

EDITORIAL

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One of the most terrible and long lasting effects of conflicts, besides human casualties and the ravaging of landscapes, is the forced exile of local populations due to ethnic, religious or political causes. People are forced to move from their homes and their ancestors' landscapes, often with only a single suitcase to contain their belongings, traveling to unknown places. Their new lives in those places are full of changes, which can affect lifestyles and traditions. But there is fortunately always some resilient part of their past lives that is also preserved. Old traditions mix with new and often different ones, often creating new hybrid forms of culture. This is the case of the Greek and Turkish refugees' descendants displaced in both countries, described by Katherine Burlingame. Through a series of interviews undertaken on both sides of the border, she takes us into a journey back in time, showing how past traditions have lingered, but also how these have been influenced by different perceptions of the past.

Intangible heritage is closely intertwined with living people and traditions. Preparing a museum to describe the lifestyles of a living social group is not an easy task. The Nubia Museum in Aswan tried to capture the Nubian culture in that region in the 1960s, following the excavations associated with the international campaign for Saving the Monuments of Nubia after the decision to build the dam. Zeina Elcheikh presents the current points of view expressed by displaced Nubian groups, and their opinions on how their traditions are shown in this museum. She questions the suitability of

this kind of presentation by confronting the success of the museum from a touristic point of view, as opposed to the local community's perceptions.

The coexistence between communities and tourists from all over the world seems nowadays inevitable. A respectful balance should be taken into consideration, particularly within management plans for heritage sites, but this is not always easy to achieve. Fortunately, this is not the case of the Jain temple of Ranakpur, described here by Margo Glantz. She visited the place as a tourist but, at the same time, Jainists peacefully shared their sacred space with her (and numerous other visitors).

New technologies are also allowing urban communities to be part of culture by means of social media. Mar Gaitán presents various interesting (and ever evolving) proposals of cultural institutions who are taking advantage of these new tools, not only to collect opinions, but also to create collaborative spaces to work with the public.

Some of these tools for communication were also introduced during the first Dissemination seminar of Diadrisis held in Pelion, Greece, along with other strategies to plan dissemination projects. Laura Tapini explains the philosophy of the NGO applied in these new short seminars: interdisciplinary groups, learning by doing and result-oriented projects. A second seminar was also organized immediately after, dealing

with a completely different subject: architectural stratigraphy. It was based on observation as the basis to understand the different historical phases of buildings. The accurate understanding of a building's history is as essential to propose a proper conservation treatment as a good diagnosis. Corrado Pedeli presents here an apparently simple, yet extremely useful approach to condition assessment, based on observation and sound reasoning. The method called Organized Visual Observation (OVO) has been used as a teaching tool in various courses in different countries and continents, where it has proven to be a valuable and constructive approach for an effective and intelligible condition assessment of cultural heritage.

With varied topics dealing with identities, both within displaced populations and traditional communities, with the impact and view of the wider public, and with tools and approaches for a better understanding and dissemination of cultural heritage, we expect the readers will find our fourth number stimulating and thought provoking.

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Valerie Magar

A handwritten signature in black ink, appearing to read 'Valerie Magar', written in a cursive style.

Editor-in-chief