

Cultural Heritage Conservation and Digitization (Beijing, 1-4 Sep 14)

Beijing, China, Sep 1-04, 2014

Deadline: Apr 1, 2014

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3rd International Symposium on Cultural Heritage Conservation and Digitization (CHCD)

September 1-4, 2014, Beijing, China

(will be held in conjunction with the CIPA-ICOMOS-ISPRS Workshop 2014)

Hosted by (among others)

International Committee for Documentation of Cultural Heritage (ICOMOS-CIPA)

International Council on Monuments and Sites (ICOMOS) China

School of Architecture, Tsinghua University (THUSA)

Organised By (among others)

Tsinghua Heritage Institute for Digitization (THID)

Co-organizer

Bibliotheca Hertziana - Max Planck Institute for Art History, Italy

MAIN THEME

“Transl@ting Lost Heritage into Our Time”

Heritage sites, especially lost cultural landscapes, are complex constructs full of history that contain scattered fragments of information similar to snatches of words. Repeatedly destroyed, rebuilt, and repaired, they bear exceptional testimony to the evolution of art, architecture and technology, human interaction, and natural habitat – but their complexity is difficult to comprehend when looked at from today’s perspective. Modern information and communication technology provides a rich tool for combining the disparate pieces of knowledge into one, and for “translating” the isolated, incomprehensible “words” lacking in context into a “language” that is readily understandable and accessible.

The aim of the 3rd International Symposium on Cultural Heritage Conservation and Digitization is to discuss how this can best be achieved, and what opportunities and challenges the process of “translation” may bring. In this context, “translation” is understood in a broad sense as being the process of literally and figuratively rendering a message from one language or system of words and signs into another: it comprises a multitude of activities such as paraphrasing, interpreting, and transforming ideas into a more comprehensible form and involves people from a wide variety of backgrounds. In all cases, it aims to facilitate communication and foster the exchange of experience and good practice.

SYMPOSIUM TRACKS

A. WHAT DO WE WANT TO TRANSLATE?

Lost heritage sites need to be mapped in their entirety if we are to unravel the multifaceted meaning inherent in them using non-invasive, non-destructive methods. Only thus is it possible to document and monitor existing and historical conditions and to express their outstanding value in a way that goes beyond the physical boundaries of the individual historic-cultural monument and the spatial limitations imposed on the viewer in terms of time and space.

In this track, we aim to discuss specific case studies ranging from small art objects to vast natural settings:

1. Built Heritage: monuments, archaeological sites, cities, and landscapes
2. Intangible Heritage: Culture and traditions from rural life to languages, crafts, song and dance
3. Movable Heritage: objects and museum collections
4. Documentary Heritage: books, audiovisual and library archives

B. HOW TO GO ABOUT TRANSLATING?

Today, the impossible becomes possible thanks to the rapidly-expanding spectrum of technological means and methods. Online real-time reconstructions, gadgets that permit virtual navigation through virtual worlds, and 3D cameras and printers allow us to conquer new horizons and successfully bridge the gap between traditional humanities research and state-of-the-art technological practice.

In this track, we aim to discuss the wide range of new applications and products that serve to capture complex cultural concepts by visualizing and experiencing architecture and nature that have disappeared or which existed only as mental images:

1. Documentation: Photogrammetry, 3D scanning, Remote sensing
2. Interpretation: Historic Document Analysis, Digital Curation, Design of heritage communications
3. Visualization: 3D modeling, Building Information Modeling (BIM), Virtual GIS and Mapping
4. Interaction: Immersive display, mixed/augmented reality, multi-sense virtualization, innovative interaction systems
5. Standardization: Metadata Management, Digital Rights

C. TRANSLATING FOR WHOM?

We are lost without the ability to communicate our ideas to others and to understand others, not least because without translation into more accessible, more comprehensible and more user-friendly terms, the technical terminology of a specific subject area, whether monument preservation or modern ICT technology, all too often remains a riddle for outsiders.

In this track, we would like to hear from each of you and learn about your experiences and visions for monument preservation. We would especially like to encourage experts from the following fields to join us for a lively discussion and an open dialogue:

1. Research, education and cultural institutions
2. Administration and policy-makers
3. Creative industry and entertainment
4. Heritage conservation experts and community
5. End-users and the general public

For registration fees see the website: <http://www.chcd2014.org/>

Participants are responsible for their own travel and accommodation expenses.

SUBMISSION REQUIREMENTS

Please submit online an abstract for oral presentation in English (mandatory) and Chinese (optional): less than 300 words, including paper title, author name, institution affiliation and contact information. Please choose from the three symposium tracks. Oral presentation (in English or Chinese) is subject to abstract acceptance. All presenters are encouraged to submit full papers. The inclusion of papers in the Symposium Proceedings is again subject to acceptance.

CONTACT INFORMATION

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