainable Local Development - an Assessment of the Regional Network of Seven Thematic Museums of the Cultural Foundation of the Piraeus Bank Group in Greece

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Abstract

A model for linking heritage protection and sustainable local development is described and exemplified in terms of the regional network of Thematic Museums of Piraeus Bank Group Cultural Foundation in Greece. The model reflects a solid and succesfull private - public partnership in the field of culture, it demonstrates the contribution of culture in local development whereas it has proved beneficial for safeguarding local traditions in production activities based on the use of natural resources.

Keywords: Heritage Protection, Local Development, Local Traditions

The Piraeus Bank Group Cultural Foundation

The Piraeus Bank Group Cultural Foundation (PIOP) is a non-profit foundation operating under private law. In accordance with its statutes, its operational costs, including those of its Museums, are covered by the Piraeus Bank Group. At the same time, PIOP pursues the co-financing of certain projects through national and European programmes. The basic statutory goals of the Foundation are:
a) to record and promote Greece's cultural heritage and identity,
b) to preserve the traditional, artisanal and industrial technology of our country,
c) to link culture with the environment and sustainable development.
These goals are achieved through:
a) the creation and management of a Network of thematic Museums of technology in the Greek provinces, where the specific nature of production in the corresponding region is highlighted, focusing on the triptych People-Environment-Culture
b) the implementation of research programmes and the publication of academic works,
c) the organisation of a variety of academic and cultural actions,
d) the implementation of educational programmes and activities,
e) the participation in the public dialogue for the definition of the strategies to be followed in the area of culture,
f) the collaboration with Greek and international institutions of recognised repute.

The Museums' Network

The Foundation's Network of thematic Museums of technology (www.piop.gr) covers almost the whole of Greece (Figure 1). Each of the thematic museums highlights the diverse aspects of a productive activity that was based on the use of a natural resource, upheld the local/regional economy and stamped the identity of the corresponding region. The museological approach aims to:
a) restore the "architectural shell"/the building as well as the mechanical equipment and the nexus of tools associated to this particular productive activity,
b) record the know-how, the productive chain,
c) preserve and valorise the human element, the intangible aspect of Industrial Heritage.
It is important to note that the Network's museums come under two basic categories:
«Museums of their own selves», which evolve in the authentic shell that housed the corresponding activity:
- The Open Air Water-Power Museum in Dimitsana (Peloponnese), highlights the importance of hydraulic power in traditional societies, presenting the basic pre-industrial techniques that use water as the main source of energy for the production of various products (fig. 2). The restored complex of water-powered installations

comprises a flourmill, a fulling tub (a kind of "washing machine" of the times), a tannery and a gunpowder mill.

- The Museum of Industrial Olive-Oil Production in Lesvos is housed in the old communal olive press of Aghia Paraskevi and presents the industrial phase of olive-oil production in Greece, first steam-driven and then diesel-powered. In the main building, the mechanical equipment has been restored and is set in motion for demonstration, accompanied by digital productions in order to explain the productive process. The old storage areas for olives function as supplementary exhibition units, used to highlight the human factor in the production of olive oil and particularly this exemplary communal initiative

- The N. & S. Tsalapatas Rooftile and Brickworks Museum is housed in the premises of the Tsalapatas factory in Volos, Central Greece (fig. 3). The permanent exhibition presents the chain of the productive process: wagons carrying the clay, clay silos, compressors, cutters, working scale-models to explain complex operations, the impressive drying chambers and the even more impressive Hoffmann kiln; as well as daily life in the factory, but also the evolution of tiling and brick manufacturing in Greece and abroad.

- The Silk Museum is housed in a traditional mansion (built in 1883) in Soufli (Thrace). It presents all the phases and stages of pre-industrial sericulture and silk production. In parallel, the museum highlights the socio-economic context that transformed the region into an important silk-producing centre in Greece between the late 19th and mid-20th century.

B. Thematic museums that present the diverse (economic, social, cultural) dimensions of a single subject diachronically, that is to say through the passage of time:

- The Museum of the Olive and Greek Olive Oil in Sparta (Peloponnese) presents the varied uses and economic and symbolic aspects of the olive and olive oil, from antiquity to the present. It is the only museum to document the evolution of the technology of oil production in Greece, from the prehistoric era to the 20th century.

- The Museum of Marble Crafts in Pirgos, on the island of Tinos (fig. 4), presents the technology of marble, from the quarry to the workshop, while also describing the nexus of the different tools and techniques, as well as the final products. At the same time, it shows the social and economic context in which the local workshops developed.

- The Environment Museum of Stymfalia (Peloponnese), on the shores of the lake related to one of Hercules' works, aims to highlight the interaction between human activity and the environment thanks to a broad inter-scientific approach (fig. 5). The permanent exhibition is organized around two main axes: 1) natural environment, and 2) the presence of mankind in the lake's vicinity from ancient to contemporary times.

The network is expected to be enriched by 2016, with the completion and operation of two new museums - presently under construction - financed by the European Union regarding the construction costs and by the Piraeus Bank for the needed technical and other studies:

- The Mastic Gum Museum on the island of Chios
- The Museum of Silvercrafting in Ioannina (Epirus)

The Creation of Museums

The Foundation's Museum Network has been established in regional Greece, on the basis of PIOP's continuous and fruitful collaboration with local authorities and the Greek State. The museums created and managed by PIOP usually do not belong to the Foundation itself but, rather, their ownership is in the hands of public entities (the Ministry of Culture, local government, etc.). The building in which each individual museum is going to be housed is ceded for use to PIOP for 50 years in application of the Law on national bequests.

To this end, a case-by-case Programme Contract is signed between the entities concerned. In this contract, PIOP undertakes the commitment of funding the functioning of the Museum and the responsibility of managing it for fifty years, while the details of concession, the responsibilities of the contracting parties and the composition of the Monitoring Committee as regards the Museum's functioning are also laid down.

The cost of creating the Museums is essentially covered by European programmes (2nd and 3rd Community Support Frameworks, National Strategic Reference Framework) and supplemented by Piraeus Bank. In order to ensure that the projects meet the requirements for inclusion in these programmes, the Foundation carries out all the necessary technical, museological and museographical studies, and is also responsible for obtaining building and other permits and drafting the Technical Report of the Project/Subprojects and for all the required preliminaries. The expenses resulting from these procedures are covered by PIOP and Piraeus Bank.

As the implementing agent, PIOP undertakes both the technical (creation/restoration of the shell) and museological (museum's content) part of the project, which are implemented through contracting, following a public tendering process or through in-house procurement.

The management of the Network

PIOP has elaborated a model of dual management approach (central services with regional antennas) for the Network so as to ensure:

1. the high-level/specialized personnel in the field of cultural management of all types of required specialities,
2. the excellent quality of the services offered,
3. the greatest possible effectiveness,
4. the minimization of fixed costs, and
5. the combination of two apparently opposite tendencies: the application of a common policy and common style on the one hand, and the valorisation of each museum's particular nature on the other.

As a result, the Foundation's central services are responsible for the scientific and technical support and also cover the administrative, accounting and secretarial needs of the Network, at the same time as monitoring and ensuring its maintenance, impeccable functioning and constant valorisation. A "Museum Manager" is assigned to each Museum (regional antenna) who is responsible for the operational aspects of the Museum, the promotion of local collaborations with other cultural and educational entities and the preparation and submission of proposals regarding the annual work programme of the Museum. Personnel members in charge of the reception area, security and maintenance/cleaning are in the direct employ of each regional museum, hired among the local society and thus constituting a link with each community.

Piraeus Bank wholly finances the functioning of each individual museum, while PIOP has the full responsibility of managing: the payment of the personnel's wages and salaries, the museums' general upkeep, the maintenance and repair of exhibiting mechanisms and the replacement of exhibits, the enrichment of museum exhibits and collections; the organization of temporary exhibitions, educational programmes, conferences, seminars and various cultural activities; the creation and running of the museum shop in each establishment; the cooperation with other Greek and foreign museums, foundations and institutions. On average, the income generated by the entrance tickets, museum shops, refreshment areas and multipurpose halls do not cover more than 30% of the operating costs, even when the number of visitors reaches 100,000 annually, as roughly 65% of the visitors (in such categories as students, elderly people over 65 years, cardholders of ICOM and of ICOM, teaching personnel in the educational system, personnel of PIOP and Piraeus Bank, people with disabilities, etc.) have either free entrance rights or reduced ticket rates in the framework of the policy of the Piraeus Bank for Corporate Social Responsibility. The rest of the expenses are covered through the Piraeus Bank's annual subsidy in favour of the Foundation.

It should be noted that instead of a simple sponsorship, Piraeus Bank opted for a permanent and continuous involvement in the sector of culture, a stance that is obviously more substantial as regards the real support of both the cultural affairs and the economy and society to the development needs of regional Greece.

It is a case of a unique, far-reaching cultural intervention, which allows the Piraeus Bank Group to decisively mark the «culture» question with its own stamp: through PIOP, a large financial institution plays an active part and consolidates itself socially in people's conscience by investing in the country's cultural affairs. The Foundation's activities are a means for Piraeus Bank, which created it, to exercise an explicit cultural policy, fully aligned to the demanding museum qualifications set by the Ministry of Culture, adapted to the needs of local societies and investing on the cooperation with them.

Conclusions

The management model, already evaluated by its application for a period ranging from five to ten years depending the Museum, is proven to be effective, sustainable and executable by a wide range of cultural institutions. The model, which is best described as a coherent network of points of cultural interest that unify vertically diverse, though affiliated, cultural subjects, and affect horizontally multiple cultural management sectors, can be applied to multiple forms of cultural activities. It should be noted that the model supports local development initiatives which have been assessed as supportive for social cohesion as well as for the enhancement of cultural tourism. Finally the model has facilitated the conversion of each Museum of the network to a cultural cell for the respective hosting city, practically an "open" cultural space of the city, thus supporting the mobilization of local people towards cultural and educational activities.

Figure 1 - The network of Museums of the Piraeus Bank Group Cultural Foundation.

Figure 2 - View of the Open Air Water-Power Museum in Dimitsana (Peloponnese).

Figure 3 - View of the N. & S. Tsalapatas Rooftile and Brickworks Museum (Volos-central Greece).
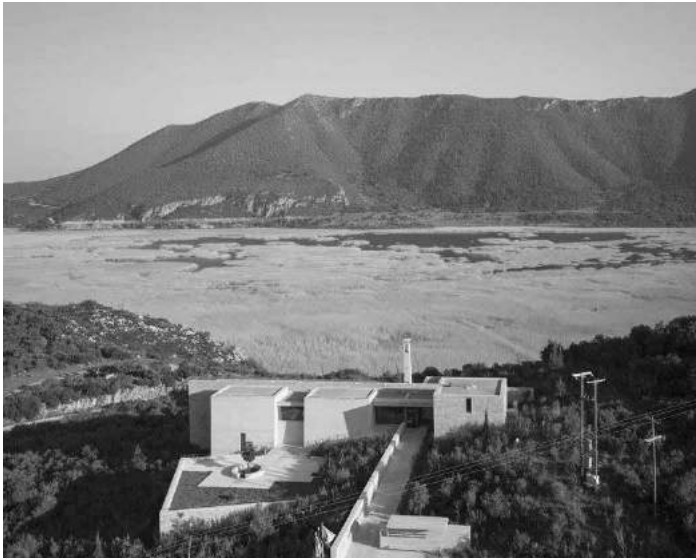
Figure 4 - View of the Environment Museum in Stymfalia (Peloponnese).z

Theme 4: Community-driven conservation and local empowerment
Theme 4-4: Linking heritage protection and sustainable local socio-economic development

Community-Centered Landscapes Protection at Borobudur, Indonesia

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Abstract

Clearly demonstrating that the Asian view of heritage value is far different from that of the European view, the Asian experience in heritage discourse has begun to have a significant impact onto the European developed ideas of material-centric views of heritage. Much like the case of the Documents of Nara, the concept of cultural landscape also differs sharply within Asia and between Asia and European conceptualisations. Through the case study of Borobudur, this paper explores the dichotomy between European monument-centred heritage approaches against the Asian ideas of cultural landscapes management. The 1979 JICA Plan for the preservation of the Borobudur area played a signicicant role to influence heritage management discourse in Indonesia: the concept attempted to promote recognition of cultural landscapes to strengthen the bond between heritage and people. The paper also introduces community-driven activities at Borobudur which promoted people's re-connection to the site value.

Keywords: Borobudur, Cultural Landscapes, JICA Master Plan, Community Participation

Introduction

Inscribed on the World Heritage List in 1991, the Borobudur Temple Compounds, as it was called in the nomination dossier, was nominated as an outstanding example of a masterpiece of Buddhist architecture and monumental arts (The Republic of Indonesia 1990). Prior to its inscription, there was a significant attempt in the 1970s to preserve not only the architectural features of the temples, but also the wider connected landscapes surrounding the temples. Contrary to the European dominated discourse of heritage at the time, this approach sought Asian ways and means to define and manage the wider cultural landscapes of Borobudur in Central Java with community participation. The plan was developed by Japanese heritage practitioners and was entitled *Borobudur Prambanan National Archaeological Parks Final Report July 1979*, hereafter referred to the JICA Master Plan. This approach was influenced by cultural landscapes management concepts and practices that had been developed in Japan since the early 1900s (Nagaoka 2014, 2). The JICA study team acknowledged the similarities of landscape contexts between central Java and the city of Nara in Japan, an ancient capital in the eighth century that has a linkage between Buddhist temples, the natural environment, strong indigenous traditions of nature veneration and highly developed mountain worship (Nagaoka 2014, 2). Therefore, the JICA study team sought to use their knowledge of cultural landscapes, along with existing Javanese ideas of landscapes, and integrate this into a management system for the wider area of Central Java that surrounds the Borobudur Temple. Nagaoka (2014, 14) asserts that this is a clear case where the concept and understanding of heritage value at Borobudur including cultural landscapes was in sharp contrast with that of European ideas in the 1970s. Contrary to the monument-centred heritage discourse, the Plan attempted to explore an Asian idea of heritage value and its management which promoted recognition of cultural landscapes and buffer zones to strengthen the bond between heritage and people.

However, there were two problematic aspects during the establishment of the Borobudur Archaeological Park (hereafter referred to the Park Project) in the 1980s; One is the exclusion of the community members at Borobudur from the decision-making process during the Park Project; and another is the Indonesian authorities' focus on the monument and its immediate surroundings in heritage management without paying special attention to intangible aspect of heritage value and a wider area of the Central Java. These caused major issues at Borobudur including negative socio-cultural impacts on the local community and separation of people from the site, that last to this date. Some thirty years after the Park Project completion, however, a community-driven paradigm shift from the monument centric approach to a wider cultural landscape concept surrounding Borobudur came to be observed in the 2000s which helped widen the integrity of natural/cultural resources in the Borobudur area. This also contributed to reinforce social cohesion and solidarity among the community (Tanudirjo 2014, 74).

From the case study of Borobudur, this paper attempts to elucidate a shift of Indonesia's heritage management discourse from an authority-driven monument-centric approach to a community-based approach for wider landscape preservation, while it explores how these issues impacted socio-economic development of the Borobudur sub-district and national legislation of heritage discourse in Indonesia. In doing so, the paper will introduce community-driven

activities at a sub-district of Borobudur which promoted people's connection to heritage and its value. The paper concludes with recommendations of development of community-involved initiatives in heritage management for a future action, thus helping enhance the community representation in the region, and moreover meet the obligations of the national government in heritage management, as stipulated in Article 5 of the Convention concerning the Protection of the World Cultural and Natural Heritage Convention, hereafter referred to the World Heritage Convention (UNESCO 1972).

Cultural landscapes of Central Java

Located amidst the bowl-like Kedu Plain of Central Java, Borobudur is very close to the geographic centre of Java Island (Tanudirjo 2013, 67). The area is surrounded by mountains and hills: Merapi, Merbabu, *Andong*, Tidar, Sindoro, Subming, and the Menoreh Hills. Its presence in this landscape suggests an association between the monument and its setting that is palpable and rich in Buddhist meaning with Hindu overtones. Engelhardt, Brooks and Schorlemer (2003, 38) assert that Borobudur is the central point of a larger landscape *mandala* consisting of hills, streams and other landscape features, sacralised by many small temples, the whole of which is intended to bring replicate on earth the universal *mandala* of the cosmos, with Mount Merapi at its centre.

Amin (2012, 73) argues that, considering that cosmology and mysticism are the heart of the traditional Javanese beliefs and concepts of earth, land and landscape, intangible aspects such as religious beliefs, myths and rituals have also played important roles in the Central Java. Engelhardt et al (2003, 39) further outlines the importance of reinforcement of the interpretation of the monument as part of a larger sacred landscape:

Mandala are abstract representations of the universe understood as having both physical and metaphysical manifestation. *Mandala* are intended as aids to guide meditation on the dharma - or laws determining existence. Both their architectural form and the didactic sculpture of the bas-reliefs is meant to educate the student/worshipper. Therefore not only is every Buddhist temple conceived of in the form of a mandala, but these same principles of architecture and land-use planning - being considered universal and absolute - were also used to construct homes, design cities, and lay out roads, canals and other works of landscape engineering.

Kausar and Nishikawa (2012, 211) follow Amin and Engelhardt's argument by contending that the view of Borobudur as part of a wider cultural landscape is supported by long-lasting intangible cultural enactment such as local knowledge in performing arts, rituals, crafts and food from traditional villages. Lennon and Taylor (2012, 349 - 350) underline that landscapes encompassing natural features in Java are a deeply-rooted fundamental cultural ethos of people's interaction with landscape that is bound by associations and beliefs, and where the intangible assumes a greater significance than physical manifestations. Tanudirjo (2013, 70) underscores that these factors engendered a feeling of ownership of the Borobudur Temple among the local people who consider themselves as the guardians of the cultural complex.

Acknowledging the intrinsic linkage between nature and culture, and the importance of local practices, rituals and beliefs associated with community involvement in the preservation of Borobudur's cultural landscape, the JICA study team aimed to conceptualise in the complexity of heritage values in Central Java and draw in public perception through management of cultural and natural resources in the 1970s (Japan International Cooperation Agency 1979, 19). Created in 1979, the JICA Master Plan attempted to forge such diverse factors into an integrated zoning system for the protection and management of Borobudur cultural landscapes and advocate it as a means of systematic land and scenery control for the overall development and control of the surrounding areas around the Borobudur Temple, covering 114.6 km2 (Japan International Cooperation Agency 1979, 20).

Segregation of heritage from community and a cultural landscapes context

Nagaoka (2014, 11) argues that although the Indonesian authorities adopted the pioneering JICA proposal and commenced the Park Project from 1981, the concept of diversified Borobudur value protection including a wider setting of cultural landscapes with a community-centred approach proposed by the JICA Master Plan was not realized due to the following two reasons: One was that the Indonesian authorities followed European valued-based heritage discourse and practice; and the other was that the authorities were bound by the then World Heritage system.

Although the JICA Master Plan (1979, 200) underlined a community-involvement in heritage management while attempting to preserve a wider area of Borobudur cultural landscapes, the Indonesian government and conservation experts applied European valued-based heritage discourse and practice during the implementation phase of the Park Project in the 1980s: the government followed colonial conservation ethics, such as the Monument Act of 1931. This approach was in sharp contrast to the JICA Master Plan (Nagaoka 2014, 12). This led to a significant gap between the concept and its application in heritage management at Borobudur during the Park Project in the 1980s. In order for the community members to feel a shared responsibility in the preservation and maintenance of the historical monument and its surrounding landscapes, the JICA Plan advocated 'collective decisions made by the Indonesian authorities and community be given priority consideration to ensure the preservation of Borobudur and surrounding areas' (Japan International Cooperation Agency 1979, 200). Tanudirjo (2013, 66) asserts that the Government of Indonesia employs a centralised management policy in which local people are marginalised,

having no role in management. This led to the estrangement of the authorities and the local community that lasts until to date (Nagaoka 2014, 12).

When the Borobudur was inscribed on the World Heritage List in 1991, the Indonesian authorities were bound by a Eurocentric material-oriented view of heritage following the then World Heritage system. At the time of the preparation of its nomination dossier for the World Heritage List in the 1980s and early 1990s, the concept of cultural landscapes had not yet entered the World Heritage system. Rather, in preparing the nomination dossier the Indonesian authorities had to follow a strict interpretation of Outstanding Universal Value (OUV) as defined in the Operational Guidelines (OGs) of the World Heritage Convention. Nagaoka (2014, 14) argues that this led the Indonesian authorities to propose the site not as a cultural landscape but rather as merely a monument which coincided with the post-colonial ideas of material-centric views. Hence the World Heritage List on Borobudur defines its value as simply a masterpiece of Buddhist architecture and monumental arts (UNESCO 2014). This further induced a critical issue concerning the legal protection of the Borobudur area. Because the World Heritage Convention (UNESCO 1972) requires nominated sites to be legitimately protected, the Indonesian authorities focused the protection of the historical monuments and immediate surrounding areas by setting the 1992 Presidential Decree (The Republic of Indonesia 1992). Accordingly the protection of a wider setting of cultural landscapes in Central Java was totally lost in the national legislative measures.

These caused creating a lack of awareness of the meaning of the place in connection with historical monuments, nature, religion and ongoing Javanese philosophy and cultural practices that exist to this day, hence, complete disconnection between the local community and heritage became to be decisive.

Community-driven paradigm shift in the 2000s from a monument-centric discourse to a cultural landscapes approach

While facing these challenges, the vast majority people at Borobudur depend on agriculture as a source of income. Despite the population's proximity to Indonesia's most visited tourist attraction, many do not reap the benefits of the revenue brought into the area through tourism and still rely on the farming practices that have been within the area for generations (UNESCO 2014b, 5).

The Borobudur Temple Compounds is one of Indonesia's prime cultural assets and has a great deal of potential to empower local communities and enhance their livelihoods. However, the local community do not gain the benefits of the revenue brought into the area through the Borobudur World Heritage site. According to a survey conducted by the UNESCO Office in Jakarta in February 2012, which 254 community members from all twenty sub-district villagers of Borobudur, 231 people (90.9%) earn less than IRP 1,500,000 monthly basis which is equivalent to some USD 150. An official Government statistic shows that Borobudur is the poorest village in Magelang Residency (Biro Pusat Statistik 2006).

Given these situations, Tanudirjo (2013, 73) argues that some of the 'local people pursued a different strategy... They shifted from a focus on access to the monuments to building greater integrity among the local communities'. A key was the Borobudur cultural landscape which is constituted of the intrinsic linkage between nature, culture, rich historical record, the local practices, rituals and beliefs associated with community involvement. Tanudirjo further argues (2013, 73) that:

(The community) revitalized their traditional culture by more intensively performing their traditional ceremonies and art festivals outside the protected area. Through such activities, they engaged communities living outside the resettlement areas, as far as the western slopes of Mount Merapi and Merbabu… Interestingly, the local people then started to identify themselves not only with Borobudur, but also with the broader landscape surrounding it and even with the Kedu Plain in general. They fostered a new awareness among the wider communities that the Borobudur landscape covers not only the Borobudur-Pawon-Mendut temples and the nearby villages but the entire area encircled by the seven mountains and extended their cultural landscapes.

The ways in which the local community attempted to take a wider landscapes approach were various (Tanudirjo 2013, 73). For instance, the villages' attractiveness and potentials used for tourism are part of landscape dynamics. According to the author's interview on 13 May 2014 with the local guides, Nur Rochmat, Hatta Muhammad and Jack Priyantna, there are currently sixty-one individual local guides within the Borobudur Archaeological Park managed by seven local NGOs *1* who introduce the Borobudur Temple to visitors. Acknowledging that local community who live around Borobudur have missed out with tourists rarely visiting the villages in the Temple's surrounds, they developed village tourism outside the Borobudur Temple and Archaeological Park in order to introduce to visitors village livelihoods and the landscape scenery which flourished from the fertile and arable land, and local traditional culture. These local community members the author interviewed felt that their action would help promote interaction between the villagers and tourists, and therefore enhance welfare of local people through the development of tourism around Borobudur.

In order to promote their concept, they used a unique local transportation system, *Andong* - a horse-carriage, as a means of traffic within the villages. Collaborated with *Andong* association since 2002, they have guided tourists to explore serene village settings surrounded by paddy fields, natural resources and local cultural activities in the Borobudur villages while riding *Andong* to observe the Borobudur Temple from different angles in the surrounding

villages. During the village tour, tourists could enjoy rural atmosphere, e.g., see and try pottery and bamboo-crafts making, observe traditional art performance, traditional tofu and *mie* (noodle) making, etc. These routes are flexible depending on the time situation, community members' availability and the tourists' interests. Prior to and after the tours, they coordinate with the local people in the visited villages to encourage them to maintain their cultural and village resources through daily activities, sustain their environment clean, and be economically independence. Fatimah and Kanki (2012, 568) argue that 'this kind of new tourism activity has sparked local communities' awareness on the importance of keeping and conserving their village potentials'. Fatimah and Kanki (2012, 563) further clarify the current conditions of rural tourism initiated by the community and conclude that the rural tourism initiatives mostly started to prevail after 2003 the year of the establishment of Candirejo Village, one of the nearest villages to the Borobudur Temple, as the 'Community-based Ecotourism Village' by the Government of Magelang Regency.

Following the community's movement, the Indonesian government has currently organized a number of programmes, at least sixteen workshops from 2008 to 2014 *2*, to empower the community members in the Borobudur sub-district. These programmes aimed to increase the tourism contribution of Borobudur towards the preservation and protection of historical and cultural assets of the Borobudur area, the protection of the natural resources of the wider area of Borobudur, the distribution of economic benefits to larger communities, the improvement of community role as Borobudur managers, and the accomplishment of development programs integration for the Borobudur Region.

Shift of legal framework from authority-driven heritage discourse to community-participation for wider landscapes preservation

There is currently a move in Indonesia to involve community in heritage management. Jointly drawn up by the Indonesian Ministry of Education and Culture and Indonesian practitioners of heritage conservation in 2003, the Indonesian Charter for Heritage Conservation played a pivotal role to influence heritage management discourse in Indonesia. The Charter (Badan Pelestarian Pusaka Indonesia 2003, 3) states that:

We, the advocates and practitioners of Indonesian heritage conservation, are determined to work hard together in healthy partnerships for holistic, systematic, and sustainable heritage conservation through fair, democratic, and harmonious processes and mechanisms supported by clear and consistent laws,.. and appeal to..:
* Raise the awareness of all parties (government, professional, private sector, and community, including youth) on the importance of heritage conservation, through education (both formal and non-formal), training, public campaign, and other persuasive approaches;
* Raise institutional capacity, develop management systems, as well as role-sharing and responsibility that are fair and inclusive of all people, so that conservation efforts can be carried out effectively with synergy.

Since the creation of this Charter in 2003, the Indonesia authorities began to re-define heritage policies and strategies from an authority-driven monument centric discourse to community-based approach for wider landscape preservation whilst attempting to improve quality of life of the community.

The Indonesian Ministry of Culture has developed a new law in 2010 concerning cultural property that emphases tangible and intangible heritage as an integral part of culture and that gives heritage a function and a meaning for the community (Ministry of Education and Culture 2010, 45). The preamble of *The Law of the Republic of Indonesia - Number 11 of the Year 2010* concerning Cultural Property underlines that the 'community participation to protect, develop, and utilize cultural property is of utmost importance' (Ministry of Education and Culture 2010, 2). Article 82 of the Law highlights that 'revitalization of culture property shall provide benefit to improve quality of life of the community and to maintain the characteristic of local culture' (Ministry of Education and Culture 2010). With a view to promoting community participation in heritage management, Article 97 of the Law further proposes that the government 'form a management board which may consist of (central) government and/or Regional Government, and community' (Ministry of Education and Culture 2010).

Influence of the 1979 JICA Master Plan on the 2014 Presidential Regulation concerning the Borobudur Spatial Plan

To take a legislative protection measure for the wider area surrounding the Borobudur Temple, the central government, led by a Spatial Planning Division of the Indonesian Ministry of Public Works, set the Spatial Management Law No.26/2007 and Government Regulation No.26/2008 respectively. In accordance with these laws, the Ministry of Public Works created the Borobudur Spatial Plan which introduced spatial management and land use control guidelines together with scenery control policy for the protection of the wider area of Borobudur. With a view to legalizing the National Spatial Plan at Borobudur, the Plan was legally adopted for the first time within the new Presidential Regulation in 2014. There are number of similarities between the 1979 JICA Master Plan and the 2014 Borobudur Presidential Regulation. For instance, the protection area stipulated by the Presidential Regulation (2014, 8) which covers 5 km extent of concentric circles from the Borobudur temple

is exactly the geographical extent recommended by the JICA Plan (Japan International Cooperation Agency 1979, 20). This is a significant change of the protection area from the 1992 Presidential Decree (The Republic of Indonesia 1992) which focused the historical monuments and immediate surrounding areas - only 1,019 hectors (10.19 square kilometers).

Article 1. 16 of the new Presidential Regulation (2014, 4) clarifies that the reason to widen the protective areas is to 'protect living environment which includes natural and artificial resources'. Indeed, the Regulation (2014, 3) defines the protection area of not only the temples of Borobudur, Pawon and Mendut but also all the natural surroundings as 'a result of human activity or evidence of the past'. JICA Plan (1979, 9) also stressed the importance of the wider landscape settings as an integral part of the heritage value at Borobudur by stating that 'the historical climate and the Javanese scenery are largely man-made products which change with the times'. It is clear in the new Presidential Regulation in 2014 that the concept of cultural heritage has moved away from the focus on monumental and physical heritage or cultural property and reconceptualised heritage to the wider landscape settings as an integral part of the heritage value that represent the combined works of nature and man.

The new Presidential Regulation (2014, 10) also introduces implementation strategy to improve the coordination between stakeholders by developing a communal role to preserve and develop the Borobudur Strategic Area. In order to attain this objective, the Regulation (2014, 13) stipulates the necessity to improve a smooth traffic and road transport service for the development of the community's social and economic activities. Hence, local communities are expected to play a major role in the landscape management process. It was certainly the spirit of the 1979 JICA Master Plan that local residents should play a central role to ensure the preservation of the area concerned. This was in sharp contrast to the Indonesian government's then heritage management discourse.

According to the author's interview with Firman Napitupulu, Head of Sub-directorate of Regional Development of the Directorate of Spatial Planning for Area II of the Indonesian Ministry of Public Works, on 11 November 2013, the Borobudur National Strategic Plan introduced in the 2014 Presidential Regulation follows the 1972 JICA Master Plan.

He clarifies that: Community is a key who should feel a shared responsibility for the maintenance of the historical monument and its surrounding landscapes, and it was surprising to learn that this was well introduced and explained by the 1979 JICA Master Plan some 35 years ago. Hence the team of the Borobudur National Strategic Plan of the Ministry of Public Works firstly studied the JICA Plan thoroughly form the outset of the creation of Borobudur Spatial Plan.

Although the 1979 JICA Master Plan has never been legally adopted thus far, it gave a significant influence to the new 2014 Presidential Regulation by creating an important shift in thinking about heritage discourse from the monument-centric approach to a wider context and community participatory approach, hence reinforcing heritage protection measurement.

Some thirty years after the adoption of the JICA Master Plan, the 2000s saw a move against European dominated discourse of heritage management, recognizing the ways and means to preserve cultural heritage with the involvement of community in the Borobudur landscapes management. This was a fundamental power shift and a move away from state-based legislation as a sole means to communities' involvement in safeguarding measures and a re-conceptualization of heritage back to local understandings and away from Eurocentric notions.

Conclusion

Considering the diversified factors of Borobudur, the JICA Master Plan sought to acknowledge the intrinsic linkage between nature and culture, and the importance of local practices, rituals and beliefs associated with community involvement in the preservation and maintenance of Borobudur's cultural landscape. However Indonesian government continued an authority-driven heritage management approach without involvement of community during the implementation phase of the Park Project in the 1980s. This led to a significant gap between the concept and its application in heritage management at Borobudur. Eventually this caused the estrangement of the authorities and the local community.

From the early 2000s, community-driven initiatives gave a significant influence to the heritage management of the Indonesian authorities. Adopted in 2003, the Indonesian Charter for Heritage Conservation played an important role to influence heritage management discourse in Indonesia. This Charter proposed a newly-set principles and guidelines for integrated and sustainable heritage development: the Charter (2003) highlights the importance of community engagement, cultural diversity, and sustainable heritage tourism that should bring forward a holistic approach to culture in development in Indonesia. In 2010, the Indonesia authorities re-defined heritage policies and strategies and developed a new law concerning cultural property that emphases the necessity of a community-based approach for wider landscape preservation whilst trying to improve quality of life of the community. In 2014, new Presidential Regulation for the Management of National Strategic Area of Borobudur was adopted. This Presidential Regulation (2014) also highlights community-based approach for wider cultural landscapes preservation.

This was a fundamental power shift and a move away from state-based legislation as a sole means to communities' involvement in safeguarding measures and a re-conceptualization of heritage back to local understandings and away from Eurocentric notions. A community-driven paradigm shift from the monument centric approach to

a wider cultural landscape concept surrounding Borobudur came to be observed since the 2000s. This helped widen the integrity of natural and cultural resources in the Borobudur area. Now some thirty years after the Park Project completion, the heart of the JICA Master Plan - ideas of a landscapes protection and promotion approach with community participation, becomes to be realized at Borobudur. The recommendation of the JICA Mater Plan significantly contributed to reinforce social cohesion and solidarity among the community and promote constructive dialogue between the authorities and the community at Borobudur.

However, there is still more work to be done, both to ensure long term preservation of the historical monument and its surroundings and also to help the local communities who have still been marginalised in heritage discourse. In order to tackle these issues, the integral approach between heritage and all levels of stakeholders can be effectively formed, especially to empower local community and to strengthen community resilience under these circumstances.

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2. *National Training Workshop on the Management of World Heritage Sites in Indonesia at Borobudur on 27 October to 3 November 2008; an Indonesian youth World Heritage campaign from 5 to 15 May 2008; International Coordination Meeting for Safeguarding Borobudur and Prambanan World Heritage Sites in Yogyakarta from 3 to 6 November 2009; Coordination Meeting for Enhancing Effective Management for Borobudur Temple Compounds - National Coordination Meeting in response to the World Heritage Committee Decisions 30 COM 7B.65 and 31 COM 7B.84 from 18 to 19 February 2009; International Seminar on Cultural Heritage and Tourism in Solo on 20 July 2009; Cultural Heritage Specialist Guide Workshop at Borobudur from 10 to 15 August 2009; International Coordination Meeting for Safeguarding Borobudur and Prambnan, World Heritage Sites in Yogyakarta on 3-6 November 2009; Borobudur and Prambanan UNESCO World Culture Heritage - Million looks, one location in Jakarta on 20 January 2010; Formulation of Draft Presidential Regulation for the Management of National Strategic Area of Borobudur in Sumarang on 15 June 2010; a seminar entitled 'Save World Heritage Borobudur and Local Community Development' in Depok on 3 December 2010; Seminar on the World Cultural Heritage Management in Indonesia in Jakarta on 19 October 2010; Sharing Art & Religiosity, Art & Archaeology, Art & Mythos at Borobudur Temple in Central Java at Borobudur on 20-29 April 2012; Worlds of Culture at Borobudur on 6 November 2013; 6th International Experts Meeting on Borobudur at Magerang 11 November 2012; Training of Trainers Workshop for the UNESCO Cultural Heritage Specialist Guide Programme at Borobudur, 21-25 April 2014; and National Training Workshop on Disaster Risk Preparedness and Management for Cultural Heritage in Borobudur, Central Java on 9-13 June 2014.*

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Theme 4: Community-driven conservation and local empowerment
Theme 4-4: Linking heritage protection and sustainable local socio-economic development

Historic Urban Landscape: A Possible Utopia

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Abstract

Foreword: The preliminary cultural standpoints for establishing the concept of Historic Urban Landscape (HUL) have their founding body, their corpus, in some UNESCO Conventions and Recommendations and in normative documents (from 'Venice Charter', 1964 to Florence Declaration on Landscape, 2012) that are mentioned within the text.
The UNESCO Recommendation (2011) on HUL identifies the qualities of a vaster urban landscape covering not only historic areas under protection, but also the constructed and material environment surrounding them, together with its geographic ambient. It is intended as the result of a historic stratification of cultural and natural values and features, which goes beyond the notions of 'historic centre' and 'historic ensemble'. Heritage Specificity: Every historic area has, within its setting, specific qualities in relation to cultural, social, economic and geographic conditions and its historical stratigraphy. Achieving a full knowledge and understanding of these qualities requires properly qualified professionals, who should be structurally involved in the decision process for the establishment of suitable policies and strategies to be carried out through place-specific tools aiming at culturally and environmentally sustainable choices.
Capacity Building: The decision makers should be guided by a leading political vision of HUL, involving professional conservationists. The objective of capacity building is to increase awareness in the development and implementation of appropriate policies and management instruments. To be effective, to attain the correctly informed involvement of the heritage community, the vision must be based on social justice, cultural context, recognition of rights and must be sustained by educational programmes at all levels.

Keywords: Historic Urban Landscape, Urban Conservation, Sustainable Happiness

Introduction

The need to enhance monuments, in the sense of adding to their aesthetic value namely aesthetic enhancement and not to merely increase their social and economic value, incites to include, for the purposes of conservation, the spatial surroundings of the monument. A Section of the Athens Congress was dedicated to such theme in 1931. However the environment object of conservation and restoration appears to be, at the time, that strictly surrounding the architectural work of outstanding value, the monument of considerable historic-artistic interest, which is and stays at the centre of the conservation intervention. "Yet here we are still far from witnessing a wide acceptance the modern concept (later stated in the Venice Charter of 1964) of urban environment to be protected, of a set of collective values of lesser architecture that, even in the absence of the masterpiece of art, do bear testimony to a significant moment in the evolution of civilisation" (Genovese, 1996). Thus the statement made by Victor Horta, who had treated of the subject in one of his papers (Horta, 1923), arguing against the isolation of the building, appears to be of interest. In the report prepared for the Athens Congress on *The surroundings of monuments. General principles*, Victor Horta shows he takes the urban space immediately surrounding the monument into account, defining the essential elements of a theory to allow the correct planning of the architectural arrangement of such surroundings.

These relevant themes were then debated and analysed in depth in many national and international Symposiums, amongst which the ICOMOS Debate held in Moscow and Souzdal, in Russia, in 1978, on *Monuments of history and culture in contemporary society* and the International Congress, of studies, held in Italy in 1981 (Rome, Florence, Bari, Verona) on the theme *No future without the past* (Genovese, 1981), in the VI General ICOMOS Assembly (fig.1). During which, in his introductory report, Guglielmo De Angelis D'Ossat stressed, among other issues, the necessity of extending the Venice Charter for the protection of ancient urban environments and, in particular, of historic centers and nuclei.

The preliminary cultural standpoints for establishing the concept of Historic Urban Landscape (HUL) have their founding body, their corpus, in the UNESCO 'Conventions' concerning *The Protection of the Cultural and Natural World Heritage* (1972), *The Protection and Promotion of the Diversity of Cultural Expressions* (2005), and in the 'Recommendations' concerning *The Safeguard of the Beauty and Character of Landscapes and Sites* (1962), *The Preservation of Cultural Property endangered by Public or Private works* (1968), *The Protection, at National Level, of the Cultural and Natural Heritage* (1972), *The Safeguard and Contemporary Role of Historic Areas* (1976).

Contributions to the evolution of such concept and greater emphasis on the importance of both the conservation of historic territories, and the planning and managing ability of heritage communities concerned, have also come from normative documents like: the *Venice Charter* (1964), the *Florence Charter* (1982), the *Washington Charter* (1987), the *Nara Document* (1994), the *Burra Charte*r (1999), the *Xi'an Declaration* (2005), the *Vienna Memorandum* (2005), the final *Québec Document* (2008), the *Florence Declaration on Landscape* (2012).

The Vienna Memorandum stresses that historic urban landscape attracts increasingly more visitors, residents and capital. In the transition toward a society of culture and knowledge, and given the presence of a drive to uniformity determined by globalisation processes, central role is being entrusted progressively less to strictly economic and functional relations and more to symbolic relations and intangible dynamics.

The marketing policies cities and territories are being confronted with (which they are often subjected to) induce to give way to the lure of 'new architectures' that sometimes have no reference to the historic context of each single urban landscape. The risk is that, as has already happened in different European Cities, the urban modernisation may become subjected to the speculation and pressure of the real estate market, forgetting the respect due to historic stratification of urban and architectural testimonies of the past, and consequently erasing their main distinctive characteristics.

An integrated conservation of the historic urban landscape requires strategies of structural and preventive intervention, intended for the protection and enhancement not only of outstanding sites but also for the territory as a whole. The environmental disasters witnessed daily remind one of the necessity and urgency of linking the protection and enhancement of the cultural heritage to the respect for nature and the environmental context, through joint policies for the safeguard of tangible and intangible values, and the strategic orientation of the regulation policies of transformation processes.

The objective of the UNESCO Recommendation on the *Historic Urban Landscape,* adopted in 2011 during the General Conference, is to define a normative instrument to regulate conservation of HUL on an international level. The field it should be applied to is not that of establishing yet another Heritage category, but rather the recognition of the qualities of a vaster urban landscape covering not only historic areas under protection, but also the built environment surrounding them. Thus, as the HUL also includes its geographic ambient in a more ample urban setting, it is to be intended as the result of a historic stratification of cultural and natural values and features, which goes beyond the notions of 'historic centre' and 'historic ensemble'. Objectives: Therefore it is necessary to come to a common glossary (at least in English, French and Spanish) covering some fundamental definitions like: ensemble/historic city, historic urban territory, urban heritage, urban conservation, built environment, approach focused on landscape, historic urban landscape, context, cultural values.

Having defined 'what' is to be preserved, it will be possible to find 'how' to do so, also by examining positive procedures and practices, so as to carry out the conservation of historic urban contexts and to create an adequate managing system. Such a system must be able to ascertain the state of a given site, its critical urgencies and potential, estimate possible impact on the local system, define a course of action to attain of intended objectives and verify achievements through long term screening of results, investigate the impact of insertions of modern architecture.

Another important aspect is that of putting into practice feelings of sympathy. "A practical utopia doesn't mean something that cannot be achieved, on the contrary it is the dream of a possible reality" (Serge Latouche) as an alternative to the model of a society of consumerism, based on unlimited growth and causing the destruction of feelings of social cohesion and sense of belonging to historic territories, and consequently the deterioration of the tangible and intangible heritage (Latouche, 2007).

Nature / Culture

The new relation between urbanity, rurality and closeness to nature, has by now radically overcome that contrast between nature and culture, which, since the great renaissance utopias, had had a central role in western civilisation during modern ages.

The radical changes of the past century (the industrialisation of agriculture or the total urbanisation of inhabitable space) have left out traditional interpretative models and have called for the elaboration of new relations connecting the activity of man to natural dynamics. The increasing awareness of the responsibility of mankind in determining calamities and deterioration of the environment, the new standards being set internationally for the conservation of nature (IUCN), link every perspective to the promotion and regulation of sustainable cultural, economic and social development. The international commitment for the defence of bio-diversity is, in fact, increasingly recognising the importance of cultural bio-diversity, which constitutes the 'wealth' on which sustainable territorial development should be based.

In European territories where cultural sedimentation has been denser, the form of nature is the result of what has been historically determined by previous events of anthropic appropriation of space: the countryside has been driven toward uniformity, with the farmland landscapes passed down through centuries of history reduced to being commonplace, the dynamics of nature subjected to the demands of urban expansion and settlement dispersion, the ecological defences of landscape diversity and stability of eco-systems destroyed. In the scenarios that are being globally outlined, nature, thus historicised, is crossed by the work of man, which is either in alliance with natural dynamics, favouring them, or in contrast with them altering the environment.

Universal values and local identity values

There is, between universal and local values, a complementary relation, or more exactly a relation of strong interaction. *The Convention for the protection of the cultural and natural world heritage*, was adopted by the UNESCO General Conference in 1972 to guarantee the identification, knowledge, conservation and transmission of the heritage to future generations. Its most original characteristic is to reunite the notions of protection and conservation of natural and cultural heritage into the same document, acknowledging the interaction between man and nature and the fundamental need to preserve its balance. In fact the Convention defines the different typologies of cultural heritage (monuments, complexes, sites) and natural heritage (natural monuments or sites, geological or physiographic formations) that have an outstanding universal value for history, science, art or natural beauty, and that are to be inscribed onto the World Heritage List; it establishes the duties of Member States in the individuation of such heritage and their role in its safeguard, making it mandatory to regularly supply the World Heritage Committee with a periodic report on its state of conservation. Therefore it is the outstanding universal values which constitute the distinctive criterion of the sites inscribed onto the World Heritage List (Jokilehto, 2008). But, on the contrary, given that each natural or cultural site inscribed onto the UNESCO List possesses local identity values representing at one time the roots of the past and the reasons for future development, it should be acknowledged that it is in local cultural systems that universal values are rooted. Despite the fact that processes of widespread urbanisation and the modernisation of agricultural practices have thoroughly transformed historic landscapes, altering the features of their identity, it is still possible to try to retrace the beauty in them, and the distinctive characters of contemporary territories, by reconstructing a better ecological balance, seeking new founding relations for the inhabitance of the places, and orientating the project of the territory toward the recognition of new forms of the relation between culture and nature.

Imagined as a bulwark against the loss or regression of universal values, the defence of the over one thousand cultural and natural World Heritage Sites spread throughout all the continents, seems, rather, to carry the banner of peculiar local values able to compete profitably in the global arena.

As emphasised by Roberto di Stefano in his volume *Monumenti e valori* (fig. 2), "the criteria orientating the choices for inscription onto the World Heritage List, (outstanding value, universality, authenticity, etc.) are all inspired by fundamental ideal values and cannot be conceived of through any metric system. […] The protection of heritage at world level can therefore only be the protection of the values the aforesaid criteria are derived from, among which there is authenticity, a notion varying according to what values it is referred to. Reference values that are located on a priority rank which is different from one culture to another, and from one epoch to another, being influenced by the intellectual approach of each period and the consequent mentality and sensitivity" (Di Stefano, 1996).

The innovative drive of the European Landscape Convention

Credit should be given to the *European Landscape Convention*, signed in October 2000 in Florence, for having requested each member State of the Council of Europe signatory of the Convention to undertake (Art. 5):
a) to recognise landscapes, in legislation, as an essential component of people's surroundings, an expression of the diversity of their shared cultural and natural heritage, and a foundation of their identity;
b) to establish and implement landscape policies aimed at landscape protection, management and planning through the adoption of the specific measures ;
c) to put into being procedures for the participation of the population, local and regional authorities, and other parties with an interest in the definition and implementation of the landscape policies;
d) to integrate landscape into regional and town planning policies and into cultural, environmental, agricultural, social and economic policies, as well as in any other policies with possible direct or indirect impact on landscape.
It is within these global scenarios that the innovative drive exercised by the European Council through the European landscape Convention of the year 2000 should be considered. It especially concerns:
- the statement that the landscape quality objectives to be pursued do not concern only landscapes of considerable value (such as 'natural beauties' or panoramic views), but the territory as a whole, the natural, rural, urban and suburban spaces;
- the full recognition of the complex meaning of landscape as "part of territory, as perceived by the populations, whose character derives from natural and/or human factors and their inter-relations" (art.1a);
- the constant reference to the 'stakeholders' or those 'involved in the definition and implementation of landscape policies' (art.5c, 6c) and the consequent consultation and participation procedures.

The International Protection of Landscapes

In the final *Florence Declaration on Landscape* of the UNESCO International Meeting, held in Florence in 2012 for the 40th Anniversary of the World Heritage Convention, the experts from all countries, and the representatives of UN Agencies, international intergovernmental bodies,Centres and Associations, together with national and non-governmental Organisations, Universities and local Administrators stressed, among others, the importance of:

- acknowledging landscape as the expression of the relationship between people and environment, which, over time, has created and still creates harmonic life conditions and wealth;
- recognising the importance of the landscape as an educational tool to promote knowledge and raise awareness of cultural diversity, identity and responsibility;
- fighting desertification, land degradation and drought, preserving biological diversity and mitigating the effects of climate change;
- encouraging participatory and bottom-up programmes together with activities based on local knowledge;
- supporting immediate national and local government initiatives for the protection of landscapes including educational and awareness programmes and utilising traditional knowledge.

Landscapes as significant element in Cultural Routes

It is essential that the on-going debate and recent reflection upon HUL should also include the meaning of Cultural Routes whenever such routes are part of them. These places, so rich in history, often immersed in a highly evocative natural landscape, enable travellers all the world to rediscover a part of the common memory, cultural heritage, traditions, they favour the interactive movements of people as well as multi-dimensional, continuous, and reciprocal exchanges of ideas, knowledge and values of the cultures involved.

In highlighting the contribution of Peoples and passing down to younger generations such values as sympathy, freedom, the desire to share and peace, Cultural Routes have witnessed the encounter between the East and the West, thus favouring multicultural integration and tolerance. They also represent the irreplaceable narrative keys that establish a relation between man and the tangible and intangible cultural heritage and environment. They are located in unique natural surroundings which they contribute to enrich by adding on character and new dimensions in an interactive process. They include tangible heritage, and intangible cultural elements in relation with their geographic and historic context and furthermore with their cultural and natural environment (Genovese, 2013). Considering that a Resolution of the ICOMOS General Assembly held in Paris (2011) deliberated on the opportunity, convenience and necessity that the *Cultural Routes Charter* should be widespread, well known and adopted by all the different levels of our Organisation, it is essential that the on-going debate and growing reflection on Historic Urban Landscape should also include the significance of Cultural Routes whenever such routes are part of them. Among elements to be considered there are: the tangible and intangible contribution brought to reality and urban character by Cultural Routes; consideration of Cultural Routes in town and territorial planning; the peculiar characteristics of conservation, enhancement and management of Cultural Routes in Historic Urban Landscapes; how such elements and any issues deriving from them should be considered as a whole rather than separately. Simply put, a given Historic Urban Landscape acquires greater value if the contribution given by a Cultural Route is properly assessed.

For a 'sustainable happiness'

The economic growth of the last few decades has partly been accomplished by employing non renewable sources, and has brought about territorial, social and moral disruption which has caused man the loss of that harmony laboriously achieved through centuries.

The globalisation process has created unprecedented opportunities for economic development, but it has also raised concerns about its environmental and social sustainability. Therefore, in a global economy, ethic concerns acquire increasingly relevant dimensions and become a 'complexity issue' inasmuch as the consequences of every action have an impact on a plurality of contexts.

Man cannot live without an organised community. The theme therefore should be to re-establish rule of law and general respect of rules. It is necessary to fight against the current triumph of triviality, to call for a dialogue between man and things, to help the young to develop a sense of justice and freedom before they become adapted to indifference and corruption, to acquire a dynamic vision of cultural heritage favouring research projects for the protection of Cultural Heritage and its transmission to posterity.

The themes on which public debate is currently focussing are the relation between wealth and development, economy and happiness. The current model for development seems unable, in fact, to guarantee the correct balance of the collective interests of the world's economic community, to the point that urgent calls for a re-thinking of the real goal and use of wealth have emerged, with the purpose of finding a possible way to measure happiness and pursue a 'sustainable happiness'.

More than engaging in the 'conservation of the landscape' the effort should be to deal with 'conservation of the environment', intended for the conservation of the values man needs, in order to protect, with criteria and integrated methods of conservation both the cultural and natural environment and the physical territory. "... the Conservation of the environment, in a civilised country like ours, - Roberto Di Stefano observes - is something attainable in the current society, provided only that it should be intended as an action carried out to the advantage of man and, therefore, included in (and not separate from) the more general planning objectives of the national development, which should not be conceived as the mere development of material wealth, but as the global development of man, including all his needs and, especially, his values"(Di Stefano, 1996).

It is necessary to combine protection with innovation, promoting cultural heritage as an 'engine to drive' cultural, economic and social development, respecting its authenticity and integrity at all times, defining its ties and connection to

the tourism industry (through the promotion of cultural and environment-friendly tourism) and constant integration of natural environment in all its diversity.

In the conclusions of their thorough study on Historic Urban Landscape F. Bandarin and R. van Oers stress, through examples of good practices in world heritage sites (from Timbuktu to Liverpool), the necessity to integrate urban conservation, planning and development into a unitary process. Furthermore, they emphasise the necessity to review the classic paradigms of conservation so as to acknowledge the cultural differences and dynamic nature of urban landscape (Bandarin, 2012)**.**

In consequence, and in the light of what has so far been considered, Historic Urban Landscape can propel future urban conservation policies within the reference frame of sustainable development.

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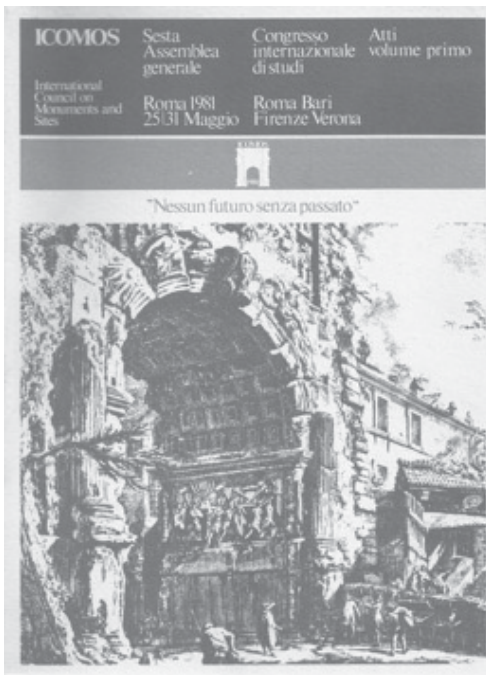
Figure 1 - Book cover of the Proceedings of the International Congress of studies 'No futur without the past', held in Italy (Rome, Bari, Florence, Verona, 25-31 May 1981) in occasion of the VI General Assembly of ICOMOS.

Figure 2 - The last volume 'Monumenti e valori' by Roberto Di Stefano (President of ICOMOS from 1987 to 1999 and of the Italian Committee ICOMOS 1978-1984 and 1999-2002) was published in Naples in 1996.

Theme 4: Community-driven conservation and local empowerment
Theme 4-5: Implementing community driven heritage conservation through participatory resource mobilisation

Empowering Individual Heritage Homeowners to Conserve: The Heritage Home Program[SM] in Cleveland, Ohio USA

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Abstract

This paper will describe the fundamentals of a financial scheme which provides a subsidy to lower interest rates charged on real estate loans. Also described will be the motivation for financial partner participation. This broad outline is a replicable model of a collaborative system whereby heritage property owners will voluntarily leverage their own financial resources to make a comfortable and authentic home for themselves and their families.
This paper is based upon the components of the Heritage Home Program SM operated by the Cleveland Restoration Society, a non-profit, non-governmental organization located in Cleveland, Ohio, USA. The components of the program are 1) conservation technical assistance, and 2) a low interest loan to implement conservation plans. Using the phraseology of business - one component is a "carrot" and the other is a "stick."
The "carrot," meaning the enticement, is a very low interest rate loan. (Current rates are 1.4% to 2% APR -- well below market.) The "stick," although it is not truly a "stick" - is free conservation technical assistance to define the work plan. Only approved work plans are financed. Also provided are specifications for bid, contracts, escrowing of funds and project oversight. The technical staff delivers conservation advice in a business-like manner and with a friendly customer service approach. The desire is to truly help people to modernize their homes without losing authenticity.
The program is highly successful having provided 5,872 property owners with conservation advice for projects valued at $125.5 million (USD). An additional 1,049 property owners have been provided loan interest loans for over $38.7 million (USD). Studies have shown that the program results in 1) homeowners living in their homes for a longer period of time; 2) property values increase in a 1/10 of a mile radius around the conserved home; and 3) a reduced rate of foreclosure of these loans. While the Heritage Home ProgramSM accepts all income levels - high to moderate to low - the creation of affordable housing is a beneficial result.

Keywords: Conservation, Individual Heritage Homeowners, Heritage Home Program, Cleveland, Modelw

Introduction

Heritage organizations can become partners with financial institutions and local governments to meet community goals for the improvement of heritage housing and property taxes. In Cleveland, Ohio (USA), a post-industrial city, such a partnership has existed for 22 years. The partnership design is replicable when heritage professionals collaborate with bankers and local governments for a common community purpose.

Partnership Design

The fundamental design of the Heritage Home ProgramSM is simple. It enables three partners to each contribute what each does best. The beauty of the partnership is that the heritage organization is the convener of the parties, the essential player around which the housing improvement program revolves. To start this work, the heritage organization needs to have dedicated heritage staff and the financial expertise to work with local lenders and local governments in developing the partnership design.
The role of the heritage organization is to offer the program through its professional staff. This requires the following types of expertise: administration, marketing, customer service, and of course, conservation and construction. The role of the local government is to provide deposit funds to the participating financial institution from its temporarily restricted funds in association with the loans made. The crux of the agreement is that the local government agrees to accept an interest rate on its deposit funds at a less-than-market rate in consideration for a reduced interest rate on the real estate loans made through the program. The deposit funds remain in the name of the local government; they do not guarantee the loan.
The role of the lender is to accept and review loan applicants and approve or decline applications for loans according to their credit standards. The lender will accept a deposit from the local government that serves to reduce the interest rate it would normally charge for approved loans. This arrangement is called a "compensating" deposit. The lender sustains any loss associated with the loan.

The Financial Model

The financial model of the Heritage Home ProgramSM relies upon the use of monies set aside by local governments to pay future obligations. The treasurer of the city is responsible for management of these monies in a careful and productive manner yet one which allows for their use when needed. The local government can be convinced to commit to set aside a portion of these funds for the heritage program. In doing so, the local government is supporting the heritage of its housing stock, the increase in the value of its housing stock and any resulting benefits such as increased taxes, and the creation of affordable housing. Negotiations are centered on the interest rate provided by the lender to the local government for its funds, the length of the deposit and the interest rate the lender will offer to approved borrowers.

For example, Cuyahoga County has set aside up to $10 million in its discretionary funds for reduced rate deposits for the Heritage Home ProgramSM. As loans are booked with the lender, a deposit in the amount of the loan is provided to the lender at the agreed upon rate and term.

Financial institutions are in the business of making profits through making loans and by providing banking services such as holding funds for local governments. Lenders want to make loans! Sometimes a lender has legal requirements to make loans in the jurisdictions where deposits are derived. These lenders are particularly interested in making loans. Financial institutions are eager to hold deposits from local governments, and to retain this business when they have it.

The best financial institutions to approach for this type of program are those with a motivation to be involved. Good candidates are those lenders that hold the deposits of local governments and the local community. Also, lenders with a known interest in financing 1-2-3 family homes would have a motivation to participate. With home mortgages as an area of their expertise, such a program would help the lender build their book of business. Another factors might be that a financial institution is looking to increase its presence in a community.

Through the active involvement of the heritage organization, eligible project applicants are brought to the lender for consideration. This places the heritage organization in a position akin to a loan originator, something the lender appreciates. Lenders will gain new customers through this program, and they will cross-sell their other financial products successfully to these customers.

The Importance of the Heritage Organization

Through the leadership of the heritage organization, this model can work. After securing written agreements from the local government and financial institution, the heritage organization sets to work. It is necessary to establish the service area of the program. We recommend a large service area to provide the maximum possible loans as the program is new and gets underway. Direct marketing to only certain sections of the entire service area can keep costs down. The most important aspect of this program is not the low interest loan - it is the free conservation assistance. By offering a free service for homeowners, the heritage organization is providing a valuable service. We estimate that one out of five service calls results in an application for a low interest loan. Homeowners can be desperate for impartial technical assistance on their home. Maintaining an older and historic house can be a daunting experience. Homeowners want and need assistance from experts who do not have a vested or financial interest in bidding for a job at their property. The heritage organization becomes the trusted resource which will look out for the interest of the homeowner.

Some homeowners will want, need and qualify for the program's low interest loan. These are the homeowners who the heritage organization should provide complete conservation technical support to ensure the best result. With excellent project results, success will result over time. In a heritage area experiencing disinvestment, one excellent project can begin to turn the tide. Excellent exterior standards are important to send the signal of investor confidence for the future.

Conclusion

The work of the heritage organization in sponsoring such a program is not to be under estimated but it will be rewarded. A qualified organization can develop this scheme and build it over time. With projects completed, local governments may provide direct financial support to the heritage organization to sustain the work. Over time, economic impact studies can be completed which may demonstrate the positive impacts of the program.

By offering this type of program, heritage organizations are acknowledging the financial realities of maintaining and modernizing heritage properties. Financial institutions are in the business of making loans collateralized by real estate. By partnering with financial institutions, heritage organizations can dramatically deepen their role in community development and revitalization. By leveraging existing resources, heritage organizations can increase their influence and power to further their heritage goals.

Theme 4: Community-driven conservation and local empowerment
Theme 4-5: Implementing community driven heritage conservation through participatory resource mobilisation

Involvement and Empowering of Local Communities in the Process of Conservation of Heritage Assets

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Abstract

The purpose of this presentation is to share the experience from two major Latin-American cities - León, Nicaragua and Santiago de Cuba, Cuba- that developed a process of local empowerment oriented toward knowledge, conservation and enhancement of their heritage assets and supporting the inclusion of these themes in local and national institution's public policies for development.

Keywords: P-GIS, Participatory Diagnostic, Self-Building, Enhancement

The interventions that we present are developed in the framework of international cooperation relating to European Union funding and to decentralized cooperation, that is to say the cooperation co-financed by local authorities, in this case Italian and promoted by NGOs. The actors of these interventions, however, are not only donors or NGOs. A number of individuals come into play bringing expertise (for example from universities, local and international cultural associations); collective and individual interests (citizens, community representative organizations, trade associations); governance (local and national government institutions). Due to the operational contexts these are not so much concerned with projects but processes that need to take root and medium to long timeframe. The main objective of both the Nicaraguan and Cuban actions has been empowerment, behind the creation of tools for city management, conservation and enhancement (City Planning Documents), as well as the conservation of the architectural monuments and the historical urban fabric (restoration, consolidation or self building actions). Involvement and empowerment of local communities in the identification and investigation of the local values, both tangible and intangible, and later in the activities of conservation and use of these resources is key. We believe that no conservation, or enhancement is possible if the citizens do not identify themselves with their heritage assets in their area, in their city. To fulfill this, citizens must first know (or recognize) their values and then benefit from them in a purely cultural way (value-elements defining an identity, a belonging to a collective history), or also in an economic way (the growth in tourism that the conservation and enhancement of the cultural and artistic heritage assets often brings).

The identification process of citizens and communities with their own history is the basis for a more reliable and durable far-sighted policies of preservation of historical, artistic and cultural heritage assets. These processes, however, in order to be successful, require the mobilization of citizens at all stages: from the investigation of the assets, the conservation-needs assessment, conservation policy planning and - finally - onward to the decision points, which often determine the future of a monument, a historic fabric, a natural biotope, a landscaped area or an entire environmental ecosystem. To wit: the preservation of historic, artistic and environmental values if it is not to be merely protective restrictions on single monument sites will require the participation of every citizen in the community who lives and works in that space. Beyond the laws and regulations there are those who live and work in a given geographical area (district, city, country) discovering its social and historic reasons who must become the conscious guardians of those values and those resources which the community identifies its self with and where, often the community find its economic sustenance.

Empowerment and involvement in conservation cannot be imposed as an external policy on a community. This approach has historically determined well-known forms of "consumption" and "abuse" of historic and artistic heritage assets, in which the immediate satisfaction of individual needs found no effective limit even with the most rigorous regulations (unauthorized building, destructive changes to monuments, inappropriate uses, etc.). Accountability for heritage asset conservation came into being, in large part, by identifying values and is much stronger and more concrete only when there is widespread knowledge and collective participation; that is, when the individual citizen plays a part in the history and culture of his territory, his city, his community.

Starting from these concepts - shared and discussed with Prof. Michele Paradiso-, in collaboration with the University of Florence, the city institutions beneficiaries of the activities and other local stakeholders, we have developed our actions, some of which we would like to describe.

Methodology and main tools

Before starting to describe these experiences it is useful to briefly consider the methodological approach that, over time, we have tried to systematize. It is an approach based on process phases aiming at monitoring the intervention through the progressive results of each phase thereby facilitating reproducibility in different contexts and ensuring an easily understanding of the development (on both a theoretical and operational level) proposed by all the actors involved, who generally are not people specialists.

Set out below is a brief description of the different phases.

Phase 1. Negotiation. The objectives, the processes to be implemented, and the program of activities should be discussed and shared, or better yet: , negotiated with institutions and local actors and with national and international project promoters, so that the result becomes an valuable collective asset under an agreed purpose considering different technical and operational functions despite varying roles and responsibilities.

Phase 2. Local support networks. The creation of local support networks is an important prerequisite to sustain the process and ensure the best results. These networks, made up by different actors (stakeholders, community leaders, public and private institutions, universities, local associations etc.) while taking part in the process with diverse capacities, know the project and share its objectives and they will be very important in connecting with both the political and institutional realms and with the public, in accompanying the process, in the aggregation of specific skills, as well as with the facilitation of participatory processes. Finally, they will represent the network of interests around the activities that will ensure the dissemination of the information to less-accessible contexts.

Phase 3. The participatory diagnostic survey. This terminology, borrowed from the first experiences in Latin America, refers to a survey approach that includes investigative activities and as well as the cognitive analysis of the heritage asset sites and artistic landmarks, carried out with the involvement and direct participation of individual community members living in the project area. This is perhaps the most delicate and important phase of the entire process, since its from its success flows the effective empowerment and involvement of the local community in their heritage asset conservation effort. This phase has a double purpose: first, to create public awareness and "settle" the already available (or collected through more traditional research methods) knowledge base among citizens and, second, to build a new knowledge base by listening and collecting oral and written citizen experiences, followed by field observation (which is both difficult and expensive in specialized surveys, especially investigation of the value of the historic fabric of large areas is required) or by collecting information about oral traditions or information related to traditional knowledge (particularly for the intangible assets). Later on we will focus on traditional and innovative tools relevant to this phase.

Phase 4. Participative identification of the intervention tools. The definition of planning and regulation tools, systems of restrictions, and action programs (plans, norms, projects, direct actions) should take place, in this context, in a participative way. The production of shared tools based on agreed objectives will strengthen the ability of these tools to be understood and to be successfully implemented by public institutions with the cooperation of citizens and non-citizens and not as it often happens in the face of opposition to them.

Phase 5. Dissemination and validation of the results of the inquiry. The results of the heritage assets phase analysis need to be validated in a participatory approach using traditional tools (publications, brochures, workshops) or more innovative instruments (geo-referenced spatial data, feedback the wealth of information from workshops facilitated by interactive tools, or GIS web platforms). In this way the collective effort will return to the community as information, data and knowledge.

Phase 6. Participatory planning pathways. Once information and data collection, processing, dissemination and validation are completed it will be possible to implement real project and participatory planning proposals. Citizens will be able to contribute to drafting conservation rules and heritage asset conservation and enhancement projects and to be writers of community heritage management proposals. This will produce not only enhanced passive awareness of the deeply-held values in the community but will also promote an active attitude towards the preservation and enhancement of the heritage assets and values.

Phase 7. Self-building experiment. Self-building interventions aimed at the maintenance, conservation and improvement of heritage assets can be successfully carried out only when all previous process stages have been successfully completed. This is the phase where a community recognizes its values and decides to take direct action to improve their physical surroundings. The implementation of this type of intervention confirms the success of the whole process because it demonstrates active citizen mobilization in preserving their heritage assets. These initiatives of course, need to be supported by specialists guiding the action, participating in design, implementation and monitoring of the work.

Phase 8. Community heritage asset management start-up. Self-construction initiatives carried out under community heritage asset management plans demonstrate a proper community awareness of its cultural and artistic heritage. These initiatives are considered success indicators for the efforts to promote the empowerment of citizens in the preservation of heritage assets. Obviously, heritage management initiatives can be carried out only if complemented by appropriate training processes repeated over time.

Phase 9. Direct interventions in monument conservation. Conservation of monuments, when presenting a certain level of complexity, cannot subject to the spontaneity of self-building initiatives. More traditionally, they need to

be carried out by specialists (engineers, restorers, skilled workers). Specialists also need to be supported by training programs directed to staff dedicated to the monument protection and people who, for various reasons, benefit from these artistic works. Finally, it should be added, that the success of the monument conservation actions would also depend on the motivation and lobbying efforts of the community. If these interventions use the process pathways we have tried to describe, monument continued existence and daily maintenance would be best ensured

Two examples of intervention: Leon, Nicaragua and Santiago de Cuba, Cuba

These experiences have different objectives and scales of intervention: in León, starting from the production of the Heritage Asset Atlas *1* , in the middle of the last decade, a process began that, passing through interventions of restoration and support to heritage asset community management (museum of pre-Columbian indigenous community of Sutiaba *2*) of self-building (re-zoning of urban space and architectonical landmarks *3*), and of participatory planning (*Plan General de Ordenamiento*) has culminated in planning for the historic center of the city - currently ongoing-; in Santiago de Cuba, beginning with a participatory survey of the central part of the city and a related re-zoning plan has followed with the on-going restoration of the cathedral *4*.
In León the activities focused on historic and artistic heritage assets carried out by Medina *5* began in 2004 with the implementation of a project for the enhancement of local resources.
This project, among its objectives, created an atlas of the city's heritage assets. This result was achieved with a participatory approach considered old-fashioned in this field of studies. The first step was the creation of an active stakeholder network including the staff of Medina, municipal technicians, local experts, representatives of local cultural and ethnic associations, experts from local University, and representatives of local NGOs. The working group operated using surveys, field and archival research, interviews with citizens, workshops, in-depth analysis with cultural and scientific institutions at a national level, and taking advantage of the first city GIS platform (carried out in the framework of the cooperation between the Medina and the municipality) which resulted in a complete catalog of Leon heritage assets together with databases, technical files and, above all, the data collected was geo-referenced.
From this first experience, supported by both European Union and Region of Tuscany decentralized cooperation funding, we have developed a work plan program that at the present is integrated in the plan of the city historic center *6*. In this process we were able to use innovative tools and initiatives that have improved the effectiveness of interventions and have given life to the participatory approach always present in our actions. The application of participatory GIS methodology (or P-GIS) was crucial and it was applied not only for issues of urban planning, but also for heritage asset conservation. What P-GISi it can be is gleaned from the following extract from a publication dedicated to some of our operations in Latin America: "Schematically GIS is a complex system, but essential for territorial planning and management, it consists of a series of software tools to acquire, store, extract, transform, and display spatial data in the real world. In turn, the P-GIS, combines GIS with community participation approach from PLA Participatory Learning and Action *7*, representing the spatial knowledge of the population and including people's feelings in the process of decision-making for territorial planning and management. The participation of the community and key actors in the elaboration of the GIS layers, through opening of spaces for exchange of views, life experiences, ways of conceiving community relations, allows the creation of a new relationship with a territory, and increases the ownership of knowledge by the poorest segments of society allowing them to interact with government bodies and propose alternatives for analysis, land use planning and management" *8*.
These tools first supported research and then planning actions dedicated to improving areas in the historical center of the city with self-building initiatives (repaving of street sections in the historical center and works of conservation of the warehouse of the old railway station) or other municipal projects; we were able to implement community heritage asset management activities (such as the restoration and reconstruction of the Pre-Columbian Museum of Sutiaba entrusting the management to the indigenous community of Sutiaba in Leon); have validated the general safeguard measurers of the Historical Center (contained in the legislation of the *Plan de Ordenamiento General* approved in 2012) and through work sessions open to the active participation of local associations and individuals. The commitment for the next two years is to give complete a ten-year journey creating, in cooperation with local institutions and, most importantly, citizens of Leon, a plan of the Historic Center that will ensure the conservation of the city, it's very considerable heritage assets, it's monumental sites and it's intangible heritage and at the same time strengthen citizen's identity with these values.
The experience of Santiago de Cuba was also founded in the framework of decentralized cooperation. The University of Florence played a crucial role both in negotiating objectives and operational procedures, and in the construction of a network of actors. This network included teachers and researchers from the Faculty of Architecture of Florence, the Medina NGO, Tuscan local authorities, Archbishop of Santiago de Cuba, the city Conservation Bureau, the Universidad de Oriente, and Popular Power Committees. The agreement among these entities allowed the identification of project objectives and activities. In particular, it was decided to support recovery and conservative restoration efforts that local actors were already promoting for the Cathedral of Santiago linking these efforts to the evaluation of the existing planning instruments oriented to the re-zoning of the historic center. The project participated in the local ongoing processes supporting them from economic, technical and scientific points of

view, and planning to achieve some specific technical objectives: the implementation of a participatory heritage assets survey in the area (with the production and publication of the atlas of city heritage assets *9*), the formulation of a strategic conservation and recovery plan for the city center focused on the Cathedral *10* which was also carried out with the support of the local community and, finally, the evaluation and the design of the dome conservation project. The decision to restrict the research and the subsequent proposal to twelve blocks of the central Cathedral and *Parque Céspedes* was taken considering this area the heart of the social, economic, political life of the city of Santiago and of all the East of Cuba. The endemic problems, typical of all city centers across the country, in Santiago are exacerbated by an aggressive tourism with behavioral tendencies and an intensity of exploitation no longer sustainable by civil society, caught between the consciousness of not giving up their dignity and financial constraints that affect every moment of daily life. The work was carried out in two parallel levels (urban and architectural restoration). On one hand were analyzed the physical condition of the monuments, and on the other hand we carried out participatory workshops with local residents and technical and institutional project partners: interviews, urban area surveys, building static and hygienic conditions studies, verification of the services distribution in the area and, in particular, assessment of the conditions of the artistic and cultural elements. These activities led to the definition of some strategic plans for the conservation and recovery of the area that were shared among all stakeholders of the project (citizens, technical institutions, universities). The strategic directive entails: a) urban re-zoning of Santiago de Cuba. Tourism will be the main development driver of the center of the city but without subordinating the changes to an economic "mono-production" scheme. b) This area should not be considered as a sum of artistic, cultural, religious sites, but as a "reservoir" of resources that can fulfill their potential only through a the general and widespread process of re-zoning; c) It should be considered, among the primary objectives, the preservation of the economic and social development of the area, rejecting hypothesis of delocalization of the resident population and the services that always occurs in cases of city centers changes, especially if tourism is the predominant economic incentive of the development *11*; d) It should pay attention to functional relationships, of use and cultural identification, between the urban district and the rest of the city so that the resolution of the problems of the first does not unload the contradictions on the second; e) it is necessary to identify certain point of transformation (by defining their spatial and social influence) and use these resources as a starting point of the process.

In this context of the conservation and restoration of the Cathedral (which is ongoing) the dome-related work was developed based on the results of investigation and design of the overall initiative and is perfectly consistent with the results of the project.

The action in Santiago de Cuba has found, over time, continued success, but, most importantly, has shown that the link between the interests of the institutions (government, religious or academic), and the interests of citizens is possible and it is this connection that starts the transformation process from a more concrete perspective.

Brief concluding remarks

The described experiences showed that proposed approach for heritage assets conservation and enhancement is an integrated approach in which physical and material elements (urban area, buildings, monuments and artworks) are mixed with social, cultural, economic elements. We firmly believe that any heritage asset conservation and enhancement actions cannot be separated from a participatory approach. Without the support of the community conservation can only be a normative and formal act. Heritage asset conservation, however, must coincide with the interests and everyday life of ordinary citizens.

Only in this way can the proper "care" and constant dialog will keep heritage assets (both material and intangible) alive and facilitate their transmission to future generations.

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1.   *Greta Costantini and Paolo Milani ed. Atlas del patrimonio local material e inmaterial de la ciudad de León, Nicaragua. Firenze. Medina. 2006.*

2.   *Cf. Chiara Marioni, Luisa Migliorati, Ramiro García Vásquez and Sandra Espinoza Vallejos. Cátalogo: Patrimonio arqueológico precolombino de los Sutiabas. Firenze. Medina. 2009.*

3.   *Cf. Paolo Milani ed. Gestión urbana y territorial participativa: una llave para la cohesión social y territorial. Firenze. Regione Toscana. 2012.*

4.   *Cf. Michele Paradiso, Paolo Milani, Martina Cherici and Elena Perria. Atlas del patrimonio arquitectónico y cultural del casco histórico-Santiago de Cuba. Perugia. Medina. 2011. ISBN: 978-88-97119-01-2.*

5.   *The NGO MEDINA was founded in 1995 in Firenze. MEDINA began the activities in the field of the international cooperation working in Middle East (Palestine and Israel) and dealing with issues related to local development, revaluation of local resources, conservation of cultural and artistic heritage asset, urban and country planning. Since the late nineties expands its activities in both geographically and thematically contexts. Today, MEDINA is working in Middle East, North Africa, Sub-Saharan Africa, Latin America.*

6.   *It's important to mention that, in 2011, the Cathedral of León was declared a UNESCO World Heritage.*

7. *Cf. Rambaldi G., Chambers R., McCall M., Fox J., Ética práctica para profesionales, facilitadores, intermediarios tecnológicos e investigadores de SIGP, in "Participatory Learning and Action notes n.54" Mapping for change - spanish edition, IIED, London, 2006.*

8. *Giovanni Ruffini. Democracia partecipativa y nuevas herramientas para el gobierno de la ciudad y del territorio: la experimentación del SIG-PP in Paolo Milani ed. Gestión urbana y territorial participativa cit., p. 38.*

9. *Cf. Michele Paradiso, Paolo Milani, Martina Cherici and Elena Perria. Atlas del patrimonio arquitectónico y cultural del casco histórico-Santiago de Cuba cit.*

10. *"And, when we talk about Santiago de Cuba we refer to the essence of the tradition, is to say a melting pot of buildings, culture, tradition and activities, around its cathedral, and to the devotion of the Shrine of Our Lady of Cobre, and then the whole Cuba". Michele Paradiso. Synthetic description of the activities carried out in Op. cit. p. 9.*

11. *Staying in Latin America, we have to think to the transformation that has suffered in recent decades La Antigua Guatemala that, although formally preserved, has undergone to a strong process of social, economic and cultural transformation, driven by massive international tourism. The main effect of tourism was the complete expulsion of citizens. Today La Antigua Guatemala is a city of hotels and holiday homes, which empties and fills according to the rhythms of unrestrained tourism consumerism.*

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Figure 1 - La Bodega de la Antigua Estación del ferrocarril de León before the intervention.

Figure 2 - La Bodega de la Antigua Estación del Ferrocarril de León after the restoration carried out in self-building from the district.

Figure 3 - Summary sheet of the Atlas of Santiago de Cuba