

# IMAGINED PASTS, IMAGINED FUTURES COLLECTED ABSTRACTS

(may be subject to change without notice)

OPENING AND PLENARY KEYNOTE SESSION (9.00-10.30am 1<sup>st</sup> November)

## Imagineering Canberra

**Sheridan Burke**, President, ICOMOS ISC20C; Director, GML

American idealists, British planners, foresters and botanists, pollies and bureaucrats, created one of the great planned cities of the Twentieth century: Canberra. Actually building the imagined communities, public buildings and civic spaces on the windswept Limestone Plains was to require great feats of intelligent imagination, professional courage and personal pain. Success was achieved through the brilliance of the Griffins' original plan, an inspired obligation to the Australian landscape by Thomas Weston and Lindsay Pryor and a firm commitment to the art of town planning by successive national planning authorities.

Canny diplomacy and persistent endeavour gradually re-worked Australia's great Colonial adventure into a city that represented the founding of a nation. Yet the great achievement of the city of Canberra is not yet formally recognised as part of our national heritage, though many consider it well-qualified for recognition at a world heritage level. In more recent decades- and led in large part by the intellectual strength and personal commitment of many members of ICOMOS- Australia has developed an original heritage philosophy and a values based management system that's also proved to be a world leader, yet that system is now under threat at some state and national levels.

The paper will retrace the layers of Canberra's planning history— a veritable synthesis of twentieth-century planning ideologies—and then reflect upon the issues facing the conservation of modern heritage places, particularly through the lens of the World Heritage Convention. Finally, it will speculate a little about the potential world heritage significance of Canberra and reflect on its future – how can we capitalise on the vision we held so strongly as a nation to create the city, to inspire current decision makers to recognise those values through national heritage listing ? Can we use that vision more broadly to sustain and celebrate Australia's heritage system and places in the present and into the future?

**Session F1a: IMAGINED LANDSCAPES 1 (11.00am-12.30pm 1<sup>st</sup> November)**

## **Place, Commemoration and Design: the forgotten landscape heritage of the Australian War Memorial**

**Clare Baddeley**, Senior Curator of Art Australian War Memorial

As one of the most visited cultural institutions in Australia, the Australian War Memorial commemorates the service and sacrifice of Australians who served and died in war. From the time of its inception in 1917, the Memorial served as a place of commemoration, as a museum and as a major archive holding unique collections related to Australian social and military history. The visionary integration of place, structure, civic and sacred meaning and powerful popular sentiment resulted in a unique building with few international comparisons.

While the iconic architecture of the Australian War Memorial is well known, the history and cultural heritage of the Memorial's landscape design is little known. How did Emil Sodersten's (1899-1961) original landscape design, which reflected a complete integration of architectural and garden elements within the site, '...entirely Australian in expression', evolve to become an elaborate and grandiose vision during the 1930s that was never implemented? Further modifications to the landscape design by John Crust and Thomas Ingle Parramore (1912-1993) were considered by 1940 to be 'worthy of the Memorial but not extravagant'. It is not well known that Charles Bean, founder of the Australian War Memorial, was also the founder of the Parks and Gardens movement in NSW during the 1930s, of which Tom Parramore was also a founding member. Together these men shared the intention of using parks, gardens and green spaces as places to develop 'national character'. The Australian War Memorial holds an important collection of archival material and works of art associated with the landscape design of the Memorial.

This paper explores the design, history and construction of the landscape of the Australian War Memorial from 1925 to 1941. In doing so, it seeks to question how these aspects of the Memorial's and Canberra's history have or have not been successfully conveyed and conserved. In addition, the paper highlights our understanding of little known aspects of the Memorial's cultural heritage significance- the landscape designs, what was envisaged, what was achieved, the individuals involved, their work and influences- that are absent from the narratives of the development of Memorial. It raises the question as to why the landscape history of the Memorial, as a building and heritage site central to the making of place in the nation's capital, remains elusive, yet the founding architects and landscape designer sought to intersperse historical, architectural, landscape, international and nationalistic characteristics into a complex and evocative whole.

## **Avenues in Eden: Contested Sites of Cultural Identity**

**Marian Walker**, School of History and Classics, University of Tasmania

In Tasmania during the depression years of the 1930s a civic body known as the Tasmanian Tree Planting Advisory Committee (TTPAC) oversaw the planting of thousands of exotic and native trees around the island in a bid to engender civic pride and foster self-esteem. The trees were landscaped to attract the tourist traffic during the autumn months when they would be ablaze with vibrant colour but most importantly they were designed to represent two aspects of a Tasmanian cultural identity. First, the exotic trees were chosen to represent the 'Englishness' of Tasmania and the importance of this concept for contemporary Tasmanians and second, the indigenous trees were chosen to honour the 'romanticism' which early Tasmanian settlers attached to the island's natural landscape. The trees, therefore, were significant representations of cultural identity and values prevalent in Tasmania in the 1930s.

In recent years, however, the work of the TTPAC has been under constant threat from urban development, civic improvement and the assertion of contemporary values disrespecting of past cultural representations of identity. This paper, therefore, raises two important issues: first, the problem of modern development eclipsing past cultural representations and narratives due to lack of community awareness, care and understanding about the tangible and intangible heritage values attached to such cultural landscapes; and second, the more pragmatic problem of disparate civic bodies not understanding and valuing the connection between individual heritage sites within their jurisdiction and the significance of these sites as elements of wider national cultural heritage. This paper argues that it is important for the dignity of contemporary social identity that surviving representations of past cultural identities and values inherent in many cultural landscapes be honoured, valued and protected. This is especially the case when the intangible heritage values inherent in such cultural landscapes — as in the work of the TTPAC — were intended for future generations as a gift.

## **Ui-won, the 17-18C Joseon Scholar's Garden of Imagination**

**Jongsang Sung**, Professor in the Department of Landscape Architecture, Seoul National University, Korea

Both in meaning and function, garden can be explained through various definitions. Gardens are the place man meets his external world, i.e., nature. As art can be described as a result of human mimesis of nature, the garden can be considered as a re-construction of human desire on nature. One of the key definitions for the garden is 'the realization of human desires and ideals on nature'. This is why the garden is accepted as an integral part of human culture.

In traditional Korean gardens, like those of other East Asian countries, high importance was given to the spiritual aspect. At times, instead of making a garden feature or a visible part of the garden, they tried to find out something meaningful from existing nature, and to interpret them into artistic expression, such as poem and symbolic naming. It was mainly through the mind rather than through the hands that the garden was made. Thus the traditional Korean scholar garden was enjoyed more through the mind than the eyes. Making a garden in Korea was often compared to making a poem.

'*Ui-won*'(意園, a type of garden which was enjoyed only in imagination at 18-19C Joseon Dynasty in Korea) is one of the most representative examples of this. Within the boundaries of the earthly world, Joseon scholars tried to enjoy the pleasure of gardening beyond realistic constraints. As it did not require any resources such as land and money, *Ui-won* was popular among many scholars of those times.

## **Shared reality of communities neighbouring historic urban centres.**

**Flavia Boghossian Kiperman**, University of Western Australia

The sense of displacement some historic centres have been suffering is clear in the developing world. These cultural clusters are entrenched in an ongoing battle against their surroundings for survival. On one hand, as the indirect pressures of neighbouring development increases, historical urban centres face the depletion of their historical, cultural and environmental assets. On the other hand, their managers must consider the unplanned contributions that those neighbouring communities bring to the sense of place within the heritage centres. It is a multiple urban dynamic between the built environment, intangible heritage and socio- economical issues that the decision makers need to learn to accept the idea of change and manage accordingly before the historical city's transformation became irreversible.

In developing countries like Brazil, informal architecture often clashes with that of heritage neighbourhoods. For instance, Rio and Paraty are experiencing a cultural clash of old versus new. Regardless of which stance one adopts, those communities often involve politics, wellbeing and livelihood. Their inhabitants are creating culture and transforming the shape of the city.

Those urban heritage sites are associated with long-term evolution and the enduring development of a group identity. The way the architecture relates to the site, and vice-versa, reflects persistent systems that made that identity viable. This is the physical experience of place-making. It is the interaction of the human sensibility with a place that creates meaning and reinforces the importance of those informal communities today.

## **Romania Spa And Health Resorts – Architectural Heritage And Landscape Value**

**Adda Gheorghievici**, Architect in Bucharest, Romania, and Member International Scientific Committee on Cultural Routes

The wide variety of natural resources within a limited geographical area has led Romania to become internationally known for the natural treatment of a wide variety of illness and ailments. A spa cure can be taken in the mountains area, at the coast or in the regions of historic interest, many of them being located in areas of scenic beauty. The geological structure of Romania provides a richness of natural spa resources such as mineral waters of international quality, therapeutic mud with organic and mineral substances, natural emissions of carbon dioxide.

Lakes of mineral waters of varying concentrations and various micro-climates of many resorts provide the possibility for spa cure. Many of the major spas have, in their area, access to historic and / or religious monuments and museums. But the architecture of 80 -100 year old buildings for accommodation, for cure and / or for other activities, has retained the late 19<sup>th</sup> century specific style offering to some resorts interesting historic and cultural value and attraction in themselves. Local gardens and walking trails, small wooden constructions as kiosks and pergolas, springs, surroundings green areas and forests make up the landscape of the resorts majority. Health resorts and few spa resorts are located in winter sports area this provided opportunities for walking and practice of various winter sports. Health and fitness, mountain activities are now promoted to broaden the attractions of resorts.

Our study has focused the connection and importance of the architectural heritage of spa and health resorts and landscape for their sustainable development.

## **The Denmark Landscapes of WA. How successful has heritage management been in conveying and conserving belonging, creativity and traditions embedded in cultural and historic urban landscapes? What new aspirations and directions can be explored for the future?**

**Caroline Grant**, University of Western Australia and Member ICOMOS Cultural Landscapes and Cultural Routes NSC

Denmark in Western Australia is situated on the Wilson Inlet, one of a series of inlets on the Scott Coastal Plain, which forms the southern edge of the Southwest Australia biodiversity hotspot. The region is experiencing growth in the number of permanent residents and in the number of holiday homes being built. This has implications for the ecology of the area: at present the Wilson Inlet is experiencing pollution problems resulting from increased human settlement.

To the west, the natural values of the Walpole and Nornalup Inlets have been the subject of an in-depth study initiated by a resident who wanted to conserve the good fishing in the area. The study authors and local community strive to limit the amount of land development, perceived as a threat to the ecosystem supporting the fish. To date, the residents of Walpole and Nornalup and the scientists involved in the study seem satisfied that the wetlands and inlets of that region are in good shape.

Imagining a future landscape for Denmark may include a cleaner Wilson Inlet with abundant fish, walk trails and signage which would act as both interpretation and monitoring devices. Studying Noongar traditions and creating well-designed interpretive material based on sound archaeological and historical documentary research could assist in the restoration of the Inlet to being suitable for more amateur fishing, within reason.

## **Session F1b: IMAGINED CITIES 1 (11.00am-12.30pm 1<sup>st</sup> November)**

### **Imagining, reimagining and remembering Albury-Wodonga as a National Growth Centre.**

**Bruce Pennay**, Adjunct Associate Professor, Charles Sturt University

On its instigation in 1973, the Albury-Wodonga National Growth Centre project was hailed as novel, experimental and imaginative. It was 'a pilot scheme' which involved three governments entering on an 'exciting adventure' in cooperative federalism. It was a 'brave attempt' to solve a long-standing problem and a 'bold venture' in selective decentralisation expected to influence the urban settlement pattern in Australia. How and why was the experiment imagined? And, then, re-imagined? How was Albury-Wodonga grown and promoted? What kind of impact did the experiment have? What have been its legacies at the local and national levels?

How is the experiment remembered? How does an investigation of the traces of the experiment fit within the current thinking about the nature and purpose of heritage that emerges from discussions of an Australian Heritage Strategy and the increasing body of work emanating from critical heritage scholars?

## **Adelaide: Surveying world heritage and the Benthamite ideal city of an imagined landscape**

**Kelly Henderson**, North Adelaide, SA

South Australia's origin as a radical experiment in creating an ideal society for 'the greatest good of the greatest number' echoes throughout the City of Adelaide's urban fabric and is most evident in provision of public spaces dedicated 'in perpetuity'.

A masterpiece of topographical genius—reflecting ideals of Britain's green space and public health pioneers, including Robert Owen, Jeremy Bentham, and JA Roebuck—William Light's design of an environmentally sensitive urban and regional spatial plan for the City and District of Adelaide demonstrates key philosophies, principles and methodologies that remain relevant to this day.

Comparison with other ideal, imagined cities and landscapes demonstrates Light's legacy is unique. Laid out on geometrical lines with advanced scientific methods and equipment, laced with a unique figure-eight of open space, the City of Adelaide 'the only Benthamite democracy', was a precursor for 'Garden City' town planning, and became the first realisation of Roebuck's campaign for a public trust of land for the health and recreation of inhabitants of towns.

Far from being 'new', New Urbanism, open space and sustainability movements represent a revival of 19th century concepts implemented in Light's environmentally and socially sensitive Plan of the City of Adelaide. As a model for urban open space and place making, demonstrating the resilience and vulnerability of a sustainable urban plan deliberately attuned to its environment and predicated upon the 'greatest good' threatened by environmentally insensitive developments, positive measures will be needed if landscape and legacy are to be sustained for future generations.

## **Canberra as an Arts and Crafts city**

**Noni Boyd**, Heritage Officer at the NSW Chapter of the Institute of Architects

My presentation considers the role of the NSW Government Architect in the initial planning stages of the proposed new Federal city. Walter Liberty Vernon toured the countryside extensively looking for a suitable site for the new city, as well as investigating potential sources of building materials. One of the lasting results of these detailed site investigations were the coloured cycloramas, reduced copies of which were supplied to provide entrants in the competition to design a new Federal Capital with an idea of what the Australian landscape was actually like.

The panoramas were produced by one of Vernon's assistant architects, Robert Coulter. Coulter's accurate drawings show the pastoral landscape that the city of Canberra came to be built upon. Coulter was then part of the team that submitted the local entry that was purchased by the Government, along with the three winning entries.

Coulter had envisaged a city built according to the ideals of the Arts and Crafts movement, as advocated by Raymond Unwin, who he quoted

The designer must cherish such a love for all natural beauty, as will help him to realise the importance of incorporating his design with the site and arranging his scheme of laying out, so that it will serve as a means of harmonizing his buildings with the surrounding country; and again, 'It is foolish to pay heavily for a scheme securing a degree of symmetry that is only discernible on paper or from a balloon'.

My paper discusses the ideals of the Arts and Crafts city that Vernon and Coulter had hoped would eventuate.

## **The Australian Historic Urban Landscape. Heritage and Development in Ballarat**

**Susan Fayad**, City of Ballarat & **David McGinniss**, University of Ballarat

While the focus of much urban growth worldwide is in the developing economies of Asia, regional Australia is also experiencing significant urbanisation. Ballarat will grow by up to 50,000 people – more than 50% of its current population – in the next 30 years. Ballarat's history enjoys a privileged place in Australia's identity, with claims to being the 'birthplace of Australian democracy', as well providing the catalyst for one of our most rapid periods of population growth and urbanisation during the nineteenth century goldrushes.

Traditional urban conservation approaches typically focus on protection of key buildings and monuments. This can create tension between conservation and urban development, while missing key aspects of social and cultural significance. The Historic Urban Landscape approach to urban conservation, recently adopted by UNESCO at the League of Historical Cities' world conference, acknowledges that urban heritage is subject to constant and powerful change. It provides a framework for a balanced, integrated and sustainable management process that factors in elements of natural, cultural, social and historical significance, not just the urban built form (Bandarín and van Oers, 2012, 176).

This presentation will provide examples of projects in development by the City of Ballarat, with the University of Ballarat and the World Heritage Institute of Training and Research for Asia and the Pacific (WHITRAP), aimed at exploring and implementing the Historic Urban Landscape approach. It will explore how this heritage can come alive locally and nationally, through historic and contemporary mapping, and integration into the City of Ballarat's 'Today Tomorrow Together: The Ballarat Strategy'.

### **Session F1c: TRANSNATIONAL AND WORLD HERITAGE 1 (11.00am-12.30pm 1<sup>st</sup> November)**

#### **Imagining the past, present and future of indigenous people in World Heritage sites—Hani Rice Terraces**

**Guo Zhan**, Vice President, ICOMOS; Director of the World Heritage Expert Committee of China

The Hani Rice Terraces are a cultural landscape of unique beauty in the Honghe region of China's Yunnan province. They will shortly be reviewed by the World Heritage Committee as a candidate entry to the World Heritage List.

The Hani Rice Terraces complex is a cultural phenomenon where an indigenous community has developed a unique way of living and mode of production, and has maintained it over the centuries. On the one hand, this is an example of harmonious co-existence between man and nature. But local folk houses lack modern water supply, drainage and wastewater systems. The houses are vulnerable to fire, and the natural source of roof thatch used is almost exhausted. The low-yielding red rice grown in the terraces is only self-sustaining for the farmers and has little outside market value.

In applying World Heritage concepts and practices to these dynamic cultural heritage sites, we need to come to terms with ways of living and modes of production highlighting sustainable ecologies and landscapes in diverse cultural contexts.

#### **Dampier Archipelago in Perspective**

**Ken Mulvaney**, University of Western Australia & **Wilfred Hicks**, Wong-go-tt-oo Traditional Owner

The Dampier Archipelago lies on Western Australia's Pilbara coast. They are the only islands which comprise intrusive igneous rock of gabbro and granophyre. Some of the islands comprise basaltic lava or Pleistocene age limestone deposits. The granophyre and gabbro providing excellent weathered surfaces on which the petroglyphs are preserved. The progression of weathered rind (erosion rate) is among the lowest measured anywhere in the world. This in part explains the abundance of the rock art, more importantly it allows for the likelihood of preserved ancient rock art.

No systematic and complete survey has been conducted of the Dampier Archipelago petroglyphs. However, work to date shows this area to be one of the richest concentrations of petroglyphs in the world. Not only in sheer number, estimated to be over 1 million images, but in the diversity of subject, form and technique displayed. Truly of World Heritage significance.

Estimated to span several tens of millennia, the rock art and other archaeological evidence of the Dampier Archipelago reflect the influences and proximity of the Indian Ocean. Once forming prominent hills when part of the continental landmass, they now comprise the archipelago islands. Dramatic shifts in subsistence patterns and changing artistic traditions map the impact of the ocean and transforming environmental conditions. In the imagery of the petroglyphs is displayed a shift from terrestrial fauna to marine creatures. At habitation sites is the rise in a mollusc dominated diet, a move from big game hunting to shellfish gathering.

#### **Imagined futures - after agreement on aesthetic values of landscapes**

**Jane Lennon AM**, Adjunct Professor Cultural Heritage Centre for Asia Pacific, Deakin University

While meeting in the beautifully envisioned capital city of Australia, we might imagine multidisciplinary agreement on what places communities regard as 'beautiful' and wish to conserve.

Both humanistic and scientific studies claim to have the correct approach to aesthetic assessments, which is a blend of many approaches depending on the place. Natural heritage groups have championed aesthetic value for 'superlative natural phenomena' such as Victoria Falls or the Himalayas with the attributed value of biophysical elements shaping conceptions of landscape. In contrast, cultural heritage groups use a holistic sensory perception of landscape where social response, symbols and meanings were the result of specific historical processes of cultural diffusion and their impact was reflected in the interaction with natural elements. These two opposing views were maintained in separate assessment criteria for World Heritage until 2005 when the World Heritage Committee combined the criteria into one set. However, assessors still come from IUCN and ICOMOS with very different academic training and the amalgamated understanding of aesthetic attributes is not yet readily accepted.

Standardizing aesthetic assessments of outstanding universal value can only be imagined by using comparative analysis of 'like with like' and the changing history of artistic depiction of landscape with World Heritage attributes. As global concepts become adopted under the banner of World Heritage site conservation, it is timely to consider these divisions by examining case studies.

### **Transnational World Heritage Properties: Past, Present and Future**

**Graeme Aplin**, Department of Environment and Geography, Macquarie University

Over the years there have been more and more transnational World Heritage properties inscribed on the World List. These have ranged from sites that cross a national border and hence involve only two adjacent nations, to more complex multinational arrangements. Any such inscription has the potential to involve difficulties in co-ordinating management and conservation of the site, and such problems have often been highlighted in World Heritage Bureau and Committee discussions. On the other hand, some cross-border sites, particularly natural ones, benefit greatly from co-ordinated management for conservation purposes. However, some transnational inscriptions seem much more tenuous and harder to justify. In the 2010s, two multinational nominations, in particular, have been before the Committee for some years: Le Corbusier buildings; and the Inca Road. Both have been causing some angst, hence the length of the nomination process. Closer to home, it has been suggested that Australia become part of two transnational arrangements: with New Zealand for Sub-Antarctic islands; and with unspecified State Parties for international exposition sites, building on Melbourne's Royal Exhibition Building's inscription. This paper deals with the two suggested properties involving Australia, the two ongoing suggestions from the 2010s, and a number of already inscribed examples. It also looks at the management problems involved and the positive and negative aspects of these transnational inscriptions.

### **Session F2a: IMAGINED LANDSCAPES 2 (1.30-3.00pm 1<sup>st</sup> November)**

#### **Agricultural Heritage and Cultural Landscapes: Tea Industrial Heritage in Sri Lanka**

**Chandana Shrinath Wijetunga & Jongsang Sung**, Seoul National University

The modern industrial heritage period which began with the colonization starts in the 18th century. The cultural changes occurred with the Tea industry remains as a significant Industrial heritage in the country. First paper tries to reveal the Modern industrial heritage in South Asian region and Sri Lanka. The colonization and related factors are discussed to identify the significance of the Industrial heritage in Sri Lanka. Second, paper shows Tea Industrial Heritage in Sri Lanka. In this part the papers focused on the Tea industry related sites and inter connected factors including infrastructure and social order. The Spatial organization and land patterns, social structure and routes studied to show the significance of the Tea Industrial Heritage in Sri Lanka. Third, Paper focused on Tea Industrial Heritage sites in Nuwara- Eliya, Dimbula and Kandy to make a comparative analysis on Sri Lankan Tea Heritage. The character of Tea Industrial heritage showed with important features varying from spatial organization to ethnic cultural practices. The case studies strengthen the idea of the paper that showed the significance of the Sri Lankan Tea Industrial Heritage and its diverse characterization as a cultural landscape. Fourth, paper concludes the findings that Tea Industry in Sri Lanka plays a vital role as a valuable cultural landscape and need considerations on preservation together with cultural routes.

#### **Investigating the Mining Heritage Significance for Kinta Valley District of Perak, the Industrial Heritage Legacy of Malaysia**

**Suriati Ahmad**, Deakin University & **David Jones**, Associate Head of School and Director Planning and Landscape Architecture Program, Deakin University

Perak the *Abode of Grace* is the second largest state in Peninsular Malaysia and was blessed with rich alluvial deposit of tin. One of the richest districts that rose from the tin mining production is Kinta Valley, which located strategically in the middle of Perak state where tin is buried. Former tin mining landscape that surrounds Kinta Valley district stand as the physical evidences and open a door way to the past glory of mining history. Tin mining in Perak starts as early as 18<sup>th</sup> century mined by the indigenous people using a traditional method. In December 1776, Sultan Alauddin gave the Chinese Captain permission to mine tin along three rivers in the Kinta district and this collaboration results to the Chinese involvement in Perak tin production. The glorious year of Kinta strive during the 'first tin rush' which lasted from 1884 to 1889 while the 'second tin rush' took place from around 1889 and lasted until 1895. The purpose of this paper is to investigate the mining heritage significance of Kinta Valley district as to determine its level of significance for later conservation practices. For a deeper understanding, the thematic history of Perak tin mining glory, especially the spreading of mining places in Kinta Valley districts has been reviewed and chronologically mapped. The character of mining heritage places will be a basic guide for identifying the survival evidence which spread around Kinta Valley district till present years.

## **Envisioning future agrarian cultural landscapes: Places shaped by the past, re-imagined for a sustainable future**

**Nora J. Mitchell**, University of Vermont & **Brenda Barrett**, Living Landscape Observer

In the last three decades, designations around the world, including many cultural landscapes on the World Heritage List, have recognized the tangible and intangible heritage value of lived-in agrarian cultural landscapes. These places with distinctive character were created by local time-honoured traditions that shape the landscape and sustain culture and way of life. Attention to working landscapes is timely and urgent, since the loss of agricultural land is a growing concern, yet conservation of lived-in vernacular cultural landscapes has ushered in a number of challenges and important debates.

This presentation explores several recent promising U.S. examples of locally-led collaborative strategies to shape the future of agricultural landscapes that respect cultural traditions while continually adapting to rapidly changing socio-economic environments. These examples create locally-based economic initiatives for food systems and heritage-based tourism, reuse and reinvestment of heritage infrastructure, more integrated strategies across public and private sectors and between conservation and other community goals, and stronger partnership networks for governance for larger landscape scales. These new models of governance can integrate conservation with multiple community goals and strengthen community capacity for managing change. While there is no one solution to meeting the serious challenges facing rural agricultural regions, these examples suggest some key inter-related components integral to a strategy for guiding change. These components - articulating a shared sense of place, building a common vision, harnessing the drivers for change, and designing new collaborative forms of governance - are dimensions of social capacity for adaptation and sustainability in a rapidly changing world.

## **Changes to Continuing Landscapes: industrialisation of Australia's productive rural lands**

**Jane Lennon** AM, Adjunct Professor Cultural Heritage Centre for Asia Pacific, Deakin University

This paper examines the changes in scale and economies of Australia's productive agricultural lands from small scale family-owned farms of mixed stock/crop production to large scale agglomerations of corporation- owned lands with vast monocultures especially grains and cotton.

As 95% of Australians live within 50 kms of the coastline, these changes have not been so apparent. Rural heritage listing is concentrated on nineteenth century colonial rural homesteads, woolsheds and associated processing buildings and estates, mainly the built components of a designed landscape, or on forested lands in national parks and conservation reserves. Heritage landscapes such as the Yarra valley out from Melbourne, the Nepean/Hawkesbury valley north of Sydney, the Barossa valley of South Australia, the Huon district south of Hobart associated with intensive production on small holdings specialising in vegetables, vineyards or orchards are under threat from subdivision for suburban expansion and rural lifestyle or hobby farms with associated development of utilities and access routes.

The decline in sheep farming and its replacement in some regions by grain- growing agglomerations and the national spread of cattle raising has led to much abandonment of rural buildings as cattle raising is less labour intensive and new techniques use helicopters and quad bikes in place of horses and large scale machinery in harvesting.

Agriculture has become more productive but many cultural landscape have not been identified as such for protection under local planning schemes. How much change should be permitted in small scale 'traditional' rural landscapes and when do large scale agri-business landscapes become significant?

## **Road Corridors as Cultural Routes and Corridors of Culture.**

**Tanja Harding**, Cultural Heritage Officer, Qld Department of Transport and Main Roads

The Department of Transport and Main Roads (TMR) Queensland controls 33,337km of road network across the state. A large number of road networks have been constructed along Indigenous pathways and/or original stock and coach routes. The vast array of differing heritage sites, both Indigenous and European, located along these networks poses a challenge to the Department and their heritage personnel, particularly in light of extreme flood conditions experienced in the Wide Bay Burnett Region, and changing government policies of safety clearance zones within QLD road reserves.

Key questions raised in this paper relate to the identification of sites; the role TMR plays in their future conservation; and questions relating to their location within road reserves. How do we protect these sites from future damage through construction and natural processes and disasters, and how do we move forward with post disaster management of sites after the 2013 floods. This paper highlights the role TMR plays in the identification and protection of cultural heritage sites, both Indigenous and European, in Queensland's road reserves, and the challenges faced by the Department, DEHP, DATSIMA and Traditional Owners in protecting these sites in the face of future development, road-side maintenance activities, bushfires and recurring flood activities.

## **Session F2b: IMAGINED CITIES 2 (1.30-3.00pm 1<sup>st</sup> November)**

### **Managing Canberra's National Heritage Values**

**Ed Wensing**, FPIA, PhD Candidate, National Centre for Indigenous Studies, Australian National University; Visiting Lecturer, University of Canberra; Associate SGS Economics and Planning

In 2004 the Australian Government created a new National Heritage List for places with 'outstanding value to the nation'. In 2009, Canberra was nominated through two separate nominations for entry on the National Heritage List. At the time of writing this abstract, the Australian Heritage Council is assessing the nomination. By the time of the Congress in March 2013, the Australian Government will have made its decision whether or not to enter Canberra (or parts thereof) on the National Heritage List. To ensure the ongoing protection of the National Heritage Values of a place that has been entered on the National Heritage List, the place must be managed in accordance with the provisions of the *Environment Protection and Biodiversity Conservation Act 1999* (Cth). The only other place currently on the National Heritage List that raises the same kinds of issues about management of the place is the Adelaide Parklands and City Layout that was entered on the List in November 2008.

This paper will explore the heritage management requirements of the EPBC Act and discuss the implications the listing will have on the Commonwealth's National Capital Plan and the ACT Government's Territory Plan and their respective planning regimes.

### **The city beautiful - from goldfield to garden: Sturt Street Gardens, Ballarat**

**Lisa Gervasoni**, Town Planner and Member Australia ICOMOS Executive Committee

Ballarat is known as a city built on gold, or a place where its citizens rebelled against the government (no taxation without representation). Unlike many rush towns it survived and thrived after the rush. Many of those attracted to the goldfields settled in the town. In its early days the citizens were highly organised. They created public institutions. They sort to create a beautiful, modern city - to recreate the aspects of their homelands that they loved but to keep true to the egalitarian society of opportunity for all.

On the death of Queen Victoria, 50 years after gold was first discovered, Ballarat/Ballaarat had two town halls, a School of Mines, a Fine Art Gallery, two Botanic Gardens and the grande boulevard of Sturt Street, including a median garden and statuary.

In the 150 years since gold was discovered these gardens, central to the CBD of the city, have been central to the cultural identity of Ballarat and the movements, events and people of importance. This paper will look at this place and what it tells us about the vision each generation has had for the development of Ballarat.

### **The limits of heritage in modern cities**

**Jenny Gregory AM**, University of Western Australia

I am particularly interested in the response of people to the loss of a building, a landmark or a site of heritage value. Hence this paper will focus on responses to the destruction of place. Amongst the case studies it will examine is Perth's Esplanade Reserve, a site of established heritage value that was recently destroyed. Originally reed beds on the Swan River foreshore, along the Esplanade Reserve was reclaimed in the 1870s. In 1880 the Crown granted it to the City of Perth in trust as 'a place of recreation for the inhabitants of the said city forever'. Various used for more than a century as a recreation ground for sport, for commemoration, for celebration, and for protest, it was placed on the permanent Western Australian State Heritage Register in 2003. Despite this, with the agreement of the City, the State Government resumed it in 2011 for redevelopment as the Perth Waterfront Project.

The project, now labelled Elizabeth Quay, depends for its financial viability on the sale of land to developers to enable the construction high-rise apartments and offices around a newly created inlet. The project split the community. Those who protested against the development called themselves Gatekeepers; for them the Esplanade Reserve was a place that was pivotal to their sense of place. Others, who are in favour of the development, satirized the protesters as Grasskeepers; to them it is simply a large patch of grass. The responses of these two groups to this site will shed light on the limits to heritage in modern western cities.



## **Session F2c: TRANSNATIONAL AND WORLD HERITAGE 2 (1.30-3.00pm 1<sup>st</sup> November)**

### **The Transnational Space of Heritage**

**Denis Byrne**, Office of Environment and Heritage NSW, University of Technology Sydney

This paper offers a commentary on the field of migrant heritage in Australia, taking a particular interest in ways in which the language and frameworks of heritage appear to characterise migration as a one-way rather than a transnational process. The work of heritage focuses on places made in the past: their enduring fabric and meaning. Recent research examining 'placemaking' by migrants from the Middle East and Vietnam in a south-west Sydney national park has offered an opportunity to observe the creation of places in the present and very recent past. It reveals the extent to which these places are transnational, combine physical and experiential elements of homeland and the new land to produce a hybrid or alloy place. This research will be discussed in relation to the 'heritage' of Chinese migrancy and settlement in Australia and an attempt will be made to chart a new line of inquiry and conservation practice in the area of migrant heritage.

### **Gullah Geechee of the Southeastern United States: Proud and Difficult Past, Threatened Present, Imagined Future?**

**Cari Goetcheus**, University of Georgia, USA

As direct descendants of Africans brought to the United States and enslaved for generations, today the Gullah Geechee people reside in a 30 mile coastal band along the Southeastern U.S. Numerous small communities retain a diaspora influenced cultural identity that includes not only a distinctive language, arts, crafts, cuisine and music, but also a unique response to the environment. Although many aspects of Gullah Geechee culture have been studied, an understanding of the tangible and intangible relationship between the people and their environment has not been revealed to any depth, nor ways in which they have attempted to conserve their cultural traditions and physical places. Living in a vast tidal wetlands system intermingled with upland pine forest, the physical character of the megaregion did not greatly change until the 1970s.

From that time to the present, rapid population growth and property development in major urban areas such as Charleston, South Carolina and Savannah, Georgia has dramatically altered the visual and physical character of the coast significantly impacting the social, cultural and physical fibers of Gullah Geechee communities. The establishment of a federally recognized Gullah Geechee Cultural Heritage Corridor in 2006 resulted in advocacy groups and community activists leading numerous efforts to retain cultural traditions. Through oral history interviews, tours, and participatory mapping with community elders and leaders, a connection between "local knowledge" and culturally significant places was imagined affording an opportunity to creatively address current and future ecological, social, spiritual and artistic change at a turning point for the Gullah Geechee and their environs.

### **World Heritage Tourism in China: Challenges or Government New Orientations?**

**Gabrielle Zhe Geng**, *Deakin University* & **Professor David Jones**, *Deakin University*

The production of World Cultural Heritage faces challenges for its conservation and management in China. Xidi and Hongcun villages in China were registered as World Heritage sites in 2000 as being relative historic exemplars that had been subject to successful historic preservation actions. These two villages possessed similar historic and cultural backgrounds, similar geographical settings, similar protection plans, similar management systems, but possessed key differences in government aims and tourism development methods. This paper will examine these differences and commonalities drawing upon both qualitative and quantitative methods that have analysed conservation and management theory and practice at the Xidi and Hongcun villages.

This research accords that a historic site is a living area and not an area simply with groups of ancient architectures protected just for visiting. International Charters and Recommendations, such as Burra Charter, have also suggested that residents and visitors should be both welcomed in the planning, respecting, protecting and evaluation of these heritage sites in the conservation process. To elucidate key information and perceptions, structured questionnaires were executed with local residents and shop owners living in the villages as well as visitors visiting in the villages that sought to document residents' and visitors' perceptions about the current practice of historic preservation in Xidi and Hongcun. In addition, focused interviews sought to obtain the perceptions of professionals, including university professors in the heritage conservation field and government managers working for government departments in charge of Xidi and Hongcun, to a deeper understanding of their perspectives current conservation practice and management structures for these villages. The paper draws these threads together to offer an insight into World Heritage conservation practice in China and the complexities of dealing with residents, visitors, and management systems in historic districts.

## **Session F3a: IMAGINED LANDSCAPES 3 (3.30-5.00pm 1<sup>st</sup> November)**

### **The Historic Urban Landscape concept and cities as cultural landscapes: Canberra a missed opportunity?**

**Ken Taylor**, Adjunct Professor, Research School of Humanities & the Arts, Australian National University

The 1980s and early 1990s were particularly fruitful for the conservation discipline in terms of critical debate and understanding of the concept of heritage, in which also a comprehensive definition and operational framework for Cultural Landscapes was elaborated. Next to guiding the conservation of physical elements under this new heritage category, it proved to be of great significance also as a driver to re-think other heritage categories and their conservation principles that were established in earlier periods.

This was particularly so with its proposition of the Historic Urban Landscape (HUL) notion as a tool to reinterpret the values of urban heritage, and indication of the need to identify new approaches and new tools for urban conservation. Of seminal importance was the primal shift in thinking on the urban environment away from purely physical architectural fabric to that of one fitting the cultural landscape model.

The presentation will briefly explore these new ideas and refer to current planning of Canberra as an example of an increasingly missed opportunity of how to apply the HUL paradigm.

### **The Historic Urban Landscape of Beijing: “ the Central Axis landscape of Beijing City” a potential World Heritage nomination**

**Guo Zhan**, Vice President, ICOMOS; Director of the World Heritage Expert Committee of China

Unlike most ancient European capital cities, the ancient Chinese capitals, over the past 3000 years, were always built in accordance with city planning and in the form of square. The symmetrical structure, reflecting the Chinese material civilization, spirit, morals, customs, and so on, exerts a great influence on the development of the Chinese culture and history. Over the past 600 years, Beijing witnessed the Yuan Dynasty, the Ming Dynasty and the Qing Dynasty. It now has become the most distinguished ancient capital in the East and the carrier of the long Chinese history and culture.

Although in the 1950s and 60s, a group of men of letters led by Liang Sicheng tried hard to protect the cultural image of Beijing, many city walls and alleys were dismantled. Many people at that time believed that Beijing's historical and cultural presence would disappear. However, the major scenes of the capital, especially the buildings along the central axis and some typical alleys were well left. Thus, the signs of culture and history of Beijing can still be found and memorized by the Chinese people.

The concept of HUL and the related guidelines to preserve them make it possible to keep and promote the historical and culture landscape of Beijing. The concept and guidelines are also helpful for trying to deal with a potential application of “the Central Axis landscape of Beijing City” into the list of World Heritage. When it comes to the application, there will certainly be complicated and controversial problems. These problems, however, can be solved in the process.

### **Summary of Historic Urban Landscapes (HUL) and Green Systems from the ISCs Symposium**

**Rachel Jackson**, Godden Mackay Logan, Canberra

The presentation will consist of a summary of the HUL session held on the 31 October, at the International Scientific Committee's Symposium

### **Reconciling urban landscape values- A case study of Ottawa and Canberra's open space systems**

**Andrew Mackenzie**, Assistant Professor of Design, University of Canberra

Protecting the landscape values of urban open spaces in the face of significant change to the surrounding urban form highlights a particular tension between two apparently conflicting goals of sustainable development. On one hand the compact city agenda seeks to increase the density of cities and on the other, large tracts of urban landscapes are protected for equally compelling sustainability goals. Despite the innumerable ecosystem services these landscapes offer, they contribute to the dispersed nature of the city and are costly and difficult to manage. This tension is further complicated when these urban landscapes are gazetted as part of a national significance narrative and remote from the municipal challenges of delivering a more sustainable urban form. For the capital cities of Australia and Canada, this has resulted in a complex set of policy issues that highlight the challenges of planning and managing urban landscapes.

This paper explores the history of open space systems gazetted by national governments in Ottawa and Canberra, the respective capitals of Canada and Australia. It examines how these cities have approached their metropolitan planning strategies and comments on the way landscapes have been accommodated in future urban growth through open space policies. In doing so it identifies the challenges faced when landscapes,

deemed to be locally or nationally significant, compete for increasingly scarce government resources and face increasing pressures from urban consolidation.

Lastly, it argues that landscape heritage conservation and urban consolidation are not mutually exclusive, but rather, different levels of government must coordinate policy objectives to deliver both compact urban form and high quality heritage urban landscapes.

### **Session F3b: IMAGINED CITIES 3 (3.30-5.00pm 1<sup>st</sup> November)**

#### **40 years of heritage studies: did we imagine the outcomes on our historic urban landscapes?**

**Robyn Clinch**, City of Port Phillip, Victoria

This paper reviews the results of the imaginings of pioneer heritage professionals in the development of the heritage studies undertaken since the 1970s, with a focus on the state of Victoria. The influence of Australians on developing international heritage instruments such as the Burra Charter, the key players at the national level and the rise of a 'heritage profession', particularly in Victoria, is reviewed. The maturing of the heritage study as a tool for development is discussed as is the resultant impact on the conservation of our legacy heritage. A selected urban inner city area in Melbourne is used as a case study of how the heritage studies and the resultant planning controls have influenced the built form and fabric of the area under consideration. This is compared with selected areas in the UK and in the US where the author has recently visited and presented papers related to this research. The imagined and unimagined outcomes on the built form and the historic urban landscape are explored with issues such as what is compromised for development outcomes and the gains and losses through the process. One question discussed is: how can future studies encourage outcomes that promote creativity and design excellence in our heritage cities whilst still maintaining reference to our cultural heritage. Another question explored is: how we better use our imaginations to manage the aspirations of economic development to balance the planning outcomes of our future historic urban landscapes in the context of competing priorities.

#### **The City Of The Future: Containing The Past**

**Anne Warr**, University of NSW

How is the past viewed in relation to the present and the future – through the linearity of time, or the depth of space? Has linear 'modernity' separated the past from the present, as Jukka Jokilehto (*A History of Architectural Conservation*, 1999) suggests? In a postmodern world, ideas of 'Space' are coming to the fore, where time is telescoped and the past exists within the present.

Heritage practitioners know not to 'take something back to its original' and that 'restoration', in its Burra Charter definition, rarely happens; - it is usually 'preservation', 'reconstruction' or, most often, 'adaptation'. Adaptation incorporates the past into the present while taking account of the future:

*Adaptation means modifying a place (from the past) to suit the existing use (in the present) or a proposed use (in the future).* (Burra Charter, Article 1.9)

In this paper (20 min), I would like to present a picture of the city of the future – where the past belongs to the spaces of the present, not separated by time. I will draw on the ideas of Walter Benjamin, Michel Foucault, and three of Italo Calvino's Invisible 'Cities of Memory': Zaira, Maurilia and Zora; as well as my own thesis: 'Women in the Modern City: Shanghai 1930s'.

*A description of Zaira as it is today should contain all Zaira's past. The city, however, does not tell its past, but contains it like the lines of a hand written in the corners of the streets, the gratings of the windows, the banisters of the steps...*(Calvino, 1974: 10).

*...forced to remain motionless and always the same, in order to be more easily remembered, Zora has languished, disintegrated, disappeared* (Calvino, 1974: 15).

#### **Retrieving Lost Memories of a Historic City: The Urban Historic Districts of Guozijian and Yandaixiejie in Beijing**

**Gabrielle Zhe Geng**, Deakin University & **Professor David Jones**, Deakin University

In China, during the 'Big Construction' phase of the 1950s-1960s, many historic districts were not appreciated and respected. Some of these districts were extensively destroyed and replaced by modern buildings to achieve economic aims. Beijing is the capital of China and is also the political and cultural centre of China. In 1957, to establish Beijing as the "modern industrial base" of China, massive areas of old buildings were demolished to permit the construction of modern buildings. Fortunately, with Chinese urbanization entering a new phase, the conservation of historic districts is now increasingly being paid more attention by all of Chinese society. With the establishment of the registration of Beijing as a "Famous Historic and Cultural City" in the first batch of National

Famous Historic and Cultural Cities in 1982, Beijing was defined as China's political and cultural centre but not just as an economic centre. In 1998 the Beijing Municipal People's Government announced the first batch of 25 Municipal Historic and Cultural Conservation Areas that included Beijing's Guozijian and Yandaixiejie District's. Ten years later, in 2008, the First "Chinese Historical and Cultural Districts Selection and Promotion Activities" was launched by the Cultural Department of State Council and the Chinese State Cultural Relic Bureau. With the announcement of the First List of Top 10 Chinese Historical and Cultural Districts in 2009, and the Second List of Top 10 Chinese Historical and Cultural Districts in 2010, the conservation of historic districts was generally well received and elevated in agreements from state-level government to local level governments across China. Beijing's Guozijian District and Yandaixiejie District were contained in the first and second lists respectively.

This paper considers literature about the development history and regulations of historic district conservation in Beijing, and reviews the evolution of historic district conservation in Beijing. It discusses the conservation effectiveness of Beijing's Guozijian and Yandaixiejie District's through residents' and visitors' evaluations and perspectives. It thereupon draws key conclusions as to the importance of the need to conserve Chinese urban historic districts that benefits on conserving the urban soul and memory.

### **The Dark Side of building cities**

**Peter Phillips**, Sydney, NSW

Why did 1970s office buildings have splayed corners and projecting windows? Why do most old buildings have a civic presence that few modern ones achieve? Why don't modern builders use durable materials?

The answers to such questions are not always straightforward. There are many reasons why cities of the past look very different from those of today, and most of them have nothing to do with architects, planners or builders. This paper looks at some of the background forces (such as the taxation laws) that have shaped our cities past and present. The design and construction implications of these forces are not always recognised, and often have unintended physical consequences for buildings and cities which we attempt to deal with through planning legislation without appreciating the underlying causes. Tackling the problems at source may be a better way to build the heritage of the future.

### **Session F3c: UTOPIA / DYSTOPIA – UNDERGROUND CULTURES IN THE IDEAL CITY**

**(3.30-5.00pm 1<sup>st</sup> November)**

#### **Utopia / Dystopia – Paintings and Text**

**Lynette Gurr**, NBRSPartners

While cities are created by urban designers, architects and engineers, they are also the creative products of painters, cartoonists, novelists, film-makers, musicians, choreographers – they design urban landscapes that reflect society's aspirations. This paper will analyse art and the writings of novelists to see how cities are depicted in cultural products to reflect the philosophical, political and creative thinking of the time. The paper will examine utopia / dystopia looking at imagined places including:

- Ambriggio Lorenzetti, an astute political and moral observer, paints a series of frescoes, "Allegory of Good Government, Effects of Good Government" and "Allegory of Bad Government and its effects on the City and Countryside". (Palazzo Pubbico, Siena, 1338-40), to depict the values of peace and civic harmony. Here the city is an allegory, showing the effects of good and bad government on life within the city walls. Lorenzetti depicts a city at peace and in chaos, thereby captured the relationship between government authority, urban form and social fabric of a pre-modern city.
- An idealised city is depicted in Francesco di Giorgio Martini's painting, "Architectural Venduta" (1490), and shows a society bathed in stability and optimism.
- Brueghel's painting, "Tower of Babel" (c1563), inspired by Genesis 11:4 - 'Come, let us build ourselves a city, and a tower with its top in the heavens, and let us make a name for ourselves; otherwise we shall be scattered abroad upon the face of the whole earth' - depicts the artist's vision of social torment and persecution – an unstable, crumbling vertical city.
- Voltaire's "Candide, or Optimism" (1759), creates the mythical city of Eldorado - geographically isolated, where streets of gold are covered with precious stones, no priests exist, and all of the king's jokes are funny –symbolising the physical embodiment of utopian ideals and the limitless potential of human reason.
- Italo Calvino's, "Invisible Cities" (1972), an imaginary city named "Zora".

## **Capturing Troy**

**Blanche Menadier**, International Studies, Macquarie University

The ancient Anatolian Bronze Age city of Troy has been memorialised through the ages in poetry, drama, painting, photography, ceramic, tapestry, film, and opera. Troy has long served as a metaphor for conflict between east and west, and the most common visual representation of the city is its fortification walls. The walls often serve as a symbol of the entire city even though there are no images of them or the city prior to its legendary destruction in 1183BCE. They were buried under an ambitious Hellenistic Greek building program in the second century BCE and were only recovered in the late 19th century through archaeological excavation. This presentation will examine the depictions of the wall throughout the ages.

## **The Territory is not the map: Canberra's underground culture**

**Gavin Findlay**, Australian National University

During the conference, the Canberra Museum and Gallery is hosting two unique exhibitions, *Massive Love of Risk: the art of Canberra's Splinters Theatre of Spectacle (1985-98)*, and *Head Full of Flames: punk in the nation's capital 1977-1990*, which are designed not only to display the artefacts and images of two of the main Canberra underground movements of the period but to show and affirm the links to contemporary cultural movements and strengthen them.

The presentation will examine the significance of such movements to Canberra's cultural life - remarkably quick to take up on ideas from overseas in the days before digital communication, imitating them to begin with but quickly developing their own distinct natures, to the extent that Canberra was known and respected among these subcultures internationally even when the local mainstream was barely aware. All operating to some extent outside the law, making their own rules, they drew alternative maps that were overlaid on this same city that houses the government and diplomats and military, creating liberated enclaves that were hidden from the omnipresent state and, when that state inexorably encroached, simply vanished into the night.

## **LAUNCH OF THE BURRA CHARTER PRACTICE NOTES (6.30-8.00pm 1<sup>st</sup> November)**

### **Past and Future of the World Heritage Convention**

Keynote Address: **Professor Christina Cameron**, Canada Research Chair in Built Heritage, University of Montreal

The 1972 World Heritage Convention is one of the last global agreements to put forward a concept of universal values and international obligations in the heritage field. Rooted in the idealism and enthusiasm of the 1960s, it has adapted itself to changing circumstances over the last four decades. This speech will focus on three concerns with the implementation of the Convention: an unaddressed gap between culture and nature, a stifling politicization of the system and weakening support for conservation. Using examples from debates of the World Heritage Committee and the interviews with pioneers of the World Heritage system, Cameron will look back over the years to identify key moments in the development of each of these issues and assess the current situation. In her closing remarks, she will suggest some possible ways to address these concerns in the future.

## **PLENARY KEYNOTE SESSION (9.30-10.30pm 2<sup>nd</sup> November)**

### **The golden fleece: A future for pastoral landscapes**

**Monica Luengo Anon**, President, ICOMOS-IFLA International Scientific Committee on Cultural Landscapes and Director of the Masters Course on Cultural and Natural Heritage, Andalucía International University

The merino sheep were the *gold* that made possible the great Spanish empire during the late Middle Ages. The wool commerce was a powerful industry that produced high incomes for the Crown of Castille, thanks to the work of the transhumant shepherds that drove the flocks across hundreds of kilometres in the Iberian Peninsula, in search of green pastures. Until the 18<sup>th</sup> century the export of these sheep was totally forbidden, but at the end of the century the French King Louis XIV received some sheep that were to become the origin of the Australian merino and thus the foundation of a flourishing industry.

The pastoral landscapes, and specifically transhumant routes, are still one of the most important heritage landscapes in many countries around the world and constitute a complex heritage system that includes tangible and intangible values and is the basis of the identity of the society that sustains them. They are also undervalued in many regions and there is a lack of understanding of their attributes and characteristics. Pastoral landscapes

are closely linked to sustainable and future development and dramatically threatened by radical transformations, while being a perfect example of the link between the natural systems and social-cultural development, creating unique forms of landscape. Their study, identification, conservation, safeguarding and management might be a driver for the future of many societies facing challenges such as food security, poverty alleviation, sustainable land management and adaptation to environmental challenges. They can become, again, the *gold* for many regions of the world.

### **Photography, Heritage and Indigenous Futures**

**Professor Jane Lydon**, Australian Research Council Future Fellow, University of Western Australia

Archival photographs of Aboriginal people were amassed during the colonial period for a range of purposes, yet rarely to further an Indigenous agenda. Today however such images have been re-contextualised, used to reconstruct family history, document culture and express connections to place. They have become a significant heritage resource for relatives and descendants.

As a medium of exchange, photographs of Aboriginal people have served vastly different purposes within Indigenous and Western knowledge systems, from embodiments of kin and ancestral powers, to visual data that actively created scientific knowledge. In the digital age, it has become an urgent matter to understand and balance these traditions, and over the last decade, numerous innovative projects have employed digital means of making this resource accessible to Aboriginal communities: what are the benefits and challenges of this work to date?

### **Session S1a: THE ROLE OF HERITAGE IN ASIA'S CAPITALS 1 (11.00am-12.30pm 2<sup>nd</sup> November)**

#### **Image-Making and Nation-Building**

##### **The Role of Heritage in Asia's Capitals: Hanoi, Vietnam**

**Professor William Logan**, UNESCO Chair of Heritage and Urbanism Cultural Heritage Centre for Asia and the Pacific, Deakin University

This paper focuses on the political use of heritage in enhancing the status of Hanoi, since 1975 the capital of the Socialist Republic of Vietnam, within the reunified state, the region and the world. Vietnam's political legitimacy had been hard won through 30 years of war and Vietnam's communist government, based in Hanoi, wanted international recognition for the nation's achievements. It came to realise that one way to win international recognition for Hanoi was through its heritage. The paper focuses on how and with what success did they seek to protect the city's heritage, given the rapid urban and economic development and social change that was occurring. It seeks to identify what the Vietnamese themselves—members of government and the bureaucracy, architecture and urban planning professionals and, to a lesser extent, people in the street—thought about the city's heritage and, in particular, whether they saw it as having not merely national value but also the OUV required for World Heritage inscription, perhaps the ultimate marker of global heritage status.

##### **Shanghai – City of Paradox**

**Anne Warr**, University of New South Wales

Shanghai is a trading city – exchanging commodities, cultures and dreams down the centuries. The exchange between China, at the centre of the world, and foreigners from the rest of the world, forms the essence of Shanghai, making it a city of multiple viewpoints and multiple stories. It is a city of paradox. Foreigners living in the city during the century of the foreign concessions (1843-1943) viewed the city as a luxurious playground, and later looked back on it with great nostalgia, as did many Shanghainese living in the city during the same period. Refugees – White Russians and European Jews – viewed the city as a place of safety, but also of poverty and uncertainty, and looked back on the city with mixed fondness and regret. During the Maoist era, Shanghai was reviled as the centre of imperialist, colonialist and decadent values that had separated the Chinese people from their true rural identity. Today, Shanghai is visited by tourists from around the world, and from within China. Survivors of pre-war Shanghai, or their relatives, return nostalgically, looking for evidence of the former lives, while Chinese, both local and overseas, attempt to reconcile their school-book history lessons with family stories and the reality of the city today. This paper discusses the many layers of Shanghai's history through a series of brief case studies each of which concentrates on a section of Shanghai's surviving built heritage. The case studies proceed in chronological order, thereby laying out a century and a half of Shanghai's history.

##### **Hong Kong – A Twenty-first Century Asian City under Pressure - but Heritage is being Championed!**

**Elizabeth Vines**, McDougall & Vines, Conservation and Heritage Consultants

This paper will examine the current initiatives being taken in Hong Kong to conserve some of the surviving heritage of this city. It will examine the current heritage protection regime and ranking of buildings, and outline that it is in the area of Government owned buildings that some imaginative heritage conservation is being facilitated. In particular the 'Revitalising Historic Buildings through Partnership Scheme', implemented by the Development Bureau, through the Commissioner for Heritage's Office has now embarked on 3 sets of building revitalisation projects. This scheme has the following objectives:

- To preserve and put historic buildings into good and innovative use.
- To transform historic buildings into unique cultural landmarks.
- To promote active public participation in the conservation of historic buildings.
- To create job opportunities in particular at the district level.

Setting up a Statutory Heritage Trust in Hong Kong is also currently being examined and a recent report has been prepared for Government. This is seen as a further step towards giving higher recognition to "vernacular architecture" held in private ownership and associated intangible heritage. A trust's programme of community outreach, education, and public information is seen as an additional contribution to placing more value on the heritage of Hong Kong. As a membership organisation, the trust would also be an example of civil society taking action and would help to promote a membership culture.

## **Session S1b: CREATIVE IMAGININGS 1 (11.00am-12.30pm 2<sup>nd</sup> November)**

### **The Poetics of Adaptation**

**Mary Knaggs**, NSW Government Architects Office

For my conference presentation I plan to interview up to 4 practitioners to discuss their creative approach to the adaptation and interpretation of heritage sites. The aim of the interviews is to uncover the poetics behind their creative endeavours and whether this has resulted in outstanding and enriched outcomes for the place, for the creator and for the audience.

I will include short video extracts of the interviews and of the 'poetics of place and memory' created. The aim of my presentation and paper is to inspire other practitioners to explore more profound and creative solutions to adapting and interpreting heritage places.

### **Too light or just right: an exploration of the role of neglect and protection of heritage places in fostering creativity**

**Nerida Moredoundt**, TPG Town Planning, Urban Design and Heritage

This paper will explore the role of neglect and protection of heritage places in creative imaginings. It will not be talking about the creative ways people bypass the intents of heritage legislation, but rather it will examine both the tangible and intangible qualities of built heritage that foster creativity and cultural identity.

It will explore why creative people love to use heritage places (for advertisements, television shows, for work spaces) and will look at why the arts so often end up as the 'solution' for obsolete heritage buildings. It will raise the question as to whether this is always for the best - through the case studies of the ill-fated proposal for the WA Museum in the East Perth Power Station ('too light') and the successful Linton and Kay Galleries in the old Perth Technical College ('just right'). Norway's National Museum of Pop and Rock will provide an international case study as to the positive effect of government investment and creative pursuits in the reimagining of a centuries old waterfront.

Finally, the paper will raise the provocative question as to whether neglect of heritage places is better for creative imaginings - through a study of the 'lost' artists and musicians of urban regeneration, the reclamation of art spaces in city centres and an outstanding example of an 'urban art' gallery in an abandoned post-war building.

### **Putting the Past to Work in the Present**

**Louise Honman**, Context Heritage Consultants

*What we love about the past ought to be useful for the future. What we value, keep and adapt needs to have meaning, and be applicable to our lives.*

The past has lessons in it for our future and the future can add to our understanding of the past. This paper explores the relationship between place and design as a dynamic one. New design that is deeply located in place is important in the remaking of our own piece of the world. Using some key texts and formative ideas in design and architectural theory it will examine ways in which new design work can create linkages between the past, present and future, create new purpose and enhance the expression and appreciation of places.

The theme of Creative Imaginings is one that lends itself to some play and musing, whilst also being a way of exploring how new design may be part of the interpretation of places. The paper will draw on the work of people who have understood the meaning of place in their creative output including Christopher Alexander (A Pattern Language), Brenda and Robert Vale (the Autonomous House) and humanist architect Ralph Erskine. Linking these practitioners is the thread of place and memory in their work. They provide inspiration for the present and the future.

### **All Artists are Liars: Hoodwinking Visitors to Interpret Historical truth**

**Michael Cohen**, Sydney Harbour Foreshore Authority

Pablo Picasso said: "We all know that Art is not truth. Art is a lie that makes us realize truth at least the truth that is given us to understand."

Artists always signal their own falsehoods as a means to unveil truths: the sculptor's perspective, the performer's knowing wink. In no arena is this more poignant than when artists interpret historical 'truths'. Interpretive projects can play a galvanising role in the collective imagining of the various descendants, ancestors and communities that 'own' a particular history. Ironically, the most effective way to unleash memories and histories seems to be in a liberally poetic interpretation of truth.

In 2009 and 2010 SHFA staged Fire Water: interpretive, major spectacles on Sydney Harbour. Eschewing any attempt at re-enactment, these events provoked a huge response: both from the many thousands that lined the shores and from the communities of descendants who united around the stories of those events.

Subsequently SHFA created a multi-disciplinary 'laboratory' to explore stories of The Rocks in interesting and provocative ways. This Interpretive Incubator included leading artists, writers, historians, technology, archaeology and landscape experts, and events teams. The Rocks Windmill is the first to "rise" from the incubator. In a precinct once crowned in many windmills, it is an evanescent, lyrical reminder of truth. The Rocks Windmill has become an ephemeral collection point for communities' wind-powered stories of the past and the future. A multi-layered interpretation is being created that unveils multiple 'truths' through a team of artists' collective sleight of hand.

### **Session S1c: CREATIVE FUTURES 1 (11.00am-12.30pm 2<sup>nd</sup> November)**

#### **Imagining Futures for Heritage sites on the Line**

This session addresses the question: *How can sustainable futures be created for museums and heritage places in rapidly changing social, technological, environmental and economic circumstances?* It addresses one of the most pressing and problematic challenges facing heritage sites: what avenues are available for managers of significant sites to enable them to forge a role which will not compromise the heritage values of a place, but will secure its long term viability.

#### **Breathing life into the past**

Keynote Speaker: **Sarah Staniforth**, Museums and Collections Director, National Trust UK

For the past five years the National Trust (England, Wales and Northern Ireland) has been re-evaluating the way in which we present and interpret the 300-plus historic houses in our care. We have called this 'Bringing Places to Life' and the aim has been to help visitors understand how houses were used when they were still lived in as homes. This has meant moving away from a risk-averse presentation in which the precautionary principle is exercised to a risk-assessed approach in which objects that are sufficiently robust are used by visitors. This can mean that visitors walk on carpets, sit on chairs, play musical instruments and engage more fully with the collections to enrich their experience. In some properties we use costumed interpreters to animate the past, in others we use replicas where objects are too fragile to be used. In empty properties that have lost their contents we have been able to use more creative solutions. As well as exploring the conservation issues raised when using collections, this presentation will outline the challenges presented in the refurbishment of Avebury Manor, recently featured in the BBC documentary "The Manor Reborn" in which a team of historians, experts and volunteers recreated rooms at different periods in 500-year-old Avebury Manor and restored it as an immersive experience, making explicit the difficult decisions involved in exploring the differing values of fabric and interpretation.

#### **'What are they doing with the old place now?'. Forging a future for Provisional Parliament House**

**Steven Fox**, Deputy Director at the Museum of Australian Democracy

When Parliament moved to its new home in 1988, the future of Old Parliament House was bleak. Closed for several years, it was neglected, overlooked and some even suggested it be bulldozed. It took a public campaign



to open it to the public, but it even then its future was uncertain. How long could it depend on the good will of earlier occupants to safeguard its future? Steven Fox, Deputy Director Museum of Australian Democracy, Old Parliament House, will describe the challenges and tensions that occurred as the site made the journey from working parliament to mothballed redundant building to a museum and nationally listed heritage site where the values of the site, and the imagined museum became a reality. The intellectual framework for aligning the heritage values with museum themes was achieved through its Heritage Management Plan and Interpretation Plan arising from national heritage listing – a test case for the new Commonwealth EPBC Act.

### **Making heritage sexy - rebranding the HHT**

**Kate Clark**, Executive Director, Office of Environment and Heritage, NSW

As a traditional heritage preservationist I have always been wary of marketing spin. Surely our sites should speak for themselves, and the worth of what we do should be self evident! But the recent project to re-present the museums and sites of the Historic Houses Trust of NSW showed me not just how much there is to learn from good marketing, but also how much we have in common. This paper will talk about the particular challenges in managing 12 very different museums and sites, and creating amore sustainable future for them. It will explore the process we went through to find out more about our audiences and what they thought, including the quantitative and qualitative research, and then the creative process of coming to a new look. It is also an opportunity to look back on the lessons learned in the process of bringing supporters on the journey, and to look forward at what might happen next. At the end of the day, it was about articulating what mattered most about those sites, and who it mattered to - something that is not so very far away from traditional heritage practice!

### **Session S2a: THE ROLE OF HERITAGE IN ASIA'S CAPITALS 2 (1.30-3.00pm 2<sup>nd</sup> November)**

#### **George Town: The Discreet Charm of Rejuvenated Heritage**

**Khoo Salma Nasution**, Penang Heritage Trust, Malaysia

If cultural heritage is not a national priority then by what means would heritage conservation be funded and by whom? George Town has been listed by UNESCO as part of the Historic Cities of the Straits of Malacca World Heritage Site in 2008. Built heritage, intangible heritage and historical diversity are its Outstanding Universal Values. Since its listing, George Town has experienced a surge of interest and commercial investment in its heritage. Among the investors are the moneyed Penang diaspora, the local nouveau riche, Singaporeans and other expats, restaurateurs, would-be hoteliers and other tourism business operators. 'Rejuvenation' of built heritage has been a strategy for the economic revitalization of the inner city. The results are palpable, but benefits to locals are unevenly distributed and ongoing evictions actually continue to undermine the basis of the World Heritage listing. The annual arts festival and new, ubiquitous street art have caught on, but heritage, instead of being what cultural tourists come to see and understand, mainly serve as al fresco backdrops. Authenticity, that desideratum of heritage practitioners, is somewhat irrelevant to the local tourism and building professionals. Heritage makeovers therefore run the gamut of the good, the bad and the ugly. The politics of heritage show the different agendas of state and non-state players and why promotion is often prioritized over long-term protection and preservation.

#### **The Modern Capital of a Modern Nation: Heritage and Identity in Post-Socialist Vientiane**

**Colin Long**, National Tertiary Education Union

On 2 December each year Laos celebrates its national day. In times past this meant military parades on the That Luang parade ground. In recent years the character of the celebration has changed. Today the parade is more a celebration of Laos' culture, traditions and ethnic diversity. In 2003 a statue of King Fa Ngum, deemed to be the founder of the Lao nation, was unveiled in Vientiane. The inauguration ceremony included a procession featuring the sacred Prabang image brought specially from Luang Prabang. The absence of socialist iconography and the emphasis on royal and traditional culture surprised some observers.

The transformation of the national day celebrations and the inauguration of the Chao Anou statue reflect broader processes in Laos, which, in turn, are shaping contemporary Vientiane. The abandonment of socialism has opened urban development processes to new influences. At the same time, however, the Lao Communists remain in power and in need of legitimization as the sole legitimate political voice. As a result there is considerable emphasis on construction of museums and cultural institutions and on 'traditional' elements of the built environment. Thus, the evolution of Vientiane's urban identity has been conditioned by the specific characteristics of Lao history and by the fluctuating and complex integration of Laos into global economic and political processes. Once again older patterns are re-emerging, with Vientiane the modernized administrative centre and Luang Prabang, in the north, the cultural and heritage centre of the nation – a pattern that replicates the colonial-era urban system.

## **Imagining Yangon: Assembling Heritage, National Identity and Modern Futures**

**Kecia Fong**, University of Western Sydney

Today Myanmar sits on the precipice of significant and rapid transformation, poised between a period of sustained limited development and twenty-first century modernity. This transition is a result of recent political reforms and the lifting of international sanctions. The country's new political status has incited intense international interest and has created an environment of speculation framing Myanmar as a frontier to be developed, exploited or protected. This condition has

activated collective imaginaries at multiple scales – from the urban development of Yangon, to debates of national identity, to the globalism of Asian cities. Built heritage and its conservation are at the nexus of these concerns. Nowhere is this more evident than in Yangon. No longer the Republic's capital it still serves as the commercial and cultural hub of the country and is the primary space where contemporary debates of heritage, national identity and imagined urban futures are being forged. This presentation explores how Myanmar's national identity has been narrated through the conservation of its historic capital cities since the 1988 uprisings. It then looks more specifically at contemporary Yangon and considers how the identification and conservation of its heritage are an assemblage of discourse and actors characterised by their relational, contingent, and temporal dimensions. The particularities of this assemblage from the materiality of the built heritage, to the geographies of knowledge associated with individual actors, and to the imagined futures of Yangon as a twenty-first century Asian city are shaping the emerging and co-productive processes of Myanmar's heritage, identity and governance.

## **From Colombo to Sri Jayewardenepura: The Schizoid Subjectivities of Postcolonial Capitals**

**Anoma Pieris**, Associate Professor, Faculty of Architecture Building and Planning, University of Melbourne

In 1978, the government of Sri Lanka moved its administrative capital from Colombo to Kotte, a suburb ten kilometres southeast. Colombo, the capital of successive European colonisers with its fortified port and grand Victorian arcades was demoted to 'commercial capital' status. Kotte was the site of the pre-colonial city of Jayavaddanapura (city of increasing victory) ascendant during the fifteenth century, which fell foul to internecine and colonial conflicts. Its postcolonial revival was a grand symbolic gesture of indigenisation; separating the sacred and profane. Renamed Sri Jayewardenepura and embellished with a spectacular parliament, the city invoked a history of geographic sovereignty along Sinhala-Buddhist lines.

Colombo, vilified by national socialist sentiment, had no place in these postcolonial dreams. It converted to the refuge of ethnic minorities fleeing northern and eastern battle zones and grew upwards rather than outwards in defensive enclaves. It became an embattled city, a postcolonial cantonment, with its buildings and spaces barricaded against its public. Ethnic pogroms, suicide bombings and the insertion of myriad checkpoints lacerated its suburban grid.

This paper studies the twentieth century transformation of Sri Lanka's capital cities and the resultant conflicts over their cultural heritage. It demonstrates how a familiar process of reinventing and reimagining cultural identity becomes entangled in shifting national aspirations. It shows how colonial, anti-colonial and national politics compete for representation and how schizoid subjectivities result. Written from the lens of a post war era where Colombo is the new focus of national-global aspirations, this paper advances an analysis and critique.

## **Session S2b: FUTURE FOR HERITAGE PRACTICE 1 (1.30-3.00pm 2<sup>nd</sup> November)**

### **An Oral History of the Writing of the Burra Charter**

**Bronwyn Hanna**, NSW Heritage Division, NSW Office of Environment and Heritage

Australia has been a leading contributor to the development of international best practice in heritage management largely because of the Australia ICOMOS Charter for Places of Cultural Significance. The Burra Charter, as it is widely known, is a short statement of principles which outlines how heritage places should be identified and conserved. It was first endorsed in 1979 in the remote historic mining town of Burra, South Australia by Australia ICOMOS, the Australian chapter of the peak international society of heritage professionals. The result of many hours of passionate debate by a small group of ICOMOS members, this committee (composed of Judy Birmingham, Peter Bridges, James Semple Kerr, Miles Lewis, Peter James and David Saunders) designed not a horse or a camel but a unicorn—an unexpected and outstanding document that has influenced the way heritage is conceived and practised internationally.

This research project entitled "An oral history of the writing of the Burra Charter" has been undertaken part-time as an independent scholar away from my full-time position as a heritage official working in the NSW Government. In its initial stages it has been focused on conducting formal, recorded oral history interviews for the National

Library of Australia with senior members of the heritage profession in Australia who contributed to or closely witnessed the writing of the Burra Charter and its off-shoots—the Guidelines to the Burra Charter, the Illustrated Burra Charter and the Burra Charter (revised 1999). The NLA demands an all-of-life approach for its oral history program, which means that the interviews collectively suggest how a heritage industry—which barely existed in 1970—was peopled with talented, public-minded professionals from an array of disciplinary backgrounds by the 1980s. The paper reports on initial findings from this research, which, it is hoped, will develop into a history of the Australian heritage industry.

### ***Earthwork* as metaphor for belonging: implications for heritage practice**

**Steve Brown**, University of Sydney

Sculptor Herbert (Bert) Flugelman, who died at the age of 90 in early 2013, created a work titled *Earthwork*. The piece, comprising six large polished aluminium tetrahedrons, similar to his work in the National Gallery of Australia, was buried in a deep trench in Commonwealth Park, Canberra, in March 1975. The reasons for burying the sculpture were never explained. One can only imagine why the sculpture was buried and what the act of burial does.

In this presentation I draw on Flugelman's provocative artwork to reflect on the idea of belonging. Belonging and place-attachment are concepts that heritage practitioners seek to unearth, to make conscious and understandable, in conservation planning. There is a tendency in this work to separate affect, emotions and practices from material things; to describe the relationships *between* intangible and tangible heritage and *between* people and places. Academic work in the humanities has long sought to break down binaries of material and immaterial, mind and matter, humans and things, and, in some projects, to reconceptualise people-place-thing relationships as embedded *across* one another. I suggest that viewing humans and things as 'distributed' requires heritage practitioners to reconsider the idea of belonging. I argue for belonging as a form of accommodation (rather than human-centred or even place-centred sentiment) and consider implications for heritage practice.

### **Imagining a New Future for Cultural Landscapes**

**Kristal Buckley AM**, International Vice-President ICOMOS & **Paulette Wallace**, Deakin University

The 1992 adoption of 'cultural landscape' as an additional type of site on the World Heritage List was supposed to be a ground-breaking success for Australia and New Zealand, as both countries had pushed for continuing and associative landscapes to change the perception and practice of heritage management. Yet fast-forward to 2013, and one might be left wondering what happened? While there is no longer the need to convince people of the value of cultural landscapes for illuminating such ideas as belonging, creativity and traditions, the initial impetus experienced by cultural landscapes has diminished and has been replaced with the questioning of what now?

At the same time, the Critical Heritage Studies scholars are highly critical of heritage practice, positioning cultural landscapes as an initiative that the World Heritage Committee was "forced" to adopt in order "to incorporate a broader range of values around heritage" (Rodney Harrison 2013). This critique of the under-theorised heritage field has had some stimulating effects, but falls short of providing guidance for practitioners. At the same time, the incorporation of cultural landscape ideas into our property-based heritage systems and their pre-occupations with land use and development controls seems to have reached a stalling point.

To illuminate what new aspirations and directions can be explored for the future, this paper suggests that we need to look at theory and practice together, focussing on innovation wherever we find it, and feed the further theorisation through or experiences. Practice might come from the local/community/grassroots, but it can also come from site managers and policy makers who try new things.

### **Truthfulness: Not in My Back Yard – the Illicit Trade In Artifacts and the Role Of ICOMOS in UNESCO International Instruments**

**Brian J. Egloff**, Adjunct Professor of Cultural Heritage Studies, University of Canberra

International heritage bodies have spent a considerable amount of time musing about the meaning of the term 'authenticity' as employed in the World Heritage Convention. In a similar fashion, discussions concerning the illicit trade in artifacts have focused upon ownership rather than truthfulness. This paper asserts that there is a need to seek the truth in a practical applied fashion. The illicit trade in artifacts was identified in the League of Nations *Cairo Act of 1937* as one of the major threats to the integrity of archaeological materials and deposits. The UNESCO *Recommendation on International Principles Applicable to Archaeological Excavations* (New Delhi 1956) reiterated that concern. Since that time there have been a few advances, in particular the growing awareness of the need to implement customs regulations that support the 1970 *Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property*. In spite of the efforts over the past century to draft international instruments, the widespread pillaging of archaeological sites, museums and religious places continues within the Asia Pacific region. ICOMOS plays little if any role in supporting the UNESCO 1970 convention. Tam Ting, the focus of a joint Lao PDR- Australia conservation and

management in the 1990s, was pillaged along with an untold number of sacred places within the last decade including temples in the World Heritage listed urban center of Luang Prabang. Collecting institutions in Australia continue to display artifacts with minimal descriptions from the Asia Pacific region raising few if any objections from organizations charged with promoting the application of international instruments and ethical guidelines.

## **Session S2c: CREATIVE FUTURES 2 (1.30-3.00pm 2<sup>nd</sup> November)**

### **Mt Stromlo Observatory—Interpreting the Past, Present and Future**

**Amy Guthrie**, Heritage Officer, Australian National University & **Rachel Jackson**, Godden Mackay Logan, Canberra

Mt Stromlo Observatory is a significant site for the Australian National University (ANU) and for Canberra both in terms of the research and innovation that has, and continues to occur there and as one of Canberra's earliest scientific and historic sites. The site was ravaged by fire in 1953 and again in 2003. These events have had devastating effects on the site's heritage values, infrastructure, scientific research and equipment and cultural landscape setting.

The 2003 bushfires had a major impact on the Canberra community—10 years later Canberra continues to recover and significant changes in bushfire prevention have occurred nation-wide. The ANU Facilities and Services Division and the Research School of Astronomy and Astrophysics (RSAA) are planning a creative future for the Observatory after the catastrophic 2003 fires damaged its facilities; reviewing the lessons learnt, implementing fire prevention mechanisms and rebuilding the site through integrated heritage management and interpretation planning.

The paper explores the major challenges faced by the ANU and opportunities these will bring—reconciling the loss of heritage values, physical fabric, infrastructure and scientific capability, the approach to re-evaluating and re-interpreting the heritage values of the site and ensuring disaster preparedness and environmental sustainability. Other exciting opportunities being considered are the reconstruction of the Director's Residence, implementation of interactive interpretation at the site, a space museum and innovative 'industrialisation' of the site for research and manufacturing, moving away from onsite optical observing. These and other future proposals at the Observatory aim to continue the use of the site as a premier research location for astronomy and astrophysics and to balance these with the retention of historic, natural and Aboriginal values of the site.

### **Grand Narratives on the Ground: Interpreting the Canberra Centenary Trail**

**Rebecca Hawcroft**, Godden Mackay Logan

Canberra is an imagined landscape whose realisation is being celebrated by the Centenary. The Canberra Centenary Trail, a 180km walking and cycle track is one of many nationalist gestures contributing to the celebrations. Designed as a world class 'nature trail' and key tourist facility, the trail provides a unique experience of the layered mosaic of cultural landscapes that makes up the ACT and Canberra.

Like the grand narrative of the National Capital, the trail has been conceived at the macro level, following administrative boundaries and consciously taking in key features of the Capital. In contrast, it will be experienced by its audience of families, cyclists and hikers on the micro level of paths, suburban streets, forests and urban fringe. It's a trail that passes through complex cultural urban and historic landscapes with personal and everyday meanings often at odds with the grand narratives of the Centenary.

The opportunity to provide interpretation as a key part of the trail experience has been embraced by Territory and Municipal Services. In developing a trail wide interpretation strategy GML has navigated the discordancy of localised stories and nationalist narratives. With a focus on reading landscapes the interpretation encourages the audience to look at the familiar with fresh eyes. This paper will explore the challenges of the project and the role of interpretation in making legible the grand narratives of cultural landscapes—if only we know how to look.

### **Moving Forwards – After its Listing on the NSW Heritage Register, can the 265km Bundian Way bring benefits to the Aboriginal community?**

**John Blay & Ben Cruse**, Chair Eden Aboriginal Land Council

The Bundian Way is an ancient Aboriginal pathway that had long been championed by the Eden Local Aboriginal Land Council. After a process of historical research, walking, consultation and physical survey, the route was determined. Two thirds of it lies in national parks and state forests. The remainder mostly follows old road reserves. On 18th Jan 2013 the Bundian Way was listed on the NSW State Heritage Register for its cultural and shared history values. The 265km route displays a remarkable diversity of scenic landscapes, ranging from Targangal (Mt Kosciuszko) through Nurudj Djurung (the lower Snowy River) and across the southern edge of the treeless plains of the Monaro to the tall forests of the southern ranges and Bilgalera on Twofold Bay. Certain

parts could be regarded as Aboriginal cultural landscapes. With the dispossessed Aboriginal communities of the region fragmented and cash-strapped and the project at a critical juncture, a snapshot of progress is considered. Cultural tourism is a possibility. Can the project bring advantages to the Aboriginal people of south-eastern Australia?

### **Vision vs Government – a Perspective on Local Government**

**Alexina L.Chalmers** OAM, Geelong, VIC

As with the development of Canberra, and its imperfect realization of its imagined future, governments often get in the way. The Glenelg Shire has a beautiful environment, and pre and post Indigenous contact, maritime, pastoral, agricultural, architectural, industrial, transport, social, settlement and economic heritage from 1834. The Portland Bay District was Victoria's First Settlement so its history is well documented. Its rich volcanic soils support a pastoral, plantation and agricultural hinterland.

The Port of Portland is the largest deep-water port between Eden and Adelaide, shipping aluminium, wood chips, mineral sands and grain. Portland hosts the Southern Hemisphere's largest aluminium smelter; and Glenelg's iconic Trust-listed Three Capes are now industrialized by enormous wind "farms".

Many small businesses "export" heritage and environmental tourism. This industry could expand to underpin Glenelg Shire's economy in uncertain times of global warming and economic shifts. But as shown above, its council mostly invests in attracting large industries.

Now there is a new problem. Heritage and environment need local government planning scheme protection. With State government support, Significant Landscape and Heritage Overlay amendments were prepared in 2006, but were delayed until 2012/13. Now the council is only implementing small parts of both (citing no budget), while an amendment to permit residential subdivisions along its coasts and waterways is now (30/4) in process. The shire intends to spend all of this year's planning budget on implementing it.

I consider that the municipality's treatment of the conservation amendments fails to support the valid future imagined by many citizens who have advocated for its heritage and environment, and some who have based businesses on them. Ironically, this failure of imagination has the potential to undermine economic development opportunities. While the rest of the world makes more of lesser endowments, this municipality's lack of stewardship for heritage and environment, the very assets on which its tourism industry is based, will place them more at risk from the kinds of development that it supports.

### **Session S2d: CREATIVE IMAGININGS 2 (1.30-3.00pm 2<sup>nd</sup> November)**

#### **Intersections: the Art of Heritage Unfolded**

**Sharon Veale**, Partner, Godden Mackay Logan

There is an extensive literature that explores the relationship between art and architecture. Yet the relationship between art and heritage has not been subject to the same attention in either practice or academic scholarship. Obviously public art and heritage are promoted through trails and thematic walking tours in many Australian cities and much public art is heritage listed, yet some recent public art and cultural policy remains silent on the role that heritage plays in creativity and artistic practice.

Through reflection on current heritage practice in the context of established and emergent urban cultural policy this paper will explore how thinking and practicing heritage in between disciplines can call into question and challenge accepted methodologies. Focusing specifically on heritage work developed in collaboration with graphic designers and artists, how heritage significance and the attendant meanings and values may be reframed as 'creative imaginings' of place and memory will be considered.

#### **Art and Archaeology**

**Martin Rowney**, Godden Mackay Logan

Martin has been researching the relationship between art and archaeology, and how both disciplines seek to explore and explain culture and society. Visual arts, such as sculpture, present an opportunity for abstracted explorations and presentations of both the past and also our ideas of the future. Martin will briefly discuss the work of a number of contemporary artists who have engaged with archaeological sites to present alternative ways of interpreting heritage places and the processes of archaeological investigation. He will also discuss the background to his own sculptural practice.

## **Infusing the Present with the Past: Sydney Harbour Foreshore's Program of Historical Interpretation and the Making of Place**

**Wayne Johnson**, Archaeologist and Curator of The Rocks Discovery Museum, Sydney Harbour Foreshore Authority

The Sydney Harbour Foreshore Authority (SHFA), and its predecessor the Sydney Cove Redevelopment Authority (SCRA), has for over 40 years promoted the history and cultural heritage of what is arguably considered to be the "birthplace" of modern Australia; The Rocks. It was here that white settlement commenced in January 1788. Street, building and public domain names always reflect a place's history and from its inception the Authority has sought to enhance this practice with plaques, signage and educational programs. In the past the Authority was the prime instigator of interpretative installations, however in recent years it has produced policies to assist tenants and other stakeholders in the promotion of the heritage of the areas under the Authority's control. The growing number of interpretative plaques often threatened to obscure the places they commemorate, and so the Authority has sought to broaden the range of delivery methods to the public. To this end The Rocks Interpretation Strategy was adopted in 2006, and Darling Harbour Interpretation Strategy in 2010. As a result, in recent years the stories of Sydney and Darling Harbour have featured in a wide range of presentations- from the naming of boutique beers to large scale performance pieces involving burning ships sinking and rising in the harbour.

### **Session S3a: THE ROLE OF HERITAGE IN ASIA'S CAPITALS 3 (3.30-5.00pm 2<sup>nd</sup> November)**

#### **PANEL SESSION**

Panel leader: **Tim Winter**, Research Professor of Cultural Heritage at the Cultural Heritage Centre for Asia and the Pacific, Deakin University

Tim Winter will lead a panel of the previous speakers of sessions S1a and S2a in a discussion of issues raised about the role of heritage in Asian cities.

#### **Panel Members:**

##### **Kecia Fong**

Kecia Fong is a conservator and PhD candidate at the Institute for Culture and Society at the University of Western Sydney. She has worked internationally as a conservation practitioner and educator. She is currently researching how built heritage and its conservation are assembled, emerging, and influencing the rapidly transforming urban identity of Yangon. She is Associate Editor for *Change Over Time: An International Journal of Conservation and the Built Environment*.

##### **William Logan**

William Logan is Professor Emeritus and UNESCO Chair in Heritage and Urbanism at Deakin University, Melbourne. He is a fellow of the Academy of Social Sciences in Australia, member of the Heritage Council of Victoria and co-editor of the Routledge 'Key Issues in Cultural Heritage' book series. His research interests include World Heritage, heritage and human rights, the heritage of war, and Asian heritage, especially of Vietnam.

##### **Colin Long**

Colin Long was Director of the Cultural Heritage Centre for Asia and the Pacific at Deakin University, and Senior Lecturer in Cultural Heritage until October 2010, when he was elected Victorian Secretary of the National Tertiary Education Union. He taught extensively in Asian history, urban studies and cultural heritage preservation at undergraduate and post-graduate levels. He has taught at the University of Melbourne and Victoria University, as well as in the World Heritage program at Cottbus University, Germany, and in Silpakorn and Khon Kaen Universities, Thailand. He has undertaken aid and development projects in the field of heritage for the Vietnamese and Lao governments, UNESCO and the UN World Tourism Organisation. His recent publications include 'Cultural heritage and the global environmental crisis' (with Anita Smith), in Labadi and Long, *Heritage and Globalisation* (Routledge 2010).

##### **Khoo Salma Nasution**

Khoo Salma Nasution is currently president of the Penang Heritage Trust. She runs Areca Books, a publisher of books on cultural heritage and social history, and the Sun Yat Sen Museum, a private house museum in a conserved 1880s townhouse. She is the author of *Streets of George Town, Penang* (1993), *Penang Postcard Collection* (2003), *More Than Merchants* (2006), *Sun Yat Sen in Penang* (2008) and *Heritage Houses of Penang* (2009). She has recently contributed book chapters: 'Exploring Shared Histories, Preserving Shared Heritage: Penang's Links to a Siamese Past', in Chris Baker (editor), *Protecting Siam's Heritage* published by The Siam Society (2013) and 'George Town, Penang: Managing a Multicultural World Heritage Site' in Francis E. Hutchinson and Johan Saravanamuttu, *Catching the Wind: Penang in a Rising Asia*, published by ISEAS (2013).

### **Anoma Pieris**

Anoma Pieris is an associate professor at the Faculty of Architecture Building and Planning. Her publications include, *Architecture and Nationalism in Sri Lanka: The trouser under the cloth* (Routledge 2012) and *Hidden Hands and Divided Landscapes: a penal history of Singapore's plural society* (University of Hawaii Press 2009).

### **Elizabeth Vines**

Liz Vines is a specialist heritage conservation architect who works on heritage projects across Australia and Asia through her practice McDougall & Vines. She has worked and taught in Hong Kong since 1997, and her book *Streetwise Asia* (a 2006 World Bank/UNESCO publication now translated into Chinese) has found wide applicability. She teaches at the University of Hong Kong, and is an Adjunct Professor in the Centre of Cultural Heritage in Asia & the Pacific at Deakin University in Melbourne. She was awarded an Order of Australia in 2009 for her contribution to heritage conservation in Australia and Asia.

### **Anne Warr**

Anne Warr is an architect currently undertaking a PhD at UNSW on *Women in the Modern City: Shanghai 1930s*. Anne earned a Master of Arts in Heritage Conservation from the University of York, UK, and worked for many years in Sydney in the field of heritage conservation. From 2003-2010, Anne lived in Shanghai, publishing an *Architecture Guide to Shanghai* in 2007.

### **Tim Winter**

Tim is currently an Associate Professor at the Institute of Culture and Society, University of Western Sydney, but will be shortly taking up a research professorship in the Cultural Heritage Centre for Asia and the Pacific at Deakin University. Most of his working day is spent trying to figure out how cultural heritage features in issues like nationalism, post-conflict recovery, sustainability, postcolonial identities and urban development. He has published widely on these themes and conducted research projects in a number of countries in Asia, including Sri Lanka, Cambodia, Kashmir and China. His recent books include *The Routledge Handbook of Heritage in Asia* and *Shanghai Expo: an international forum on the future of cities*.

## **Session S3b: THE FUTURE FOR HERITAGE PRACTICE 2 (3.30-5.00pm 2<sup>nd</sup> November)**

### **Recording Traditional Cultural Values in Australian Cultural Heritage Management**

**Shaun Canning, Ilya Berelov & Darren Griffin**, Australian Cultural Heritage Management

The practice of cultural heritage management often errs on the side of the material over the less obvious or physical. The heavy dependence on archaeology and architecture in the management and interpretation of the past continue to obscure or dilute understandings and interpretations of indigenous cultural knowledge and the meaning of place. In urban contexts, where Aboriginal culture and attachments to place are often thought of as being somehow less 'valid' or 'valuable' by being removed from perceived locales of the 'traditional' or the 'authentic' this dilutional effect is magnified. Is this effect the result of the way in which CHM has traditionally been the domain of certain professions or are there more complex processes at work?

### **“Sharing Culture”: State of the Art or Art of the State?**

**Anke Tonnaer**, Radboud University Nijmegen, the Netherlands

In thinking about the future of Indigenous Australians, the riches of their cultural heritage are often presented as an important not-yet-fully-explored resource of significant cultural and socio-economical value. The sharing of culture in a touristic setting is one consistently appraised venue to develop this resource. As much of the rhetoric goes, 'sharing culture' offers not only a vital stage for keeping culture alive and strong through educating the younger generations; it also maintains that, through the development of Aboriginal owned and operated businesses, Indigenous people are encouraged to take matters more into their own hands, as a way to battle (perceived) current cultural dysfunction and ills regarding health, unemployment and so on. However, as other scholars have shown, there appears to be a somewhat paradoxical stance towards Aboriginal culture: on the one hand culture (and cultural revival) is being celebrated within particular public and government settings such as museums, schools, et cetera. On the other hand, many cultural practices are being held responsible for social distress, as well as for putting up barriers that obstruct the closing of the illustrious gap between Indigenous and non-Indigenous Australians regarding wellbeing and life expectancy (cf. Cowlshaw 2012).

In this paper I draw analytical attention to the consequences of this dilemma, which is continuously played out in the day-to-day operation of many Aboriginal tourism enterprises. Based on ethnographic research amongst usually non-local and frequently non-Indigenous go-betweens who are intrinsic to the facilitative structure of Indigenous tourism, at least in northern Australia, I argue for an understanding of the 'sharing of culture' as the

product of an intercultural collaborative effort between them and the Indigenous people they desire to help. The persistent narrative flowing from the self-determination policy and postcolonial logic (Kowal 2008) that stresses the temporal character of the presence and supporting activities of these agents ignores the general strong social interdependence between intermediary and Indigenous tourism worker that is an habitual necessity in making the sharing of culture possible in the first place. The point of this paper is thus to offer an alternative view on the notion of Indigenous cultural heritage and its production, particularly in a touristic setting. That is, for the success or failure of a mutually-valued tourism experience, what matters mostly it is not the 'culture' but the boundaries that delineate it.

### **An Archaeology of Absence (or the archaeology of nothing)**

**Tim Owen**, Godden Mackay Logan and Flinders University

*'Nothingness is not a state of absence of objects but rather affirms the existence of the unseen behind the empty space' (Davis and Ikeno 2002: 255).*

This paper explores themes of Australian Aboriginal archaeological interpretation relating to 'powered landscapes' (after the ideas of power by Foucault and powered landscapes by Spence-Wood) through the presence and absence of Aboriginal material culture.

Contextualising the outcomes from recent Aboriginal archaeological excavations in Western Sydney, it is apparent that intra and inter site archaeological patterns resulting from long term Aboriginal habitation are present as complex signatures. The presence and arrangement of these deposits are sufficiently complicated and prevalent to have possibly been governed by since forgotten Aboriginal traditions and laws. Such sites can yield evidence for demarcation of domiciliary areas, where laws, traditions and power governed the locations and routines of camp establishment and consequential occupation. Stratigraphical and spatially intact archaeological evidence may suggest that long-term patterns of occupation repeatedly saw use of precisely the same locations on each visit to a place.

As such, fine resolution archaeological patterning may present evidence for distinct zones with and without archaeology. The areas without archaeology are commonly not examined or contextualised within current frames of interpretation; however, consultation with Aboriginal communities who maintain their traditions and law have described the spaces without archaeology as contextually significant, and in some instances related to ceremony or Dreaming.

This paper questions whether the locations with 'nothing' should be considered important to an understanding the whole. It is suggested that the context of empty space can be as important within a cultural landscapes, as those locations where evidence abounds.

### **"I have seen the future and it doesn't work": Where is Australia's lack of heritage vision and investment leading us?**

**Susan McIntyre-Tamwoy**, James Cook University and AHMS P/L

There is an increasing emphasis in heritage management on 'process' at the expense of action. The heritage consulting field is driven by it. This is in line with an emphasis on quality management systems in the construction industry and information management areas. But does all this 'busyness' lead to good heritage outcomes and what will our future heritage landscape be like once we have ticked all the boxes and completed the multiple sign-offs. Could the heritage pioneers of the 1970s and 80s have envisioned a future, a mere 30 years on, where it was impossible to save (or salvage) a 36,000 year old site...the oldest known in the Sydney region and still one of the oldest nationally, because the relevant authorities thought that 'it can only tell us more of what we already know'. Alternatively could they have imagined a future where state and local significance and therefore the potential for conservation of an historic site is defined not by what it contains but by the decade in which it was created? The increasing bureaucratization of heritage and the gradual loss of specialists in public sector positions has led us inexorably to an inadequate present and bodes ill for our legacy to future generations. New threats to conservation both physical and social, such as the impacts of climate change and public 'conservation fatigue' contribute to an uncertain future. This paper explores the potential that our 'imagined landscape' may not live up to our dreams without a radical change in current practice.

### **Session S3c: CREATIVE FUTURES 3 (3.30-5.00pm 2<sup>nd</sup> November)**

#### **Can the Past be Shared in Virtual Reality?**

**Erik Champion**, Professor of Cultural Visualisation, Curtin University

There is an interesting divide between historians and the public that must be debated, how to best use virtual heritage, and digital media in general, to learn and share historical knowledge and interpretation. Heritage and history do not have to be a series of slides; space-time-intention can now be depicted and reconfigured. Teaching



history and heritage through digitally simulated 'learning by doing' is an incredibly understudied research area and is of vital importance to a richer understanding of heritage as lived. However, the actual spatial implications of siting learning tasks in a virtual environment are still largely un-researched. Evaluation of virtual environments has been relatively context-free, designed for user freedom and forward looking creativity. It is still much more difficult to create a virtual place that brings the past alive without destroying it.

There has been an explosion in virtual heritage conferences this century. In the last year alone, there have been calls for digital cultural heritage or virtual heritage by Graphite, VSMM, New Heritage Forum, VRST, VAST, DIME, Archäologie & Computer, and DACH, just to name a few. An outside observer may believe that such academic interest, coupled with recent advances in virtual reality (VR), specifically in virtual environment technology and evaluation, would prepare one for designing a successful virtual heritage environment. Game designers may also be led to believe that games using historical characters, events or settings, may be readily adaptable to virtual heritage. This paper will advance key contextual issues that question both assumptions.

### **How can Sustainable Futures be Created for Museums and Heritage Places in Rapidly Changing Social, Technological, Environmental and Economic Circumstances?**

**Miriam Leal**, Universidad Nacional de San Juan – San Juan -Argentina

Nowadays, technological advances offer new modalities and devices with different possibilities in the information access of the museums, industrial heritage and cultural landscapes. Currently, rapidly changing social-cultural, technological, ecological and economic environments have significant influence in this context. These aspects affect not only museums, but also the positioning of commercial products and resources, in both local and global markets.

This work presents the implementation of an integrated GIS-MULTIMEDIA: Case Studies are viticulture and olive growing in the province of San Juan Argentina, among others. The interoperability between data and information prioritizes Open Source software and usage of different platforms supported by the Geomatics and Telematics (in different mobile devices like PDA / Tablet / Mobile Phones 3G). The development is part of the project entitled "IDE TEMATICO: PATRIMONIO DE LA PRODUCCION E ITINERARIOS DEL PAISAJE, CONTRIBUYENDO AL GEOTURISMO MOVIL EN SOFTWARE OPEN SOURCE." This technologic environment defines alternatives and new digital opening modalities, which facilitate local and global projection of the museums, connected with the industrial heritage and cultural traditional landscapes. In addition, it also contributes to the dissemination of facts related to historic production of social economic scenarios in San Juan, Argentina.

The project highlights how our lifestyle and industries can change/mitigate situations to avoid damage to the ecosystem, providing suggestions on how to redirect our economy and society towards sustainability. "The past, present and future are entwined in the cultural identity, places and ours resource heritages". These aspects may be presented in viticulture and olive growing museums. This will provide the visitor customer with integrated information, emphasizing a comprehensive knowledge of cultural scenarios related to agro-food production, and encourage the development of local communities.

### **City of Perth**

**Yolanda Millar**, City of Perth Council

The City of Perth has developed a comprehensive Heritage Program to reflect the high importance it places on preserving and conserving its heritage buildings. The Heritage Program aims to addresses management and conservation issues. With the assistance of Digital Mapping Solutions (DMS), the City has linked its heritage and property information to create the "The Heritage, Culture and the Arts Portal," which uses IntraMaps software to create a "one-stop shop" for all heritage related data.

Prior to the portal, existing "silo" practices resulted in individual business units managing data independently, which created issues including data duplication, mismanagement and inconsistencies. The City required a single, fully integrated database to spatially show elements of the Heritage Program.

The key features and benefits for the Portal are:

- A tool for efficiency, easier use and management of data,
- A "one stop shop" for Approvals to access legal, guidance and spatial data relating to the City's Heritage requirements.

Previously, data existed in multiple repositories, and in various formats (soft/hard copy/spatial/aspatial), and was largely not geocoded. Data included hard copy photographs, applications, place assessment reports, historical plans, conservation plans, council minutes, and modern CAD drawings and inspection reports relating to:

- Heritage Agreements
- State and Scheme Listed Properties
- Rates Relief
- Metropolitan Redevelopment Authority Properties
- Transfer of Plot Ratio
- Building Condition Reports etc...

This Project is leading the way for all local government authorities to implement a similar innovative solution and further enhance their use of GIS within their organisations.

### **Ballarat Industrial Wiki - Democratisation of History and Heritage?**

**Lisa Gervasoni**, Town Planner and Member Australia ICOMOS Executive Committee

Ballarat was an industrial city that responded to the needs of the miners on the goldfields. Trade education and practical skill saw that industrial expertise expand into related fields. Despite all that is known about Ballarat's heritage its industrial heritage is largely undocumented. The University of Ballarat and Sovereign Hill worked in partnership to develop a wiki that allows the public to upload images and information about industrial sites within the district, to comment on posts and to edit information.

Students are researching sites and adding information to the wiki. Over time this will start to build a picture of Ballarat's industrial heritage and form a basis of information for professional analysis - both of checking facts and consideration of significance.

The Museum sector has more readily embraced technology to allow people to upload information or comment on information. Will this wiki project show how the community can help our understanding of the stories of place?

### **Session S3d: PRIVATE ENTERPRISE PLANNED CITIES (3.30-5.00pm 2<sup>nd</sup> November)**

#### **PANEL SESSION**

Convenor: Ian Hocking

Numerous commentators have documented the nature of the state capitals as high density centres, for governance, commerce and ceremony, focused on the historic sites of settlement, surrounded by medium to low density suburbia. Our interest in this session is with the historic cores of the three state capitals that started as planned private sector enterprises, ie. Perth, Adelaide and Melbourne. Their experiences were highly influential in the subsequent settlements of New Zealand. Following Federation and the improvements in communication interaction between all capitals markedly improved, however, regional/local cultures were established by then.

Our afternoon session will take the form of an introduction by the Facilitator followed by a brief overview of each city. There will be a series of set questions and opportunities for questions from the floor. To conclude the session the answers to the questions will be summarised into a matrix of the outcomes.

The session is facilitated by **David Logan**, Partner, Godden Mackay Logan..

#### **Perth – Ian Hocking**

Ian Hocking, BArch (Hons), GDTP (London), AR 1178, LFAIA, ICOMOS CIVVIH, has international recognition for the identification of structures within historic and established settlements, urban villages, characteristic development patterns, their interaction over time, and resultant heritage and planning issues. Ian's practice were leaders in community led townscape projects; established thematic framework approach to MHIs; researched urban village (TOD) principles within metropolitan Perth and were notable conservation practice.

Ian's publications include *Historic Settlements in Western Australia*, *Perth's Establishment Precinct – the hole or the heart of Perth!*, *Ports of Asia and the West Pacific and the place of planned 19th Century British Settlements in Australasia* and *Perth – The Building Challenge*.

Ian's professional recognition includes the Architects Registration Board Award 2012, the George Temple Poole Award in 2008, plus 15 Awards and Commendations for Heritage and Conservation and Civic Design. In 2001 Ian joined ICOMOS CIVVIH (ISC for Historic Cities, Towns and Villages). He continues as an expert member. Ian commented on World Heritage Assessments for Kiaping Dialou, China and Historic Cities of the Straits of Malacca: Melaka and George Town. Recently Ian has been heritage advisor to the Perth City Link Rail Alliance, Perth Waterfront (Elizabeth Quay) project and the MAX Light Rail project.

#### **Adelaide – Michael Queale**, Chair, RAI (SA) Heritage Workgroup

#### **Melbourne – Ray Tonkin**

Ray Tonkin has worked in the heritage conservation field for well over 30 years. For much of that time he worked for the Victorian Government and for 22 years was Executive Director, Heritage Victoria. Since 2009 he has worked in a consultancy role. He has always been a strong supporter of heritage conservation as a component of urban planning and in 2011 presented a paper at the ICOMOS Scientific Symposium in Paris which dealt with the development of a heritage conservation culture within Melbourne's planning regime.

## **Plenary Keynote Session: INDIGENOUS FUTURES-SONGLINES AND NATIONAL HERITAGE**

**(9.00-10.30am 3<sup>rd</sup> November)**

**Session Convenor: Chris Johnston, Context Pty Ltd (session sponsor)**

Indigenous sacred traditions including Dreaming tracks and song lines are integral to Indigenous cultural memory and identity. How might these songlines be recognised as heritage and who benefits from such recognition? The issues and challenges in researching and nominating both intangible and tangible aspects of Indigenous cultural expression are considerable. How far do the World Heritage concepts such as associative cultural landscapes or cultural routes assist or hinder this work? Can the recognition of songlines contribute to building sustainable Indigenous futures?

**Chair: Professor Carmen Lawrence**

Professor Lawrence is Chair of the Australian Heritage Council and the Director of the Centre for the Study of Social Change in the School of Psychology at the University of Western Australia. After training as a research psychologist at the University of Western Australia and lecturing in a number of Australian universities, Professor Lawrence entered politics in 1986, serving at both State and Federal levels for 21 years. She was at various times W.A Minister for Education and Aboriginal Affairs and was the first woman Premier and Treasurer of a State government. She shifted to Federal politics in 1994 when she was elected as the Member for Fremantle and was appointed Minister for Health and Human Services and Minister assisting the Prime Minister on the Status of Women. Professor Lawrence held various portfolios in Opposition, including Indigenous Affairs, Arts and Heritage, Environment, Industry and Innovation and was the first popularly elected national President of the Labor Party in 2004. She retired from politics in 2007.

### **Songlines to the City**

Keynote Speaker 1: **Diana James**, Senior Research Associate and Co-ordinator Alive with the Dreaming! Songlines of the Western Desert ARC Linkage Project, ANU

Imagine the Australian continent mapped by cultural heritage routes signposted by song tracing the ancient Indigenous songlines of this land. The past connects to the present through the major songlines of Dreaming ancestors like the Seven Sisters whose travels are celebrated in many languages all over Australia. Anangu Pitjantjatjara and Yankunytjatjara dancers and singers recently performed Kungkarangkalpa the Seven Sisters Songline from their country at the NMA in this year of the centenary of Canberra. This oral intangible cultural heritage of Australia is fragile; the indigenous knowledge of country, people and place held in the songlines is a precious web of connectivity mapped into the earth of this land. The melodic chanting, clapping hands and stamping feet are the heartbeat of the continent. Songlines are not signposted by constructed temples or monuments, rather the subtle marks of the ancestors are traces in the sand dunes, hills, rocks, trees and waterholes of the land and the stars light their tracks across the night sky. The land is a temple with a red sandy floor, with pillars of living tree trunks reaching up to the dome of a starry southern hemisphere night sky. Following a songline is a pilgrimage, a journey to the heart of this country.

The recent performance of the Seven Sisters in the nation's capital Canberra was a very significant act by people from the remote desert communities of Central Australia. These traditional elders, singers and dancers were claiming recognition of their songlines as the foundational cultural heritage of Australia. The world songs of immigrant peoples who have washed up on this shore are traces on the surface of the deep sub-strata of Indigenous songs of place. The Songlines project is tasked with gaining national recognition of the importance of these foundational cultural tracks of song to Australian heritage.

### **Introduction and showing of Martu Seven Sisters video**

Keynote Speaker 2: **Tapaya Edwards**, Cultural ambassador of the Pitjantjatjara nation and lead male dancer in Seven Sisters Songline

Tapaya Edwards will be interviewed by Diana James, followed by an introduction and showing of Martu Seven Sisters video (9 mins length).

### **Panel Discussion**

**Panel Members:**

**Jacqueline Huggins**

Dr Huggins AM, FAHA, BA Qld, BA Hons, DipEd Flinders, honorary Doctor of the University of Queensland, is of the Bidjara (Central Queensland) and Birri-Gubba Juru (North Queensland) peoples. Dr Huggins holds many leadership positions in organisations across the country. She is the Deputy Director of the Aboriginal and Torres

Strait Islander Research Unit at the University of Queensland; a Director of the Telstra Foundation; Adjunct Professor in the School of Social Work and Applied Human Sciences, University of Queensland; Member of the Indigenous Advisory Board of the Queensland Centre for Domestic and Family Violence Research, Central Queensland University; former Co-Chair of Reconciliation Australia; former Chair of the Queensland Domestic Violence Council (2001); former Commissioner for Queensland for the National Inquiry into the Separation of Aboriginal and Torres Strait Islander Children from their Families (1997); and former member of the ATSIIC Review Panel (2003).

Dr Huggins has authored *Auntie Rita* (with Rita Huggins 1994) and *Sistergirl* (1999). In 2000 she received the Premier's Millennium Award for Excellence in Indigenous Affairs; in 2001 she was awarded a Centenary Medal for her work with Indigenous people, particularly reconciliation, literacy, women's issues and social justice; and was Co-Chair 2020 Summit Indigenous Stream (2008) and Queensland Public Service Commissioner (2008).

### **John Carty**

John Carty is an anthropologist who has worked extensively with Aboriginal artists throughout the Western Desert, Pilbara and Kimberley region. He was the principal researcher for the Canning Stock Route project, and is co-curator of the exhibition *Yiwarra Kuju*. He has written extensively on Aboriginal art and its relationship to Country and history in different desert communities. Two recent books include *Ngaanyatjarra: Art of the Lands*, and *Desert Lake: Art, Science and Stories from Paruku*.

Based at the Australian National University, John is now managing a collaborative research project: *Engaging Objects: Indigenous communities, museum collections and the representation of Indigenous histories*. Working with the British Museum and the National Museum of Australia, the project is exploring questions of cross-cultural heritage and history in the processes of making an exhibition based on the British Museum's collections of Aboriginal and Torres Strait Islander material culture.

### **John Avery**

John Avery is currently Director of National Indigenous Heritage in the Commonwealth Department of the Environment. Since the 1970s he has advised Aboriginal Land Commissioners and the Aboriginal Areas Protection Authority on land rights cases and sacred site protection. He has had a special interest in traditional song cycles and has worked with leading Aboriginal exponents of the genre.

### **Diana James**

Diana James is currently a Senior Research Associate at the Research School of Humanities and the Arts at the ANU and co-ordinator of the Australian Research Council Project *Alive with the Dreaming! Songlines of the Western Desert*. Diana's research focus is on the dynamic visual and auditory performance space of cultural heritage communication. Her approach is informed by many years of working with Anangu peoples of the APY Lands who generously share their art, song, story and cultural performance. Increasingly the multi-media tools of recording available to ethnographic and visual anthropological research have enabled a more dynamic exploration of the many cultural expressions of Indigenous kinship to country and holistic sense of place. The current ARC Linkage Project *Songlines of the Western Desert* with the elders, artists, dancers and singers of the APY, Ngaanyatjarra and Martu Lands is investigating the important cultural heritage of their vibrant oral song cycle tradition.

### **Tapaya Edwards**

Tapaya Edwards is a cultural ambassador of the Pitjantjatjara nation. He is a young man of exceptional skill and knowledge of Inma, the song and dance, of the Tjukurpa songlines that traverse the Anangu Pitjantjatjara Yankunytjatjara Lands. From a young age Tapaya showed aptitude and interest in learning the language and rhythm of the long song sagas and his dancing skill delighted his elders. Tapaya was taught Inma of the Maku (witchety grub) by his grandfather at Mimili and his grandmothers at Amata instructed him in the songs and dances of Ngintaka (goanna) and the male role of Wati Nyiru in the Kungkarangkalpa (Seven Sisters) Inma. As an Indigenous youth ambassador he has represented the APY Lands in national conferences and regularly performs with CARCLEW at festivals in Adelaide and on APY Lands. Tapaya is part of the cultural advisory team to the ARC Songlines Project and was the lead male dancer in the performance of the Seven Sisters Songline at the National Museum of Australia in March 2013.

## **Plenary Keynote Session: THE FUTURE OF HERITAGE PRACTICE IN OUR REGION**

**(11.00am-12.30am 3<sup>rd</sup> November)**

### **Chair: Professor Sharon Sullivan AO**

Sharon is the retired Executive Director of the Australian Heritage Commission and the former Australian Government representative on the World Heritage Committee. She has worked and published extensively on cultural heritage management issues in Australia and overseas, including the USA, China, Africa and Cambodia. She is the Chair of the Port Arthur Heritage Sites Authority and a life member of ICOMOS

Keynote Speaker: **Tim Winter**, Research Professor of Cultural Heritage at the Cultural Heritage Centre for Asia and the Pacific, Deakin University

### **Heritage conservation in an age of shifting global power**

There is a long-standing debate concerning the suitability of European or 'Western' approaches to the conservation of cultural heritage in other parts of the world. The Cultural Charter for Africa, The Burra Charter, and Nara Document on Authenticity are notable manifestations of such concerns. Exploring this theme, this talk argues that international conservation and heritage governance is now entering a new and historically important phase. The economic and political shifts that characterise globalisation today, most notably the rise of Asia, are providing the platform required by non-Western modes of heritage conservation to gain newfound legitimacy on the international stage. The arena of world heritage points towards important trends in this regard. Not only is the appropriation of cultural heritage for commercial and political purposes occurring at all levels in fast growing regions such as Asia, heritage conservation aid now plays an important role in the cultural diplomacy and soft power strategies of many Asian and Middle Eastern nations. As this paper demonstrates, it is a set of geo-political shifts that will have important implications on how heritage conservation is practiced on the ground over the coming decades.

### **Panel Discussion**

#### **Panel Members:**

##### **Helen Lardner**

Helen is Director of HLCD Pty Ltd, an innovative heritage consultancy which specialises in complex heritage places requiring a multidisciplinary team approach. A former member of the Australia ICOMOS Executive, Helen is currently undertaking work for International ICOMOS and is a member of the Australian and Victorian Heritage Councils. Recently much of HLCD's work has been interstate or overseas, so we've embraced the future for heritage practice. HLCD no longer works with a model of permanent staff but rather collaborates with a number of businesses. Everything is fluid depending on the nature and location of the job at hand. It creates opportunities for new ways to approach work but requires attention to process and clearly established expectations with good communication to achieve excellent results.

##### **Sharon Veale**

Sharon is a Partner of GML with qualifications in public history and urban planning. She has many years experience in cultural heritage management, including heritage assessments, conservation management plans, heritage impact assessment, interpretation planning and community consultation. Sharon is an Expert Member of the ICOMOS International Scientific Committee for Interpretation and Presentation (ICIP), a member of the National Parks and Wildlife Service Advisory Council, member of the Editorial Committee for *Historic Environment*, and teaches Heritage Planning at the University of NSW on a part-time basis. Sharon has also served as a member of the History Advisory Panel and the Interpretation Panel for the NSW Heritage Branch. Prior to joining GML in 2007, Sharon worked as a Research Historian for the NSW National Parks and Wildlife Service.

##### **Jacqueline Huggins**

Dr Huggins AM, FAHA, BA Qld, BA Hons, DipEd Flinders, honorary Doctor of the University of Queensland, is of the Bidjara (Central Queensland) and Birri-Gubba Juru (North Queensland) peoples. Dr Huggins holds many leadership positions in organisations across the country. She is the Deputy Director of the Aboriginal and Torres Strait Islander Research Unit at the University of Queensland; a Director of the Telstra Foundation; Adjunct Professor in the School of Social Work and Applied Human Sciences, University of Queensland; Member of the Indigenous Advisory Board of the Queensland Centre for Domestic and Family Violence Research, Central Queensland University; former Co-Chair of Reconciliation Australia; former Chair of the Queensland Domestic Violence Council (2001); former Commissioner for Queensland for the National Inquiry into the Separation of Aboriginal and Torres Strait Islander Children from their Families (1997); and former member of the ATSI Review Panel (2003).

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##### **Denis Byrne**

Denis leads the research program in cultural heritage at the Office of Environment and Heritage New South Wales and is Adjunct Professor at the University of Technology Sydney. He is an archaeologist with a long career in the field of heritage conservation and heritage studies, focusing on Australia and Southeast Asia. He has researched and published extensively on Aboriginal post-contact heritage, social significance assessment, and popular heritage practices in Southeast Asia. His 2007 book *Surface Collection: Archaeological Travels in Southeast Asia* explores new approaches to the writing of archaeology and heritage.

## **Andrea Witcomb**

Associate Professor Andrea Witcomb is Director of the Cultural Heritage Centre for Asia and the Pacific at Deakin University. She is a museologist and cultural heritage expert with an interest in the uses of heritage for cross-cultural encounters. Important publications include *ReImagining the Museum: Beyond the Mausoleum* (Routledge 2003), and with Kate Gregory *From the Barracks to the Burrup: The National Trust in Western Australia* (UNSW Press 2010). Current research includes two ARC-funded project on Australia's extraterritorial war heritage in the Asian region and on the Australian collecting sector's engagement with cultural diversity and citizenship.

## **Tim Winter**

Tim is Research Professor of Cultural Heritage at the Cultural Heritage Centre for Asia and the Pacific, Deakin University, Melbourne. Most of his working day is spent trying to figure out how cultural heritage features in issues like nationalism, post-conflict recovery, sustainability, postcolonial identities and urban development. He has published widely on these themes and conducted research projects in a number of countries in Asia, including Sri Lanka, Cambodia, Kashmir and China. His recent books include *The Routledge Handbook of Heritage in Asia* (Routledge, 2011) and *Shanghai Expo: an international forum on the future of cities* (Routledge, 2012).

## **STUDENT POSTERS**

### **Online Mapping and Visualisation of WWII History and Heritage: The Battle of Guadalcanal**

**Courtney Leigh** Masters by Research Student, School of Geography and Environmental Science, Monash University, Australia.

and

**Matt Collier**, PhD Student, School of Geography and Environmental Science, Monash University, Australia.

Since the digital revolution of the 1970s there has been a huge development in information technology, with the last decade seeing remote sensing and spatial data handling coming into their own. Online mapping has become fairly ubiquitous, although the inclusion of a time dimension is less common. Google Earth can now be embedded into a web-page as a plug-in, and its authoring language, KML, includes some temporal abilities, which can be used to give time-stamps or time-spans to spatial objects. This poster will explore ways to use these methods as well as another that allows Flash animations to be synchronised with a multi-resolution historical timeline to visualise the battle of Guadalcanal in both space and time. This poster will also show how narrative items can be weaved into this spatio-temporal context, including photographs, war journals, and histories. After the cessation of the hostilities on land and in the sea, the model can show how and where the resultant heritage sites and artefacts that survived the battlefields such as ship and airplane wrecks, heavy guns and artillery transitioned from military to heritage significance. It is believed that this type of visualisation allowing historical sites to be seen and investigated on both a spatial and temporal scales through a well-known interface such as Google Earth can be useful as a future heritage and educational tool as well as increasing accessibility to those who may not be able to travel across to such a place as Guadalcanal to see such sites for themselves.

### **Out of the Archives and onto a screen near you: Digital Reconstruction of the Point Puer Boys' Prison**

**John Stephenson**, Graduate Diploma in Archaeology Student at Flinders University.

Industry Partner:

#### **Port Arthur Historic Site Management Authority (PAHSMA)**

The Point Puer Boy's Prison at Port Arthur, Tasmania represents one of the greatest achievements and yet one of the saddest episodes in Australia's convict history. The prison was the first dedicated juvenile detention centre in the British Empire, home to over 3000 boys aged between 10 and 17 years. Education, trades training and religious instruction were the key components of the prison, all aimed to transform the exiled youth into model citizens for the fledgling colony of Van Diemen's Land.

What did the site look like and how did it operate? Interpretation is difficult today as there are no standing buildings or photographs and PAHSMA have avoided physical reconstructions at the World Heritage site. Digital technology has therefore been used to create a virtual representation of the prison, firstly using GIS software to collate data from historic maps, building plans, formal reports and airborne LiDAR data. Three dimensional modeling software was then utilised to create a virtual environment in which it is possible to walk amongst the buildings, to see children at work in the fields or to sit inside the smallest solitary cells in Australia.

The final 3D model can be imported into smartphone and tablet technology and used by Port Arthur as a management, interpretation and education tool. This project represents the integration of a significant historical

site with cutting edge digital technology, demonstrating how information can be taken out of the archives and displayed in a way that is both informative and accessible to students and tourists alike.

### **Mirror of the Past**

**Katherine Phang**, Bachelor of Landscape Architecture, University of Tasmania

In the face of the growth of cityscapes, we are losing much of our built heritage. In many situations, as unique pieces of land are being bulldozed into ordinary level sites, we are left with only a sense of placelessness and a loss of identity.

As an attempt to revive remnants of built and social heritage, I suggest a network of underground museums where small underground spaces serve to recreate the memories of the place's past.

As the space needed is small, it could be anywhere, in the middle of the city, beside stations, in a forest; or everywhere through digitally connected virtual environments of recreating replicas of the physical environments.

With a significant representation above ground to mark the heritage significance of the place and to serve as an entryway, the underground space would be turned into an environment of the past, either physically or digitally, as if stepping through time.

Climbing back up into the present, we gain a new insight into our lives where the present and the past mirror each other.

### **Legacy From Past to the Future: Heritage Conservation of Former Tin Mining Landscapes in Perak, *The Abode of Grace***

**Suriati Ahmad**, Higher Degree by Research Student, School of Architecture & Built Environment, Faculty of Science Engineering and Built Environment, Deakin University

Tin derived from the main granitic range; exist as the alluvial deposits which mainly found at the foothills of Titiwangsa Mountain, the main mountain range that forms the backbone of Peninsular Malaysia. The well defined tin fields can be found in Kedah, Perak, Selangor, Negeri Sembilan (west peninsular), Johor (south peninsular), Pahang and Terengganu on the east of peninsular Malaysia. The most important state that dominates the tin production in Malaysia is Perak, where the rich tin concentrated areas were discovered in Larut, Kuala Kangsar, Kinta, Dindings and Batang Padang districts; with Kinta dominates to be the richest district in the country. The main concern of this research is most of these heritage mining landscapes in Kinta has experienced a very serious threat due to the expansion of urbanization and rapid development of Ipoh, the capital city of Perak state. The vibrant years achieved from the past mining can still be witnessed by generations today when they visit these landscapes. While much has been destroyed, extant mining evidences are still exist on the actual mining sites especially in Tanjung Tualang, that place the last surviving tin dredge in Malaysia. The mining character and features described by Pearson & McGowan (2000) can still be found in Kinta. These surviving mining landscapes contain national and state significance values which describe and explain the history, aesthetic, social and scientific development of the past mining era in Perak. This study also reviews the international and world heritage mining places as to develop the international benchmarks for the local recognition of industrial heritage conservation.

### **The Burrup as an exercise of imagination**

**Antonio González**, University of Melbourne

The Burrup Peninsula (the Burrup), located in Western Australia, is the largest rock art site in the world. Sadly, it has also been the focus of industrial expansion since the 1960s and a high number of Aboriginal engravings that are part of the Aboriginal cultural landscape have been destroyed by the industry actions and lost forever. As an exercise of imagination, the Burrup was favoured as a special site by many Aboriginal groups, which for the last 25,000 years occupied the area. Likewise, as an exercise of imagination the state of Western Australia has also privileged the establishment of industrial facilities, especially mining companies, to convert the site into an industrial hub. It is also as an exercise of imagination that many social activists, scholars and archaeologists have been busy for the last years imagining a different scenario, which includes the nomination of the Burrup to the UNESCO World Heritage List. As an exercise of imagination (image-making), the site boasts one million engravings which no other site in the world posses. As a case of struggle of industry over heritage, the Burrup has been suffering poor exercises of imagination, which have been contested for more recent imaginative management plans. It is time now to imagine the future of the Burrup in terms of its heritage properties as well as its natural features. Only time we'll tell if the Australian people are imaginative enough to save a site like this from total obliteration.

## **An Examination of the Socio-Cultural and Economic Contexts of Built Heritage Assets along the East African Coast: the Case of Bagamoyo, Mafia and Kunduchi Sites.**

**Elgidius Ichumbaki B.**, University of Dar es Salaam, Tanzania

The East African Coast and that of Tanzania in particular has been in contact with other external worlds of the Indian Ocean since the 1st century AD. This interaction resulted in various positive and negative impacts majority of which are still evident today. One of these impacts was the establishment of permanent settlements in the form of stone towns some of which have left numerous evidences including built heritage assets. While very few of these assets are known and properly used, the majority are neither known nor used. Unfortunately, those which are known and used have resulted in conflicts among heritage stakeholders. This is partly due to the fact that before this ongoing doctoral research there has not been a project to better plan their use. This project aims to understand the socio-cultural and economic contexts so as to generate a set of informed ideas to help settle conflicts surrounding built heritage assets along the east African coast. To ascertain this, in-depth interviews, ethnographic inquiry and observation by site visits are being applied. Preliminary results indicate that a clear understanding of the socio-cultural and economic contexts surrounding built heritage assets resolves a 'dilemma of disharmony' among heritage stakeholders and ensures their sustainability while making them productive to bring socio-economic developments.

## **Wakka Wakka Bunya Dreaming**

**Jennifer Juderjahn**, University of New England

The Bunya Dreaming Garden took 5 years to complete and became a family's legacy for the future with much of its ancient past linked within this magnificent garden of art. Art is done with passion for the Stewart family of Wondai, Queensland. Art has a process: many discussions within the family about the design and colour for a segment. When completed as a family they will discuss the next process.

Overlooking the Bunya Mountains are six totem poles honouring the tribal languages within their past. With people playing didgeridoos representing important festivals. Three outer circles surround spirit birds, wallabies and a carpet snake. This garden represents the gathering of the tribes every three years; here marriages are organised, boundaries and other factors that governed not only the Wakka Wakka people's lives would be discussed, but all the tribes that gathered.

This artwork shows not only the Wakka Wakka tribes connection to the mountain, but the power this mountain holds for the people's lives that live even today and for the future.

Priaulx, M. 2013 PaCE Maters, "*Aboriginal Bunya Dreaming garden gives school the WOW factor*", Cherbourg Queensland.

## **4th Dimension in Architecture**

**Sanaz Hosseinabadi**, Associate Lecturer Faculty of the Built Environment, UNSW

Architects do not work in a vacuum, totally divorced from other fields. They must be part social scientists, considering how the dimensions and availability of living space will impact upon the living culture, customs and interpersonal relationships of the resident community. They must also be part psychologists, taking account of how their designs will affect the character, nature and mood of their users. The core historical theoretical and conceptual preoccupations of the study is to expand current conceptions of architectural history and theory through an exploration of the notion that architecture is in some sense co-originary with humanity itself, both emerging in the first social organizations and settlements.

The emphasis will be on the belief that new trends in architecture must borrow at least one leaf from the pages of the past, in that they continue to harmonise, stimulate, enhance, interpret, and lend new meanings to what is already there. So when humans build, whether a simple dwelling or a vast sacred complex, they do so for a number of identifiable and meaningful reasons. The *raison d'être* for a culture's architecture ranges from the practical to the metaphysical, and only together can the multitude of reasons for its construction and use be completely explained. However, this research aims to explain the symbolic and ritual role of architecture and the relation between form and meaning, or the physical and the spiritual. Sacred Geometry is a key knowledge for any architect to understand and practice building design.

Saint Augustine's book *De Civitate Dei* and Dante Alighieri's *Divine Comedy* elucidate the secrets of numerology and form in the medieval period; the structure of the earthly City and the City of God. Consequently it can be demonstrated how the Temple of Solomon and Noah's Ark had been designed according to divine measurements and to articulate the order of the universe.

## **Shared Management of Cultural and Natural Landscapes**

**Keven Francis**, Australian National University

My PhD investigates the Shared Management of Cultural and Natural Landscapes, with a primary focus on the management and governance of these landscapes, when they are considered as a single integrated



environment. My case studies include: Uluru Kata Tjuta National Park; Purnululu National Park with the adjacent Purnululu Conservation Reserve; and properties of Bush Heritage Australia.

Shared management is identified as a philosophical and dynamic practical process, which incorporates interactions between groups, and individuals who have a common interest in a landscape, but a different understanding of its significance through their own cultural paradigm.

A principle aspect of the research is consideration of the symbiotic relationship of intangible and tangible heritage and how its recognition within policies, structures and processes can contribute to cultural diversity, sustainable development and conservation

The research methodology is interdisciplinary and cross-cultural including practice lead research in photography and film. This approach places the research at the nexus of arts, culture and the environment. It provides the opportunity to recognize the relationship between tangible and intangible and embrace it as a philosophy on which to base policy for the shared and resilient management of Country.

The term Country is utilized to describe the holistic environment holding both the western concepts of natural and cultural landscapes plus tangible and intangible cultural heritage. This is a sophisticated term manipulated by Aboriginal Australians to describe the wholeness of their understanding and participation of place.

### **The Cape Don Lighthouse**

**Lyndon O'Grady**, Master of Liberal Arts, Australian National University

This project is based around a European built building- the Cape Don lighthouse built between 1915 and 1917 and located on the extreme northern coast of the Australian mainland, on the western extremity of Cobourg Peninsula within the Northern Territory. The Cape Don lighthouse is significant in terms of its aesthetic value which is evidenced by its design and craftsmanship. The Commonwealth assumed functional responsibility for all coastal navigation lights with the formation of the Commonwealth Lighthouse Service on 1st July 1915. Prior to this all navigational aids were the responsibility of individual states and territories. The lighthouse at Cape Don was the very first major project undertaken by the Commonwealth Lighthouse Service. Socially the lighthouse was a hub for the local Iwaidja community who lived alongside the light for over 50 years, interacting daily with the lighthouse staff and their families. In 1970 the indigenous community was removed to Croker Island. The steel reinforcement within the concrete walls which makes this tower unique is also believed to be the main contributing factor to spalling and delaminating of the concrete. Long term monitoring has identified that within the last 20 years the lighthouse structure has progressively been showing signs of concrete reinforcement corrosion. Previous repairs to the external concrete surfaces of the tower have been carried out in an unsympathetic manner. Currently a multimillion dollar project is underway to address these structural issues by undertaking a major reconstruction project at the site. The work is now coming to an end. With the Burra Charter in mind it has been necessary to do as much as necessary and as little as possible. In such a remote environment this has been a challenging project.

### **Undergraduate Student Posters, University of Canberra**

Students studying the unit 'Heritage Philosophy and Ethics', in the Bachelor of Heritage, Museums and Conservation at the University, were asked to prepare an academic poster for the conference exploring a hypothetical scenario. Each scenario concerned weighing up different approaches to a heritage conservation problem and discussing how existing charters and codes of ethics assisted in this task. The students could choose between the Magao Caves in China, Mawson's Huts in Antarctica, Herculaneum in Italy or choose their own site! Although the scenario is fictional, students had to demonstrate accurate contextual research.