

July 7



**POLITECNICO
MILANO 1863**

DIPARTIMENTO DI ARCHITETTURA,
INGEGNERIA DELLE COSTRUZIONI
E AMBIENTE COSTRUITO

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SECOND SESSION

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SANTA CRUZ ECOMUSEUM

www.quarteirao.com.br

In Santa Cruz, an ecomuseum, typically community-based, has been developed since 1983. Volunteers from the community have founded the NOPH-Ecomuseu de Santa Cruz as a tool for cultural identification and resistance for this peripheral neighborhood situated at the extreme west of the City of Rio de Janeiro. Born from a desire to preserve the local memory and to share it with members of the community, the NOPH (Group for orientation and historic research in Santa Cruz) has developed, during the last 33 years, practices and specific methods of action. It adopted the name ecomuseum during the 1st International Meeting of Ecomuseums held in 1992 in Rio de Janeiro. It became then "NOPH – Ecomuseu de Santa Cruz". It was and still is an experience of pedagogical appropriation of the common heritage, through collaboration with elementary schools, high-schools, universities and other local institutions, in order to strengthen the feeling of belonging and of responsibility for the territory, its heritage and cultural landscape. This initiative has been and still is recorded in the NOPH Bulletin (1984-1987) and Quarteirão Journal (since 1993). The ecomuseum realized the Ild and Illrd International Meetings of Ecomuseums and Community Museums (in 2000 and 2004) and the 1st Jornadas (seminar) for community museology training (2009), all of them being organized with the active participation of the community.

BRAZILIAN CULTURAL MELTING POT

Now that we see coming back among the most urgent of world affairs the acute problem of refugees and migrations, which are causes of internal and external conflicts, we must promote respect and tolerance for those who abandon their countries and transfer their memories to other countries, thus participating to the emergence of a mixed culture.

In various regions of Brazil, from North to South, and from East to West, the country has welcomed and still welcomes expatriates and refugees, with their history, their memory and their losses, respecting the living culture which they bring with their luggage. It happened to the Africans during the centuries of forced migrations, it happened again to other migrants of all origins. In Santa Cruz, at the extreme West of the city of Rio de Janeiro, and in many other Brazilian towns [Quarta Colônia, Picada Café, São Paulo, among others] immigrants, beyond their contribution to the economy (agriculture, trade...), have enriched the local cultures. The NOPH Santa Cruz ecomuseum has served, through its museums programmes, the heritage and the memory of immigrants, in the melting pot which has been created, thus contributing to the cultural landscape.

The ecomuseum did it by way of recording the memory of the migrants and of the successive generations during collective workshops, temporary participatory exhibitions using their family souvenirs and archives, celebration of festivals and religious rites, revealing the presence of Chineses, Portugueses, Italians, Spaniards, Austro-Hungarians, Syro-Lebaneses, Japaneses, and more recently Koreans. This resulted in the local culture reflecting Santa-Cruz as a welcoming community, in all its dimensions.

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MUSEUM AND VOICELESS AUDIENCES

Drawing on my current research on Linguistics and Museum Discourse, my paper investigates museums as sites where, besides artifacts and artwork, verbal and visual language are on display, constructing specific socio-cultural mind-frames and construing community involvement. In best practice museums, the new context-oriented and audience-centred policies are culturally and socially proactive, innovatively concerned with catering to the needs and expectations of highly differentiated social groups. Focussing on a constructivist notion of knowledge and knowledge dissemination as a process guided by hands-on experience and by meaning-making through interaction, the paper investigates the socio-cultural involvement of museums with the communities of refugees and asylum seekers and examines some successful initiatives carried out by several museums. Starting from the “Silent University” created by Tate Gallery of Modern Art and intended as a dynamic “platform of knowledge exchange” involving and enhancing the expertise of “voiceless” refugees, I will offer an overview of other museums actively involved in similar activities. These, in best-practice cases, intend both to engage persecuted and socially disadvantaged people in the museum’s life and, simultaneously to raise awareness and tolerance amongst “mainstream” audiences, through the thought-provoking potentiality of story-telling. A significant feature in this dynamics is the prominence of Education Departments within museums, liaising with other institutions and foundations. Equally relevant, such a constructive notion of knowledge, inherent to the new “museum script”, should be guided by an ethical imperative to serve society equitably. Drawing on the theoretical frameworks of Applied Linguistics and Discourse Analysis (in an interdisciplinary perspective closely connected to Museum Studies proper), I will analyze authentic materials, fact-sheets, web-posted documents and blogs from different sources and with different addressees to investigate their dialogic features, identifying and evaluating the verbal-visual synergy of text types produced by various communities of practice. The paper will foster reflection on the actual effectiveness of those textualizing processes that advocate inclusiveness and “capacity building” (Borelli and Davies): how successful is museum discourse in its imbrication with human rights discourse and pedagogic discourse? How convincingly is the axiological imperative of the museum as an agent of sustainability and of social change actualized?

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Photo Bruno Catalano

THE BIOGRAPHICAL APPROACH IN MUSEOLOGICAL METHODOLOGY

South of the city of Maputo, across the river Tembe open to the Indian Ocean Catembe is an urban area in sharp transformation. Place of intense movement of people, Catembe is an extraordinary example of the transformation of urban passageways. An example to understand the growth of the urban on the African East Coast. Indian Ocean are places built by different diasporas, which will recomposing according to the urban rhythms.

Cities are places of disputed futures and Catembe is an example of these processes. Catembe is a place with different micro stories made between traditional cultures of seasoned pastors in Southern Africa, and urbanization movements, first colonial, which brings Gujarati Indian communities, and postcolonial then that favored the demographic and urban growth and now on the verge of globalization. This article aims to look at the space transition movements from the biographical narratives of its inhabitants, faced with their perception of change.

The construction of the bridge over the Maputo river and road to Ponta do Ouro is leading to strong pressure in a space, providing real estate speculation. Of the urban periphery Catembe enters the globalization process through a new urban center that inevitably induces changes in the social fabric. This article seeks to understand, from the biographical narratives, how the locals perceive the change and understand the resilience processes to address the conflicts arising from the transformation of the use of space, the change of ownership and the change in its social composition and social networks. We will seek dialogue with the experiences of Museu de Favela no Brasil and “Pontos de Memória” programs in Brazil, while emancipatory experiences.



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EL MUSEO INTEGRAL DE LA RESERVA DE BIOSFERA DE LAGUNA BLANCA



La región puneña de Laguna Blanca (Provincia de Catamarca, Argentina) está formada por altiplanicies, lagunas salitrosas, cordones montañosos, flora y fauna de altura (3200- 3600 m snm). Cuenta con aproximadamente 700 habitantes cuyas principales actividades económicas tradicionales son el pastoralismo de altura, el trabajo artesanal de la lana y una agricultura de subsistencia a baja escala, en articulación con el trabajo asalariado para el Estado. El Museo Integral de la Reserva de Biosfera de Laguna Blanca tiene por cometido musealizar esta región cuyo territorio alcanza unos 10.000 km² de extensión. Buena parte del mismo está densamente ocupado por estructuras arqueológicas, atestiguando una ocupación sedentaria continua desde hace alrededor de dos mil años.

Desde 1992, el Proyecto Arqueológico Laguna Blanca impulsa investigaciones arqueológicas y museológicas gracias a las cuales ha permitido que los discursos museológicos sean co-producidos entre el equipo universitario y miembros de las comunidades locales, estructurándose en torno al tríptico territorio–patrimonio–comunidad. En este proceso de construcción y expresión de la memoria colectiva, el museo constituye un medium privilegiado de redefinición y reivindicación identitaria para las comunidades indígenas locales. Esta formulación colectiva favorece la reapropiación del patrimonio arqueológico y cultural, poniendo en evidencia los cambios en curso de los estilos de vida. El Museo se constituye asimismo como escenario de confrontaciones ideológicas, tensiones, conflictos y resistencia: frente a la marginación y discriminación social, al estado de dominación al que se encuentran sujetas muchas familias campesinas locales, a los terratenientes, a la imposición de una Historia sesgada (la historia de los vencedores) desde los discursos oficiales y escolares, etc.

Los numerosos proyectos institucionales apuntan además a la reapropiación, revalorización y redinamización de prácticas y saberes-hacer locales: arquitectura de adobe, reintroducción de variedades y especies cultivables, banco e intercambio de semillas, reactualización de motivos iconográficos arqueológicos en textiles artesanales, etc.

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Ecomuseu da Serra de Ouro Preto

Viva, sinta, experimente

*Exposição Tropeiros,
Tropas e Traias*

*De 19 de maio a 16 de junho
Local: Espaço Cultural Cores, Flores e Sabores.*



SERRA DE OURO PRETO

This essay aims to discuss conceptual and methodological aspects of ongoing museological and archaeological projects being held at Serra de Ouro Preto, as part of a collaborative program which is being developed by the Laboratório de Pesquisas em Arqueologia, Patrimônio e Processos Museológicos Comunitários da Universidade Federal de Ouro Preto (LAPACOM) in the territorial complex of Ecomuseu da Serra de Ouro Preto and the Parque Natural Municipal Arqueológico Morro da Queimada. Serra de Ouro Preto is a territory that flourished during the early development of Villa Rica, a province founded in 1711 which developed to be, today, the worldly known city of Ouro Preto (Minas Gerais, Brazil). Ouro Preto has been listed among UNESCO's world heritage sites in 1980, as it holds the largest existing XVIIIth century Baroque architectural complex. Located at a transitional ecotone in between the Zona da Mata and Cerrado biomas, Serra de Ouro Preto is constituted by a multidimensional historical and cultural landscape territory. The area is inhabited by thousands of people distributed in several communities, living in poorly urbanized neighborhoods placed at the mountain slopes that surround Ouro Preto's historical center. The origins of the city took place at the heart of Serra de Ouro Preto, in the high altitudes of Morro da Queimada (c. 1400 m.a.l.s.). The first Portuguese explorers to get there were attracted by the gold mining potential of the location. They were guided by the finding of the natural land mark of the Itacolomy Peak, an indigenous naming of the site, meaning the "Great Stone". This is the scenario where both Ecomuseu da Serra de Ouro Preto and LAPACOM stand their actions, aiming to develop entangled methodologies towards the strengthening of local identities, personal belonging, heritage recognition and territory appropriation.

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Photo |

The old landscape on the part of the planned site of the historical park
The inheritance of vineyards memories in the Experimental Farm
(Kyoto University)

FAILURE OF CITIZEN PARTICIPATION

The archaeological site of Ama (Ama Site) is a Japanese national historic site with a high academic value. The site includes the oldest moat-surrounded community and contains buried cultural properties from the Yayoi Period (ca.1st century BC). This site provides evidence of the introduction and development of wet rice cultivation in the Setouchi-Kansai region.

Takatsuki City is home to several historic sites including Ama Site, located between Osaka and Kyoto. Ama Site was discovered in 1928 when Kyoto University opened the Experimental Farm. The city and the university agreed to transfer a land deed in 2009, and the city council decided on the concept of the Ama Historic Park in 2014.

Many citizens living in Takatsuki loved the landscape of the Experimental Farm. Members of the citizens' workshop (24 including myself) were recruited to participate in the process of formulating a concept for the park. Many members had hoped to preserve the landscape of the Experimental Farm and the surrounding farmland for wet rice cultivation and wildlife habitat.

In addition, when the public comments were heard, many citizens protested the destruction of the landscape and the area of biodiversity accompanying the development of the Ama Historic Park. However, city office staff, especially archaeological professionals, hardly acknowledged our proposals. Some events were planned with citizens, city office staff and consultants employed by the city, for example, the inheritance of vineyards memories in the Experimental Farm.

Though we understand the value of the archaeological site of Ama, we wonder why the landscape and wildlife habitat were not protected and how we as citizens can participate in the decision-making process with the city administration.

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ECOMUSEO DI ARGENTA

40 historic, artistic and landscape monuments

Ecomuseum of Argenta born in 1991 for initiative of environmental associations, in agreement with Argenta Municipality, as system of interpretation of landscape. It is composed by three principal antennas: the Marshes Museum and the naturalistic Oasis of Campotto; the Civic Museum that documents the evolution of inhabitants in a vast area dominated by waters over time; the Drainage Land Museum in Saiarino pumping building, an example of archaeological industry, active today for the government of “waters”, from Apennines to Adriatic sea, where Argenta is the heart of drainage system.

Ecomuseum enlarges its functions to all fourteen local communities that compose Argenta territory in planning landscape and sustainable development, using diverse participation forms. Between 2007-2010 it realizes two Parish Maps with the involvement of Campotto and Benvignante citizens. Consequently Ecomuseum follows projects oriented to qualify cultural and productive heritage in those communities, mainly related to waters economy and landscape.

In 2010-2014 it organizes the National Fair and Workshops of Ecomuseums in collaboration with “Local Worlds” Italian network and the Heritage Institute of Emilia - Romagna Region; in 2015 it elaborates the “Argenta plan about sustainable development”.

ARGENTA ECOMUSEUM

1 - Birth and original aim

Argenta Ecomuseum, born in 1991 with Marshes Museum and Oasis of Campotto, the naturalistic pole in Po Delta Park, was sustained by environmental associations who found it, in agreement with Argenta Municipality. In 1997 the Civic Museum, than in 2002 we have had the Drainage Land Museum in the Saiarino Pumping Building: example of industrial archaeology, active today, for the government of “waters”, from Apennines to Adriatic sea, where Argenta is the heart of drainage system, managed by Reno River Consortium.

2 - Ecomuseum, beyond the origin:

enlarged to fourteen communities and local actors

Ecomuseum enlarges actions on all Argenta territory, composed by fourteen communities, characterized by urban settlements and an extensive rural landscape, with permanence of waters in daily life and wetland areas. The collective sensibility on Ecomuseum and territorial heritage is due to waters drainage that has transformed secular riparian woods in a intensive agriculture since the XIX sec., added to the dangerous bombings of the II world war, with the lost of architectural and urban heritage and consequent contemporary reconstruction, with a sense of disorientation and collective expectation to affirm beauty and belonging of the places; a constant duty for the Ecomuseum. Ecomuseum is made by relations and planning actions, oriented to local development, to qualify urban and rural landscape, material and immaterial heritage, arising needs and activities coming from citizens, Local Participation Councils, free cultural associations and volunteers, producers as agricultures, artisans. ; To combine social wills with institutions role.

Between 2011-14 Argenta Ecomuseum organizes the National Fair and Workshops of Ecomuseums in collaboration with “Local Worlds” Italian network and the Heritage Institute of Emilia - Romagna Region.

3 - Parish Maps and projects about restored landscape and immaterial heritage

Argenta Ecomuseum has promoted between 2007-2010 two participatory processes for mapping landscape, heritage, wisdom and knowledge in Campotto and Benvignante communities; realizing so Parish maps in which are represented social memory, designs and common objectives to make interventions on cultural and productive landscape.

Here are the consequent projects of this participating mapping. In 2010-14 the ‘General agreement’ consented in Campotto the naturalistic reconstruction of aquatic habitats in Valle Santa and Bassarone basins; reintroducing

autochthonous fishes as Pike, Tench; to contrast the invasive and omnivorous species like Silurus; innovating local economy and gastronomy, based also on spontaneous herbs, in combination with the fish, recognized by citizens, fishermen and producers. Also volunteers associations are born to take care of natural landscape, to contrast illegal fishing, very dangerous for the environment and aquatic habitats, arising social sensibility by resident citizens.

In Benvignante, since 2012, it has been the first restoration of the Renaissance Residence and of the nearby historical rivers, with projects on agricultural products, cycling and naturalistic roads in the UNESCO Estense landscape; the shared aims are to enforce family farms and youth enterprises, avoiding large estate affirmation; to create sustainable activities for residents and external attractiveness, contrasting the worrying depopulation of the Renaissance and rural village .

Local associations are born, dedicating activities to Estense heritage, interpretation landscape and social events.

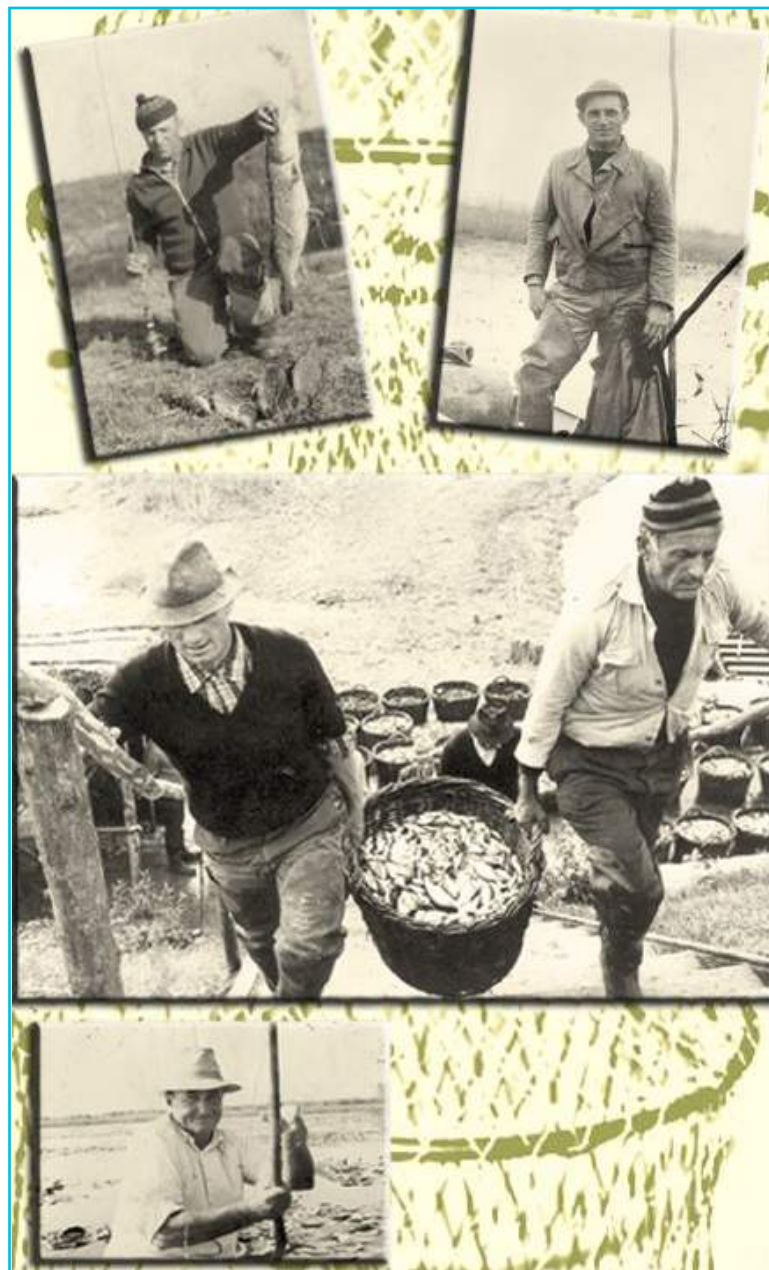
4 - Participative practices are introduced in many other communities of Argenta territory

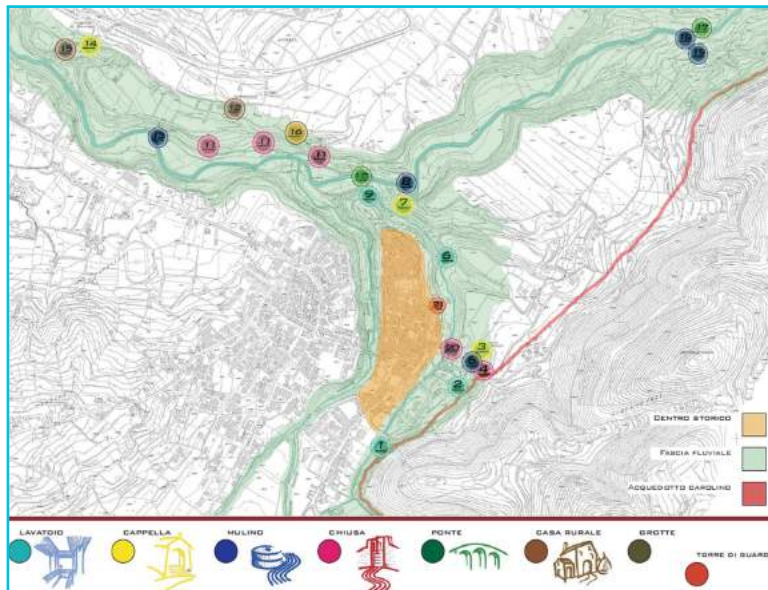
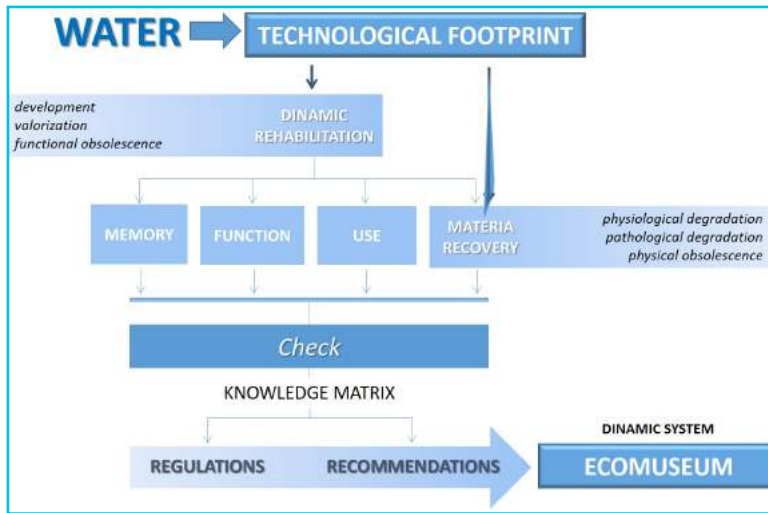
Although not to obtain a Parish map, but mapping heritage and planning projects. This is why in Anita town and rural Mezzano landscape, the residents are involved in MAB (Man and Biosphere) UNESCO award.

More over recently, between 2015 –2016, Argenta Ecomuseum has elaborated with all communities the “Argenta plan about sustainable development” considering the emerged widespread landscape, in relation with the European strategy 2020 to finance new qualification landscape projects.

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ECOMUSEUM OF THE WATER

Our territory is widely characterized by favorable environmental resources that over time have produced tangible and intangible culture. This, due to the changing of the same benign conditions that had favored it, was slowly lost and with it the technological processes which were the basis. Ecomuseum is a valid participated instrument in order to recover this material and immaterial culture. Thanks to the collaborative support between public institutions and private associations, it could preserve more than matter even the memory of technological processes at the base of the production process: "technological footprint." The concept of "technological footprint" and the research of its value is intrinsic to the role of an eco-museum.

The paper presents the interesting proposal to set up the "Ecomuseum the Water" in Sant'Agata de'Goti, a place where the presence of this precious environmental resource has determined, through the implementation of a unique technological process, a peculiar "footprint" with an evident acknowledgement on the territory.

The creation and spread of an eco-museum is also attributable to will and organizational planning of Public Institutions and/or Associations which on the territory recognize and consolidate the "memory" and the protection of the "presence" of tangible and intangible assets. The design experimentation starts on the territory by identifying the potentialities in embryo: the presence of natural and man-made water system, whose punctual nodes are artefacts with architectural value represented by fountains, wash houses, water mills and cisterns. It is believed that this basin of technological culture could orient the future development of the territory in a perspective of environmental, economic and social responsibility and participation of public and private actors and the entire local community, through the application of a dynamic development process.

In particular, the "Ecomuseum of Water" aims to recover, promote and document the historical memory, life, material and immaterial culture, the relationship between natural and man-made environment, the traditions, activities, practices of life and work and local production as well as the way in which the settlements and the works of man have characterized the formation and evolution of the landscape and the territory of Sant'Agata de'Goti.

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MUSA Museo Salterio

40 historic, artistic and landscape monuments

Zibido S. Giacomo is located in the Southern Milan Agricultural Park. Zibido Municipality realized a cycle paths network of 100 km, to connect all its hamlets with Milan and Pavia, and for the landscape fruition. MUSA is property of Zibido Municipality. MUSA is the result of the support policy of the Municipality of the agricultural system (started in the 90s, with other Municipalities, Regione Lombardia, Southern Milan Agricultural Park, and others).

MUSA is not a museum on a rural culture. It is a "lab" with the aim to enhance local agriculture. MUSA carries on cultural activities on feeding and on landscape. It supports the fruition of landscape. MUSA works with Universities of Lombardy, local farms and museums.

MUSA Staff is composed by the Museum Director, a Responsible for projects, Front-office/back-office Staff, a Librarian, a Responsible for coordinated graphics and communications and a Coordinator for IT services.

MUSA activated the following courses: cooking classes, horticulture classes, landscape maintenance classes, volunteer classes (monthly average of visitors: 320).

MUSA collaborates with "Amici di MUSA" association, born with the aim to support the Museum activities.

MUSA A DIFFUSED MUSEUM

MUSA (Museo Salterio), Laboratory of Taste and Landscape, is a newly open space and institution. It is located in Zibido San Giacomo in an ancient stable of a "cascina" and it is surrounded by the rural landscape of the Agricultural Park of Southern Milan, a large periurban area.

MUSA was open to the public in May 2015, with the aim of building a new sensitivity to the topics of nutrition and of contemporary and historic rural landscapes. Some decades ago, Municipality of Zibido San Giacomo understood the importance of historic, touristic and economic values of their rural heritage and landscape in periurban area. It was able to get public and private funds for the realization of cycling paths, for the reuse of historic buildings of ancient farms, for the enhancement of multifunctional farms and recently for MUSA.

MUSA proposes a cultural activity using local resources to create renewed awareness of the landscape and nutrition. It is not a traditional museum where visitors are passive in front of a collection of objects, but a place where people are involved in cultural activities, events and educational courses on food, nutrition, knowledge and management of historic rural landscapes.

MUSA don't have a collection of objects, but there are: multimedia large room telling the history of rural landscape of the area, a large kitchen, a space for temporary exhibitions and cultural initiatives, a library, a botanic garden, some services like bike rental, information, documents and maps to visit rural landscapes. MUSA is the place from where people can begin to experience the actual landscapes that are the "open air and diffused museum" to understand.

MUSA is the heart of a big network of relations and collaborations among Municipalities and Universities (Politecnico di Milano, University of Pavia, University of Milano, Kingston University of London), local farms, the Agricultural Park of Southern Milan, Historic Archives, Brera Botanic Garden, local museums and ecomuseums and many others.

MUSA is a way for the enhancement of local rural landscapes and also represents a "work in progress", a starting point to create new relations and networks (economic and not) or to increase the past ones.

The contribution is presenting spaces and activities of MUSA and the institutional collaboration among stakeholders, but also a critical reflection on strength, weakness, potentialities and criticalities of the experience, regarding future governance strategies: MUSA is well known at metropolitan level, but, at the moment, it is not so much appreciated at local level by local communities. However, what is the role of a museum, in a metropolitan area continuously in transformation?

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RETHINKING THE MARGINS. THE ECOMUSEO CASILINO AD DUAS LAUROS

This paper aims to bring into the debate on ecomuseums the Ecomuseum project Casilino Ad Duas Lauros developed in the eastern suburb of Rome. The project was born from a bottom-up process, a collective movement connected to the experience of neighborhoods' associations (Comitati di Quartiere). It represents a patrimonialization virtuous process of the area through the collective identification, management and the study of the whole heritage complex (archaeological, naturalistic, anthropological, urbanistic, ecc.) located in the Vth town circumscription. The area is a portion of the ancient Agro Romano escaped overbuilding that has invested the Capital after the Second World War, and it includes the known suburbs of Torpignattara; an area populated from immigrants from south and central Italy at the beginning of the XX century. Today it has become the place of residence of many immigrant communities mostly from Bangladesh and China, and for this rea-

son can be considered a laboratory for intercultural dialogue and participation in cultural heritage. It is a project promoted and coordinated by the Association for the Ecomuseum Casilino (born in 2012) that consists of a network of activities around landscapes, which express the enormous cultural value of this territory. A cultural heritage, in its tangible and intangible expressions, extremely dense and complex that we intend to interpret and safeguard, the one hand to promote the recognition paths and collective reappropriation, the other to enable the preservation of the area through an alternative development model to one based on the soil consumption.

Since 2012 the association has promoted a participatory survey of cultural resources and participatory planning which is enjoying great success and has produced numerous projects, research and events, which aim to promote intercultural dialogue and re-appropriation of the sense of place to counter the distorted representations that the media often return the area as a risk banlieue district.

ECOMUSEO CASILINO AD DUAS LAUROS

www.ecomuseocasilino.it

The Ecomuseo Casilino Ad Duas Lauros is a project of the homonym association aimed to enhance an area of the Fifth Municipality of Rome included by Porta Maggiore and Via Tor de' Schiavi, Via Casilina and Via Prenestina. The project was born as a "pact with which a community decides to take care of its territory" and is based on the principle of subsidiarity. In this area, one of the last resistance of the Antinque Agro Romano, the work of our Association has been decoded the complex cultural heritage (tangible and intangible), identifying and mapping hundreds of resources. This resources has been grouped into eight thematic areas corresponding to eight paths: archeology, anthropology, contemporary history, landscape, public art, spirituality, environment, food and wine. This complex mapping system will be published on a website and on a mobile application, to ensure publicity of work and promotion and protection of the area. This project has its center (apart from the study and scientific research) the active participation of local communities. Through several workshops and guided tours, we had identified, valued and connected hundreds of territorial resources. This is a collective process which has built a community storytelling and has rebuilt the "sentimental" relation between a territory and its community.

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PLEASE SAVE OUDLAJAN

OUDLAJAN bit.ly/28XGTTf

Oudlajan is one of the five neighborhoods that formed the body of the seventeenth century Tehran. It has a precious heritage. In the Qajar era (1795-1925) Oudlajan had the largest population of Tehran and different social classes, including noble families, lived there. In 1960s by subsequent expansion of Tehran and formation of new neighborhoods, the process of population movement began and the original inhabitants of the quarter started to move to new neighborhoods. The area gradually fell into the hand of low-income classes particularly immigrants and workers. Meanwhile, Bazaar, as a strong economic and political parameter, began to dominate the neighborhood. As a result, a significant proportion of residential buildings converted to bazaar-related spaces such as business units, workshops and warehouses and the neighborhood largely lost its residential function. The neighborhood declined in all urban, economic and social aspects. Since 1970s, several plans have been proposed to revitalize this neighborhood, but none of them has actually been implemented and the process of deterioration still continues.

Oudlajan, located in the heart of historical part of Tehran, is one of the five old main neighborhoods. Dating back to 1800's, Oudlajan was a luxurious residential area, where the most of noblesse of the Qajar royal families lived in. The most delicate architectural arts and crafts were applied in houses and one can call each historical house, a museum of the time. Public buildings and urban spaces, like qanats, hamams, bazaars, public gardens and tea houses served the public. Religious buildings like synagogues, churches, mosques, shrines, and saghakhanehs in close distances shows a high social interaction in the neighborhood. Such a symbiosis between different religions has roots in the intangible heritage, still alive in the neighborhood. Fall of Oudlajan began with the fall of Qajar and outset of Pahlavi Dynasty, yet the scale of destructions and reconstructions were minor. During the recent decades, however, with the rise of population, various social, cultural, and economic reasons have caused degeneration of population and security threats, both for residents and historical buildings. It wouldn't be exaggeration, if one says the urban authorities are main responsible for the gradual fade of Oudlajan, by simply disregarding the historical importance of the neighborhood and make it vulnerable in all aspects. In spite of all misfortunes, Oudlajan has preserved its main characteristics as an urban cultural landscape, and a potential Ecomuseum. Urban laws, regulations and restrictions, even its registration in the national heritage list, could not prevent destructions and poor quality of reconstructions. The only way to preserve this unique and valuable urban texture seems to be its registration as a World Heritage Site. With this step, buildings, houses, and urban spaces, can serve as an ideal learning area about Tehran's tangible and intangible heritage, also providing local businesses for residents and memorable days and nights for tourists.

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