Wood and Humanity
Turkey 2015

2015 World Wood Day Symposium
ABSTRACT & BIO BOOKLET

Eskisehir, Turkey
21-23 March, 2015
## CATALOGUE

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2015 World Wood Day Symposium

Date: 21-23 March

Venue: RIXOS HOTEL

Theme

Wood and Humanity:

An Interdisciplinary Approach to Sustainable Development

2015 World Wood Day Symposium aims to encourage the exchange of ideas and experiences concerning the wood related research, strategy and practice, in the cultural, historical and social contexts and development. Focused topics are designed to raise awareness of current issues and to enhance multidisciplinary discussions for the crucial role of wood in human civilization and environment.

Topics

1. Historical Utilization and Cultural Values
2. Art, Music, Literature and Belief
3. Endangered Species and Conservation Issues
4. Traditional Knowledge and Modern Practice
5. International and Domestic Challenges
6. Across Boundaries
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Abstract
Use of Wood in Cultural Heritage

El Moussaouiti MOHAMMED
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Abstract

Wood is a natural material whose role has been crucial in the history of mankind, by its performance, its aesthetics, its availability and ease of implementation; it offers a wide variety of aspects and uses.

Woodworking in Morocco reveals different techniques (sculpture, engraving, turning, assembly, cutting, painting) and occupies since a very early period, a prominent place in the architecture and in furniture. The abundance of cedar forests (chains Atlas) allowed the development of this art in architecture than in useful objects of daily life (Sijelmasi, 1998). The natural wealth provides the raw material to make beautiful works; thus several wood species are used: the argan tree thuya, cedar were used for more exposed parts, poplar, lemon, was used for framing, roofing and for the walls that were not directly exposed to moisture... but Atlas mountain’s cedar remains the most sought after due to its resistance to weathering (Cherradi 1995).

Besides the natural resources, other conditions have fostered the growth and wealth of artistic expressions reflected in the various works through historical periods: the mixing of cultures and traditions that have marked the history of Morocco. Indeed, the wooden heritage in Morocco is represented only by Islamic vestiges.

Wood, then considered a historical witness that traces the evolution of Islamic art in Morocco, is used in religious and civil architecture in the liturgical furniture and profanes (Cambazard-Amahan, 2005). Our wooden heritage is rich and diverse, therefore we can not quote the whole or tell everything about that heritage.
Wood in the Traditional Dwelling of the Kalmyks

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Abstract

Wooden structure tent "ishkya ger" has closed in the circle being nomads, the time and space of traditional culture. Residence is an optimal type of mobile architecture that meets a nomadic animal husbandry. The simplicity and strength of the structure, the minimum number of wooden and felt parts of their appropriateness, carefully thought-through, interchange ability, flexibility and ease of starting materials - characterized by a structure of the home.

A light, compact, transportable tent can be assembled and disassembled for 1-1.5 hours of work. The main elements of design houses - wooden, latticed, folding wall "term" as a rule, in the amount of 6, the assembly form a cylinder height of 1.5 meters or more, are attached to each other by hair or leather cords. The diameter of the tent is about 4-5 meters. Living space can be extended by increasing the number of "term" to 8, 12, 16 or more. Long wooden poles "unn" (60-80 or more) form together with the terms of the chimney "KCHARACH" cone-shaped top. Each pole has a pointed top, introduced in the hole "KCHARACH" and the lower part with leather loop, worn on the head slingshots folding grilles "term". On the hearth "KCHARACH" set convex cross "tsahrg" orienting the living space on the sides of the world. Two-leaf wooden door "UDN" from the top and bottom rails installed between the "term" in the direction of the axis of the "north-south". This is the wooden structure of the tent, covered by felt-cavities and mats "shirdg" create the necessary climate for human rights. Living space of the tent as a whole is determined by its design-oriented entrance to the south. It is projected axis of the upper crosshairs "north-south" to the right "Barun biy" and left "zyun biy" (male and female) half. In the decoration of the home there is nothing superfluous, the integrity of the interior worked nomadic way of farming. In the center of the circular space is the hearth; designated tripod "tulh", which raised the pot "hyasn"; from the source to the north was located a little low and round table "widening". In the north - part of the honorable "giichnin biy" is "red corner" shuuh", where carved wooden table" tyaklin Shiryaev, "a Buddhist altar. Here placed religious sculpture "burhn" bordered hanging icons "shytyan" prayer texts "zhodv" and other attributes of religion. Next to the right of the family values stored in wooden chests "avdr" set at each other and covered with carpets "kevs." In the chests and cabinets "GMC" placed expensive clothes, money, relics and bedding. All of this is the general name of the property "sheep". Here on the white felt shiridykah took guests of honor. The master male half stored supplies ranching production: horse harness, whips, hunting equipment, saddles. The left half is a wooden bed "orn" with canopy, pillows and other bedding, decorated with embroidery and applique. It also kept wooden and leather shopping utensils. In the locker and shelves mistress possessed vessels for milk, buckets.
and water bladders as well as leather bags for cereals, flour and solid dairy products. Not far from the farm women find a place to cradle "elgya", made of wood. Wooden utensils and frame dwellings master cut from different types of wood. Beauty and expediency, related to folk art, art style objects formed a nomadic life. Wooden frame Kalmyk tent forms a living space in which every detail of the subject and organically interrelated and are functional in the traditional culture of nomads.

Wood as a Medium of Communication
– A Long Perspective on Subarctic Cultures

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Abstract

Wood is a fundamental and ubiquitous element of subarctic cultures, a necessity for survival in an environment defined by the distinctive cycle of the seasons. Especially harsh winters constitute a major challenge for life. However, subarctic forests provide wood as a readily available and renewable source of energy for heating and lighting. It is also utilised as raw material of buildings, tools, and even cult objects. In addition to its functional importance for subarctic cultures, or rather due to it, wood is also a major cultural medium, allowing specific modes of communication and sociability. Wood defines, on the one hand, the lines of communication between humans, and, on the other hand, between humans and the forces of the nature. The present paper takes a long perspective on this cultural significance of wood from prehistory to the present day. Since the Stone Age, shoes, skis, sleds, and boats made of wood have enabled the exchange of goods and ideas between humans. Wooden equipment of transportation combined with the wintertime conditions of snow and ice create efficient means of moving humans and things across the subarctic wilderness. The wide spectrum of tree species in the subarctic and their distinctive uses and meanings establish a particular understanding of the world, and structure humans’ relationship with it. For instance, in Finno-Ugric cultures, the European rowan is not fit for domestic use, unlike such highly useful trees as birch, pine, or spruce. However, rowan was seen to transgress and define the border between the natural and cultural, between this-worldly and the supernatural. As such beliefs have gradually given way to Christian world-views, the communicative quality of wood has transformed. In the modern age, it is used to articulate and pass on regional and national identities, e.g., manifested by the notion of Nordic design. More pragmatically, wood has enhanced transportation in the form of tar which preserves vessels against rot. Most recently, subarctic wood has come to be exploited as the raw material of paper industry, and turned into a medium of information dissemination.
Forgotten Handicraft Wisdom – How to Discover Again

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Abstract

Handicraft experience and knowledge – the handicraft wisdom – was transferred orally from one generation to the next. Precise written documents are rare. In many cases – at least in Austria – the wisdom of wood-working-handicraft is lost.

Within the network of “Historical Wood Utilization”, due to the cooperation of different scientific disciplines, there is the chance to discover such lost wisdom. Wooden objects from excavations or museums were analyzed and the procedures were experimentally re-done to describe handicraft procedures again.

The reading of traces from bronze tools made it possible, to reconstruct how trees were felled and grooves were produced during the Bronze Age in Hallstatt. Interestingly it was different compared to historical times: the strokes of the axe were done almost vertically – no horizontal ones. Grooves were produced using axes, too. The chips were removed from the ground with the help of strokes, done under an angle of 45 degrees to the direction of the groove.

From the Iron Age onwards up to the 20th century, long chips of ash were produced with the help of hammering the ring-porous wood. These chips were used for baskets and small boxes. Nowadays, just a single, old man was found, still practicing this way of chips production.

How did joiners (cabinet makers) utilize the raw material in former times? What was the loss of wood, or the time of seasoning (drying)? Both questions can be answered with the help of dendrochronology – dating of wooden objects. Hundreds of pieces of furniture and other inventory of museums were studied (for example barrels). Due to the comparison of written dates and the dates of the outermost tree rings, it was possible to reconstruct, that the joiners tried to keep the outermost wood as much as possible – it represents the higher quality. Drying of the wood took – against all myths – just short times, according to a rule: one year per cm thickness of the boards.
The Use of Wood in the Inner-Korean Borderland
– Energy, Traditional Life Style, and Art?

The Case of Goseong, a County of Wood and Culture

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Abstract

Goseong County, a divided county at the inner-Korean borderline (better known as Demilitarized Zone or short DMZ) is one of the three counties competing for the proposed DMZ eco-peace park, hoping to achieve detente and protection of the unique nature of the two adjacent core mountainous forest areas of Seorak Mountains in the South and Kumgang (Diamond) Mountains the North of the border.

This paper looks into the the development of Goseong as an eco-friendly county based on the use of wood as energy, as well as the inclusion of traditional use of wood (as exhibited in one of a few villages still practicing traditional life-still in wood-based Korean-style traditional houses, so-called hanoak, Whankok village) as well as its use in modern architecture and infrastructure development. Also, the protection of mountain forests as a place where biodiversity thrives is an urgent issue addressed. This finally, has an important cross-border dimension, since the proposed eco-peace park is planned as a transboundary peace park and includes the option of reforestation of largely deforested mountains in the Northern part of the country. Afforestation in the Northern part of the divided county, in North Korea, is thereby not only a humanitarian project with a deep ecological, but also economic meaning for the people of both sides of the border. By this, Goseong will become a “County of Wood and Culture”, unifying traditional and modern aspects of wood in everyday life and art, as well as achieving a sustainable use of one of the most valuable resources in the region currently underused in the South and overused in the North.
The Oriental and Occidental Traditional Carpentry Joints

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Abstract

Unlike many regions where stone, masonry or mud were the predominant building material, wood is commonly used in both Asia and Europe alike. Traditional timber buildings have survived many years, it is therefore of significant importance to have an understanding on these artifacts. This presentation provides a comparison of traditional timber structures found in Asia and Europe.

A complete comparison and analysis involves not only the joint itself but also all the factors leading up to the finished end result. The following topics are covered in this presentation:

1. A discussion about the carpenters in charge of fabricating and delivering the joints is presented. To provide an idea about the scope of work and responsibility entrusted to each carpenter, an example of work each have accomplished along with a brief biography is explained.
2. An analysis of the behaviour of wood under applied load either perpendicular or parallel to the grain is described. The distribution of tree species around the world highlighting those indigenous to both Asia and Europe is then clarified, providing an insight to the qualities available to each carpenter.
3. The tools used by each craftsman are listed allowing for a comparison to be drawn.
4. The variation of structures used by both regions is stated, as they determine the types of joints needed. The connections employed are then presented, in particular those popular in each of Asia and Europe.
The Excellence of Yamazakura

Mountain Cherry and the Disappearing Tradition of Ukiyo-e Craft

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Abstract

Cherry blossom, sakura, is known worldwide as one of the visual symbols of Japan. For Japanese people it represents the beauty and fragility of life. The transience of the delicate flowers has inspired Japanese artists, musicians and poets throughout the history. In addition to the pleasure of the eye, cherry tree has molded Japanese culture in a more tangible way. For its great durability cherry wood is utilized in various wood fittings in historical buildings as well as in some interior elements, like tokonoma-pillars and thresholds. It has also been raw material for high-class furniture and musical instruments.

Cherry tree belongs to the Rose family, which includes nearly 3000 different sub-species of flowering plants. Prunus serrulata, sometimes called as Oriental Cherry, is a species native to Japan, Korea and China. In Japan, cherry trees are roughly divided in yamazakura, wild mountain cherries and satozakura, cultivated cherry trees growing in residential areas. Moilanen’s research concentrates on the special properties of yamazakura, and its use in manufacturing printing blocks for traditional ukiyo-e prints.

The unique craft of ukiyo-e is gradually fading into history due to lack of successors. Difficulties in finding proper yamazakura wood material for making the printing blocks add to the problem. Moilanen gives an overview to the art of ukiyo-e and the present day situation in printing block manufacturing. Her presentation also includes an introduction of other wood qualities used in Japan for printmaking and a short report about a Finnish attempt to find an alternative wood material to yamazakura. Research on heat-treated Finnish alder and birch was conducted in Aalto University in Helsinki 2008-2012. In conclusion Moilanen estimates the current state of yamazakura in Japan and the future of ukiyo-e printmaking.
Socio-Cultural Aspect of Wood Carving among the
Yoruba Tribal of Southwest Nigeria

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Abstract

The Yorubas, known as the center of cultural and religious life are one of the major tribes in Nigeria. Their outstanding and unique artistic traditions include woodcarving, sculpture, metalwork, textiles, and beadwork for ceremonies, divination, worship and beautification. This study therefore assessed the present status of wood carving, employment and trade in carved items as source of income to carvers and the traditional aspect of wood carving among this tribe.

The study was carried out in two randomly selected Yoruba States in southwest Nigeria. Data on the socio-cultural aspect of wood and wood carving were collected through the use of questionnaires, discussion with key informants, wood carvers, and visit to the carvers' workshop for the list and information on carved items. Records on wood carvers were collected from the Ministry of Arts and Culture of the two selected states. In addition, the specific wood species involved in each of the carved items were identified.

The results indicated the socio-economic values of wood carving, value addition and wood carving cultures among the Yorubas. The majority (97%) of wood carvers were men and they claimed to have inherited the art of carving from their fathers. It was a major occupation to 86% of the carvers. Only 23% of them claimed to have learnt the art. It was discovered that there are traditional and historical background to all the carved items. The results also revealed that traditionalists, in their way of worship, carved images which are worshipped as gods, for spiritual consultation, spiritual security and making of staff. For instance, one of the prominent gods in Yoruba land called 'Sango', the god of thunder, has the nature of standing on mortals carved from Melisca excelsa (Iroko) wood. In the past, more carved items are purchased for spiritual power. But because of the wide spread of Christianity and Islam, there has been a drastic decline in the interest and purchase of carved items. This has made the profession to be less lucrative nowadays. The prominent carved items among the Yoruba tribes with historical background are Arugba Osun, Oya, Esu, Sango, Ere-ibeji, Iyemoja (goddess of the river), Opon ifa, Ogun (the god of iron) among others.

Finally, the paper proposed some recommendations on how wood can be used for sustainable development, improves family income, and promotion of higher-value wood at the local and national levels in Nigeria.
Potential for Climate Compatible Fiber Sourcing From a Eucalyptus-Rice Agroforestry System

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Abstract

The concept of climate change and sustainability in paper industries is becoming increasingly important for improvement of environmental performance while maintaining the quality of end products. Corporate climate compatibility calls for sustainable product manufacturing from appropriate sources of raw materials. The concept of fast growing eucalyptus in agroforestry system has recently expanded in Thailand and other South East Asian countries for utilization in pulp production. Carbon sequestration potential is one of the promising but little studied characteristics of agroforestry systems.

This study provides a carbon sequestration estimate for eucalyptus trees planted around a rice field administered by a Thai paper company. The fixed carbon content of the eucalypt wood was determined by analyzing the ultimate and proximate composition of the eucalyptus wood. The value of carbon dioxide emission from transportation process of raw materials on cradle to gate basis (up to the pulp mill gate) was used as the carbon inventory indicator.

In addition, the quality potential of the eucalypt wood in papermaking was evaluated by analyzing the fiber morphology of Kraft-bleached pulp. The results of the study reported a fixed carbon content of 16.2% in the eucalypt wood. The eucalyptus-rice based agroforestry system was reported to sequester an estimate of 23.67 Metric Tons of CO2-e per hectare after a 3-year-rotation period. In addition, the fiber morphology performance of pulp from these trees was found to conform to the international standards for production of printing paper.
Estimating the Volume of Large-size Wood Parts in Historical Timber Frame Buildings of China

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Abstract

Timber-frame buildings are an important architectural heritage of China, and they play a pivotal role in Chinese architectural history. However the restoration of wood components in ancient buildings has gained significant importance in recent years. Based on the modular theory of ancient Chinese Architecture this research includes a case study on the Shenyang Imperial Palace, in order to determine a correlation between the volume of large-size wood parts efficiently, and the total volume of the large-size wood parts of the Shenyang imperial Palace has been estimated as 2912.3 m$^3$. It was found that the regression equations for the flush gable roof type buildings are accurate and can be applied not only to the case study in particular but also to other buildings as well. Finally, determining the volume will bridge the communication gap between the people concerned with restoration and the timber suppliers, which is an increasing concern in China with regard to preservation of ancient buildings and historical monuments.

Introducing Properties of Real and Imitation Kundekari Techniques and Elements in Turkish Wooden Art

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Abstract

This study investigates elements and properties of Turkish real kündekari technique and their imitations. The purpose was to examine both dimensional and functional properties and analyze the elements. Imitation kundekari technique comprises of three different types: relief, gluing-nailing and embossed-nailing with different construction properties. Real kündakari
technique has a lot of different elements including keel bar, narlama and geometric blocks. They have mortise-tenon or tongue-groove to construct a composition. Wood crafting with real kundekari technique requires a long time to make a furniture. Because, each part of real kündekari elements is constructed by using mortise-tenon and tongue-groove; hence the wood craft is not deformed for hundred years. Imitation technique is easier to make than real one. However deformation process starts in short time. This study identifies deformation process for both techniques.

Key words: Kundekari technique, deformation, wood craft, dimensional and functional properties

Clearings and Sacred Forests

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Abstract

Folklore texts and historical documents have preserved somewhat contradicting information: it appears that the agriculture system of the ancient inhabitants of Latvia has been based on creating clearings in order to develop land for cultivation. At the same time there have been parts of forests that were off limits to activities of this kind, where even hunting and gathering were prohibited.

The folklore texts cannot be exactly dated, though they are quite likely to have preserved some ancient knowledge. On the other hand, the historical documents regarding the Latvians have been written by people foreign to the local tradition, so though these have exact dates and names of the authors there sources can be questioned.

Nevertheless both types of sources are credible enough to state that the attitude of our forefathers towards wood was not just that of a user towards a resource.
Expression of Cultural Richness: Turkish Wooden Art

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Abstract

Cultural heritage is the name of artifacts created by previous generations which are believed to have universal values. According to the “Convention Concerning the Protection of the World Cultural and Natural Heritage” Cultural Heritage is classified as monuments, community structures and protected areas. Anatolia has hosted many civilizations and holds much cultural richness belongs to different periods. There are many historical artifacts that have reached today from the Seljuk and Ottoman periods such as representing the religious architecture mosque, tomb, tombs, madrasas, dervish lodges; representing military architecture walls castles and fortresses; representing commercial architecture bridges and caravanserais; representing civil architecture of the palace, mansion, inns and baths etc. These historical artifacts are the best examples of Turkish architecture. Although artifacts spread throughout the country, Istanbul, Bursa, Edirne, Konya and Ankara have a large number of samples representing different periods. Wood is one of the main decorative and indispensable materials for the artifacts at the architectural details. In this study, it is aimed to evaluate the wood artifacts of the Seljuk and Ottoman periods. For this purpose, some of the mosques doors, window shutters, the pulpit and preaching were examined in terms of the material, construction techniques and ornamental features in different cities of Turkey. As a result of the study, Kundekari technique was found to be used with a high ratio in the cultural heritage of artifacts in Turkish wooden art.

Key Words: Tradition, Turkish Wooden Art, Kundekari
Wood Craft in Twenty-first-century Vermont

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Abstract

Vermont, a small state in New England, a region that constitutes the six-state northeastern corner of the United States of America, is noted for its tree-covered hills and mountains, from which derives its name, an Anglicized version of the French Verd Mont—Green Mountain. Today approximately 82 percent of the state is covered by conifers and deciduous trees, making it one of the most densely forested areas in the USA. The most famous of its trees is the sugar maple (Acer saccharum), noted for its sap, from which is produced sweet maple syrup each Spring, and its hard wood, which is prized by wood crafters near and far. Although one immediately thinks of the sugar maple as the archetypal Vermont tree (and this is especially so in Autumn when its blazing red leaves enliven hillsides and valleys), it is only one of many native trees that provide an apparently ever-growing number of Vermont crafters and artists with the hard and soft woods that serve as the media from which they create wooden products that are both utilitarian and works of fine art.

In this presentation, I will look at a representative sample of Vermont’s wood crafters and artists, including its creators of one-of-a-kind furniture, as a way of illustrating that the stereotype of the USA as a plastic-ridden society that has lost touch with its wood-artisan heritage just does not hold true when one considers this little forest-rich state. Significantly, this involvement in wood crafting cuts across all lines that we use to demarcate groups and individuals. At any craft fair, one can find wood artisans ranging in age from late teens to late 80s and, as a cohort, representing a broad spectrum of educational and social backgrounds. Wood culture knows only the boundary of craftsmanship.

As a footnote that cannot be developed in the short time allotted me, I should note that I could equally demonstrate flourishing wood-artisan cultures in each of the other forty-nine states of the United States, even though many of them might not be as densely forested as Vermont.
Artistic Design of Wood Products in the Traditions of Russian Folk Art

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Abstract

With his students do a lot of traveling in Russia. For nineteen years committed 50 ethnographic expeditions. Every expedition acquainted with the technology of artistic crafts that are launching new products. Products made by children are the bridge between the older and younger generations together in a common desire to make life more beautiful and more interesting, beneficial impact on the educational environment.

Expanding the Use of Wood in New and Advanced Materials to Build a Sustainable Society

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Abstract

Humans have used wood for thousands of years, and although archeologists typically divide early human development into the Stone Age, the Bronze Age and the Iron Age, it can be argued that wood has done more for human technological and cultural development over that time period than all of the other materials combined. In these World Wood Day meetings, the focus is primarily on exploring the traditional uses of wood in its solid and composite forms for use as structural materials and also objets d’art. But it is also important to learn about new ways to expand the uses of wood materials in other creative ways to produce advanced, or modern, items and products that are not typically associated with wood. Only in this way can we continue to expand the role of wood in growing a sustainable society.

One of the areas that will be overviewed in this talk will be the use of natural decay fungi to deconstruct wood in biotechnological processes, for the production of valuable materials ranging from bioplastics to adhesives. Other areas discussed will include the use of carbon from wood for
a variety of future applications including the production of carbon nanotubes that may have use in reinforcing other materials enabling the creation of unique and higher strength products. Further, wood carbonized in certain ways can be produced with very fine nanostructure, which produces high surface area carbons that are ideal for a variety of high-value energy storage applications (from batteries to supercapacitors). Similarly, by taking advantage of the unique nanostructural aspects of wood fiber, we can also produce a unique material known as nanocellulose. Nanocellulose is optically clear, but it can also be optically tuned to be virtually any color in the rainbow. Further, nanocellulose has mechanical properties equivalent to titanium or Kevlar.

If we can learn how to harness the potential of nanocellulose and other new materials derived from wood, then a new era will dawn for the use of wood and other natural biomaterials. Perhaps we will even advance from our more recent Machine and Technology Ages into a new Wood and Biomaterials Age to ultimately become a more advanced and sustainable society.

FSC Certification: Endorsing Sustainability, Promoting Wood

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Abstract

FSC works to improve forest management worldwide, and through certification creates an incentive for forest owners and managers to follow best social and environmental practices. The growing demand for FSC certified products tells forest owners that businesses and consumers prefer products from well managed forests. The incentive brings direct benefits to the forest, such as protecting biodiversity, indigenous peoples’ rights, worker’s rights, and areas of significant environmental or cultural importance.

FSC provides a connection between the forest and the end user, ensuring that products with the FSC label uphold principles and criteria which bring the highest social and environmental benefits.

FSC certification can positively impact workers and communities, shift governance processes globally and change economic and environmental conditions in the forest. This impact improves conditions such conflict over land tenure and use, worker’s health and safety, biodiversity conservation, protection of endangered species and participatory forest policy. When forest operations meet FSC requirements, the materials and products carry the FSC label and provide businesses and consumers with a powerful tool to influence how forests worldwide are
By working to promote environmentally and socially beneficial forest management, FSC helps both local communities and society at large to enjoy long-term benefits of managing forests in a responsible way.

As the world’s most respected forest certification scheme, FSC is a global system with certificates issued in all forest types around the world. FSC is a crucial tool for defending the use of wood and other forest products.

The Wood Culture in Turkiye: Past, Present and Future

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Abstract

The decorative wooden objects found in excavations in Central Asia show that the Turkish art of woodcarving dates back to the distant past. As in other branches of art, animal motifs with legendary and religious significance were frequently used in the decoration of wooden objects.

This tradition known as the "animal style", was gradually abandoned and replaced by vegetal and geometric motifs after the Turks adopted Islam. Extant everyday objects used over the lengthy time segment encompassing both the Seljuk and Ottoman periods are so few as to be practically non-existent. In contrast, architectural accessories of religious structures dating from the Seljuk period, as well as objects used in these buildings, are sufficient in number to give a good idea of Turkish woodcarving. Doors and window shutters, pulpits of mosques, sarcophagi in mausoleums, Koran stands and lecterns display highly advanced woodcarving.

Although rare, carvings of animal figures on such objects are interesting as an illustration of the continuity of this tradition. Architectural elements in certain mosques in Anatolia provide considerable information on woodcarving in principalities during the post-Seljuk period. The columns and capitals as well as beams of these mosques, most of which date from the 13th century, exhibit distinct woodcarving. Pulpits of mosques in particular tended to be almost exclusively constructed out of wood.

It is a fact that woodcarving developed following the migration of the Turks to Anatolia, a phenomenon in which the influence of geography and the cultural milieu cannot be denied. In this connection, it is important to remember that at the time Anatolia was very rich.
International Developments in Tall Timber Buildings

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Abstract

This paper describes the huge international opportunities for engineered wood to be used in modern timber buildings. This is essential for a greener future on our planet, to reduce world-wide dependence on energy and CO$_2$ intensive materials like concrete and steel, by using renewable engineered wood to construct tall timber buildings for growing populations.

Design and construction of engineered timber buildings requires new wood-based materials, an efficient wood supply chain, removal of institutional barriers, and innovation by designers.

Modern timber buildings are being used in the rebuild of Christchurch, New Zealand, following the massive 2011 earthquakes. New Zealand has local pine plantations, and a growing wood processing industry. An industry-government research partnership has supported innovative design of post-tensioned timber buildings in New Zealand and Australia, now moving to other countries.

Demonstration buildings are needed to give confidence to investors, and all players in the supply chain. There is an increasing number 6 storey to 10 storey timber buildings in many countries, and proposals for even taller timber buildings are those for Chicago (42 stories), Vancouver (30 storeys), and Vienna (24 storeys).

The design of tall timber buildings requires attention to many aspects of performance including structural engineering, fire safety, seismic design, durability, acoustics and sustainability, all of which have to be addressed with care.

A modern timber building under construction in Christchurch, New Zealand.
A New Course for Undergraduate Students to Promote Wood as Valuable Object: Importance of Wood in Intercultural Interaction

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Abstract

Wood is a natural material harvested from the trees. Wood is therefore an organic material having hygroscopic behaviour and its own anisotropic characteristics. There are distinctive features of wood as a material, so that wood has the specific anatomical and chemical structures, and both physical and mechanical properties. These features have made wood a universal material as particularly preferred and widely used material from the beginning of mankind. It has been used for thousands of years as a construction material, and for both production of goods and in the manufacture of tools and equipment. In this context, wood is important in our daily lives as a material alone or as a complement, and hence wood is a valuable object for each of us. Based on all of the above, wood is an intercultural interaction tool since the beginning of civilization.

Wood is an indispensable passion for us in the case of complementary material of organic lifestyle which is coming forward today with a worldwide view. Now that wood is a substantial natural material, it is time the introduction of wood to society. At this point, a new elective course named “Importance of Wood in Intercultural Interaction” was designed to introduce for all undergraduate students of Hacettepe University, within the framework of the curriculum of the department of Wood Products Industrial Engineering, which has been updated within the scope of Bologna Process.

With this course, designed by a woodlover viewpoint for the first time in our country, it is aimed to sample the role of wood in intercultural interaction through informing students about the role/importance of wood in intercultural interaction and introducing its phenomenal construction in various cultures through descriptions in order to raise awareness about wood, a natural material. The implications forming a basis for these depictions are internalized with professional/technical knowledge and in these depictions that are made with a woodlover approach; certain theoretical explanations to strengthen wood awareness and general depictions to introduce wood (considered as an exquisite natural material in intercultural interaction) are made.

This article provides information about this new course in wood.
Biological Diversity and Eskisehir/Turkey

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Abstract

Biological diversity between species or between individuals of the same species differences include the diversity of the ecosystem created by them. Accordingly environments inhabited by the living, events and other biotic and abiotic interactions with their case, create biodiversity. Biological diversity, genetic diversity within species, between species diversity and ecosystem diversity are three main elements to be.

Seven Key Biological diversity Areas in Esşişehir is determined according to international criteria. These ones; Acıkır, Aliken, Balıkdamı, Sarıyar Barajı, Sündiken Dağları, Türkmenbaba Dağı and Bozan-Yunus Emre-Sazak. These important natural areas from; there is no protection status of the three areas, two areas have one protected status, the two areas has more than one protection status. Biological diversity is threatened by many and today a wide variety of factors. Therefore, without loss of time should be protected biological diversity.
Introduction of Wood Identification to CITES-listed and China Protected Species - Advantages and Limitations

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Abstract

In order to better protect the CITES-listed and China protected species, using legal timber, prevent illegal logging and wood identification is more important, at the same time puts forward higher requirements on wood ID.

This paper briefly analyzes the advantages and limitations of macroscopic and microscopic wood identification. The wood identification methods have Macrostructure, Micro-/Macrostructure, Physics and Chemistry and Computer Aided System in the world. The Micro-/Macrostructure is the main method, making 15-20µm transverse/tangential/radial slices, observing the tissue arrangement and cell characteristics of vessel/parenchyma/ray/ of wood samples slices under light microscope, also according to the colour, odour growth ring, grain and density & hardness of the wood samples; then comparing with wood collection and their sections, final identified the samples to Genus/Subgenus. The limitations of micro-/macrostructure wood identification method are not to determine the wood species and wood origin as without leave/flower/seed/…. In order to overcome this limitation, a new wood identification technology is developing. The new methods are DNA barcodes (genetics), Stable Isotope and Near Infrared Reflection (NIR) spectrum. The fresh & dried wood disc and fresh leafs of Aquilaria sinensis which is protected species by CITES II and Class II, National Protected Flora wood was studied successfully using DNA barcodes method in Research Institute of Wood Industry (CRIWI), Chinese Academy of Forestry (CAF).

The research results indicated DNA barcodes method can make a distinction between 4 species in Aquilaria genus. Moreover, the Aged & archaeological Populus euphratica wood and CITES listed Dalbergia cochinchinensis, D. retusa & D. tucurensis woods also studied by DNA barcodes method in CRIWI, CAF. The global efforts are needed to improve the methods for DNA extracting from dried and aged wood. The global works are for win-win cooperation on sampling and database development. This paper presents in the protection of endangered wood species, wood science and technology workers task and developing direction in the future. The future works are Wood Collection Exchange, Other Wood ID Methods Development, Training Course Hold, Domestic Collaboration and International Cooperation Development.
Coconut Wood: Developing a Viable and Sustainable Alternatives to Traditional Noble Hardwoods which have been Depleted.

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Abstract

Mozambiques’ noble hardwoods are rapidly being depleted through over harvesting and unsound management practices. While most of them are not that difficult to grow back, the growth rates are very slow, so it will be many generations before there will again be a sustainable supply. What are we to do in the mean time while we wait for the trees to grow.

There is a unique opportunity in the use of coconut trees for wood as there are a whole lot of badly managed plantations that are now moribund. These trees need to be felled to make way for replanting of new coconut palms.

I will explain how we have examined the characteristics of coconut wood, and developed appropriate products and working techniques to replace traditionally used hardwoods. This includes training and the establishment of a new industry both in the use of the wood and in the sustainable management of coconuts.

This experience will be of use to other tropical countries where there are currently problems with the loss of coconuts to Clyde, a contagious disease, or where they have ageing plantations.
Wood Identification of Ancient Temple Structures and Traditional Buildings in Ladakh, Located in the Western Himalayas

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Abstract

In cooperation with the Tibet Heritage Fund (THF), wood samples from temple structures and traditional buildings in Ladakh, India, were collected. The sampling was performed at buildings from 5 locations, which are in Kanji, Wanla, Alchi, Leh and Chumatang. The temples are located along the Indus river valley or in the valleys of confluent streams. Also, two samples from two archaeological sites were collected in cooperation with an archaeologist of the CRCAO.

These samples were brought to the Research Institute of Sustainable Humanosphere (former Wood Research Institute) of Kyoto University, Japan, for wood identification.

From the 111 collected samples, four wood species were identified, *Populus* sp., *Salix* sp., *Juniperus* sp., and *Pinus* subgen. *Haploxylon* (soft pine).

The traditional buildings in Leh (3,505m) are mainly made of *Populus* sp. Sometimes *Salix* sp. was used for a specific purposes, such as a pillar base or ceiling-covering sticks called “taru”. The temple of Chumathang, located in the upper Indus river valley (4,050 m), is also mainly made of *Populus* sp., with the exception of some rafters and one lintel made of *Salix* sp. The temples in Alchi (3,060m), located downstream of the Indus river, are also mainly made of *Populus* sp., with the exception of a pillar base made of *Juniper* sp.

The two temples situated in the two villages Kanji and Wanla, situated along two confluent streams of the Indus river, are made from two conifers. The temple in Kanji is made from *Juniperus* sp. and that of Wanla is made of soft pine, *Pinus* subgen. *Haploxylon*.

Finally a piece of juniper used as the local incense wood was also identified, and *Juniperus* sp. could be confirmed.
Valuation of Scrap Wood

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Abstract

Innovation and scientific research are at the heart of the strategy of plastics manufacturers to maintain their market share.

Composites made of natural fillers and a thermoplastic matrix have grown considerably in recent years, these materials have several advantages over mineral fillers: low density, low cost, low abrasion, reduced fiber breakage during formatting, They are also non-toxic, recyclable and abundant potential applications of these composites can be found in the fields of packaging materials, construction, furniture and automotive.

Thus, wood, a cheap product at very considerable economic interests, it may allow reducing the cost of the molding operation, reduced shrinkage and improved mechanical properties of the material.

The development of a composite material HDPE-wood, involves a thorough study on its rheological and mechanical behavior, with the aim to improve the mechanical properties and the cost price of plastic moldings.

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Abstract

Wood in Botswana, like in most arid parts of Africa, is viewed as a valuable natural resource as well as a versatile commodity, without which the lives of most rural and urban residents would be incomplete and meaningless. This resource is not utilized only as a source of domestic fuel in everyday life, but it is also pragmatically and symbolically linked with some of the local cultural practices and customs associated with the rites of passage, both sacred and secular.

However, the capitalistic tendencies of harvesting wood and cutting down trees for commercial purposes have compelled the Botswana Government to introduce policies that aim to regulate such aggressive practices, while at the same time help to enhance the indigenous community-based informal conservation measures which encourage responsible use of wood resources with the aim of preserving and conserving its source (the forest) for future generations. The paper aims to examine ways in which wood resources and trees, as their source of life, have been utilized creatively and symbolically by both men and women in some of the Botswana communities, past and present.

And conclude with an analytical discussion on the effectiveness and non-effectiveness of Government-oriented conservation measures mostly enhanced through occasional penalties and legal lawsuits, as compared to the effectiveness and non-effectiveness of the informal communal conservation measures traditionally regulated by the elders through verbal injunctions and prohibitions.
Teak, Lineage, and Craftsmanship in Mandalay, Myanmar/Burma: A Socio-Cultural Survey of Carpenters and Wood Carvers

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Abstract

In Myanmar/Burma, the socio-economic patterns that have developed around wood craftsmanship and the age-old traditions of building wood structures and wood carving are undergoing dramatic change at a time when the country opens up to the world. Teak, a commodity used locally and also exported to foreign markets since pre-colonial times, is now extremely expensive. It is reserved for high-profile projects sponsored by wealthy donors or prominent monks. This and other developments have had an impact on the livelihood of master carpenters and wood carvers, a small but prominent community of Mandalay, the country’s last royal capital. Just how profound and damaging this impact has been on their livelihood is the question that this presentation will try to answer.

After a brief overview of the wood crafts and wooden architecture of Mandalay, the presentation will present the findings of a socio-cultural survey conducted in the village of Tampawaddi, where most of the craftsmen reside. Among the issues addressed are the socio-cultural status of the community today, the sense of identity and community shared by the craftsmen of Tampawaddi, the type of apprenticeship followed for training new craftsmen, and the economic difficulties and other obstacles that the community face.
Economic, Social and Folkloric Life of the Forest Villagers Women in Turkey (1959-2009)

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Abstract

This research has been made in the Turkish Villagers during last 50 years period. This research has been made on the Black Sea Region, Mediterranean Region, Ageas, East, West and Central Anatolian forestry villagers. During the research we had seen all kinds of social and cultural activities of the forest villagers women. Also forest villagers women are really forest workers. That means in the forest villagers women makes all kind activities which can be done by the men. This lecture will made as visual.

Bridging the Geographic Divide for Cross-Learning: The Experience among Woodcarvers in the Philippines

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Abstract

Woodcarving is integral to the living culture and tradition of three communities in Luzon, Philippines. Woodcarvers from three towns, namely, Hungduan (located in Ifugao province in Northern Luzon), Betis, Guagua (in Pampanga province in Central Luzon) and Paete, (in Laguna province in Southern Luzon) engage in woodcarving as their major source of livelihood, a noble way of earning a living, and a means of continuing the tradition handed down by their forebears. In the past, some clients have initiated events allowing for some respectable competition between woodcarvers – particularly between the towns of Betis and Paete, where there is a thriving demand for religious images carved from wood. In the face of a total log ban and lack of government support, some woodcarvers organized themselves into artist guilds to overcome their mutual challenges and build a collective voice when dealing with government agencies. However, due to scant resources and little support to sustain interaction and exchange, the
individual artist guilds have had limited opportunities for collaboration and cross-learning with those from the other communities practicing woodcarving. For the past two years, with support for the International Wood Culture Society (IWCS), the University of the Philippines Open University (UPOU) has been working with the artist guilds of these three communities to create avenues for the artist guilds to interact, communicate, and learn from each other through their participation in exhibits and competitions. The woodcarving competitions have allowed the woodcarvers from all three communities of practice to interact in an atmosphere of friendly competition, while granting due recognition of their work through the awarding of prizes. The collaboration between the UPOU, IWCS, and the woodcarvers’ artist guilds was recently formalized through a memorandum of understanding that is mutually beneficial to all signatories. The partnership is working toward professionalizing the woodcarving tradition of the artist guilds, raising the consciousness of the general public regarding woodcarvers as artists, and creating regular opportunities for artists to interact, thereby bridging the geographic divide to make continuous cross-learning possible.

Wood, Art and Humanity in Brazilian Popular Engraving

Everardo RAMOS
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Abstract

One of the most important categories of Brazilian popular art is the woodcut made in imburana, a native species that is characterized by compact and flexible at the same time. This engraving Nascio in the nineteenth century, illustrating the first Brazilian newspapers, but small books of popular literature sold at fairs, to a wide audience is mainly developed in the twentieth century, on the covers of folhetos of string. Since the 1960s, thanks to a movement of artistic recognition, the popular woodcut began to be produced for exhibitions in museums and private collections, appearing as an independent work, in large format. Made by people of humble origin and without training, this art is notable for revealing aspects of reality and imagination of the Brazilian people with great spontaneity, beauty and poetry. It is a warm and deeply human art, regardless of their backgrounds and cultures.
Art Painting of Wooden Houses and Household Wooden Objects
in the Russian North

Olga SEVAN
Russian Research Institute for Cultural and Natural Heritage
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Abstract

This article is dedicated to one of the most interesting phenomena of the Russian folk art – wooden house paintings and household wooden objects. During the 70-80ies of the last century author managed to launch a great number of expeditions in the regions of the Russian in connection with her work on the investigation of monuments of history and culture. In the paper author give quite a detailed analysis and description of the facade and interior paintings of dwelling houses dating back to the middle of the 19th – beginning of the 20th century and located in the investigated areas. Many household items, which the peasants used in their life, and had the painting. These include spinning wheels, wooden furniture of different types (tables, cabinets, shelves, chairs, benches), as well as objects of movement (sled sleigh and children), toys and so on. The paper’s sections are organized according to one common principle and illustrated with various materials: the author’s drawings made during the study of monuments; black and white as well as color pictures, including graphics; house interior and facade measurements. First the author describes the territory of the historic-cultural region, its history, dwelling complexes and estates which one meets in the said area. Then she analyzes various types of folk paintings (facade and interior), their stylistics, symbolism, places of location, identifies craftsmen (local and those who came from other places), reveals the importance of this type of the folk art of the wooden buildings in cultural development of certain lands.

The article raises a question about the interconnection and mutual influence of the Russian and West European; first of all, Scandinavian traditions encountered in house paintings or applied art preserved in museums and places of their existence. Those interrelations could be proposed as a subject for international research project, which will result in finding new data and comparisons and to create international contacts for further work in the field of settlements, landscape and wooden buildings (cult monuments, houses, peasant paintings etc.) and to develop a method and models for international cooperation.
Some Forest Reserves and Cultural Beliefs Associated with their Preservation in the Ashanti Region, Ghana

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Abstract

This research sought to document some forest reserves in the Ashanti region and some cultural beliefs connected to their preservation and sustainability. The qualitative methods of collecting and analyzing data are utilized. Interviews and observation were the main instruments used to collect data. From this study, it was discovered that the Ashanti region of Ghana have a number of forest reserves which relies also on cultural beliefs for its sustenance and preservation. In such forests, killing of any animal (even snails) found in the forests is a taboo. Again, the study brought to light the relationship between the Asantes and deities and the role these deities play in sustaining and preserving forests and other natural reserves. It is recommended that Ghanaians should uphold in higher esteem the cultural beliefs that are very practical and seek to address issues concerning forests conservation and sustainability even though they are shrouded in superstitions.

Keywords: forest reserves, cultural beliefs, preservation, Ghana
The Ancient Wood Culture and Forest Resources in Syria

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Abstract

Syria and its people are known for many things, but chief among those perhaps is their culture’s long history of art and craftsmanship, particularly with regard to wood furniture and cabinetry. Syria has been famous for mosaic handicraft since very ancient times as walls of the mosques, churches and palaces were decorated with mosaic paintings dating back to several historical stages. The Syrian mosaic has been always known as ‘the art of eternity’ as it passed through several prosperous stages and it was a gate through which mosaic handicraft spread across the world. The Syrian wood mosaic is one of the oldest, most distinguished traditional handicrafts, giving its houses a unique beauty and earning considerable popularity among Syrians and tourists alike. This handicraft uses various types of colored wood to make the veneer, such as rosewood, Eucalyptus, walnut, almond and lemon wood, in addition to seashells which are imported from Asia. The main body and structure of the mosaic pieces is made from beech or walnut wood.

The skill of Syrian craftsmen, inherited over thousands of years, helped them to craft innovations that became models of precision, finesse and creativity. Most of traditional handicrafts can be seen at the handicrafts market in Damascus, an important tourist attraction that contains a variety of handicrafts ranging from Damascus swords, wood carvings, Damascene wood mosaics and more. Syrian furniture is popular throughout the world not only because these wooden treasures are unique works of art, but because each one holds a bit of history, as well. Within each piece of furniture is a bit of cultural knowledge passed from each generation to the next for hundreds or possibly even thousands of years.

The forestry in Syria are confined to the coastal mountain ranges, which stretch in an uninterrupted chain from the borders of Turkey to Lebanon, parallel to the Mediterranean Sea. The forested area has dropped from 20,000 square kilometres in 1911 to 7,500 square kilometres in 1947. In 2010, it has been estimated at around 4,500 square kilometres or 2.55 percent of Syria’s total area. With major plant species: willow, walnut, oak, white poplar, almond, and apricot. The war raging in Syria for more than four years has caused major destruction to green forests. While initial estimates showed that losses due to fire had reached billions of dollars, the same estimates showed very substantial losses as citizens cut down trees either to turn them into charcoal or to directly use them for heating.
Huangchang Ticou in the Han Dynasty

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Abstract

Ticou tomb is a kind of special tomb structure, which was origin from The Warring States Period. It was popular in the Qin and Han Dynasty especially in West Han Dynasty. Huangchang Ticou was used to be exclusive for the emperors and the feudal lords. It is a rectangular wall, which was piled up by square cedarwoods. There are four characteristics as follows: for the first, it only had prevailed in Han Dynasty; for the second, it had special structure; thirdly, the emperors and the feudal lords had the right to use it; at last, it only used cedarwoods as raw materials. The reason why Huangchang Ticou was popular in the Han Dynasty is that Han Dynasty governed the country with Confucianism, and Huangchang Ticou was clearly documented in Zhou Li. The reasonable structure of Huangchang Ticou was able to withstand the great pressure from the mausoleum, which protected the coffins. The reason for using the cedarwoods in Huangchang Ticou as follows: firstly, the cedarwoods were easy to obtain; secondly, the cedarwoods have special characteristics, which educed the unique cultural connotation; thirdly, The use of the cedarwoods showed the worship to the emperor by ancient Chinese. In the late Eastern Han Dynasty, the raw materials of Huangchang Ticou had changed from wood to stone, for the following reasons: firstly, the cedar shortage; secondly, brick tombs becoming the mainstream of tomb structure in the Eastern Han Dynasty had replaced the wood-chamber tombs.

Keyword: Huangchang Ticou; Tomb; Cedarwood; Han Dynasty
Use of Wood in the Estonian Cultural Heritage and in Contemporary Art

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Abstract

Estonia is a small country situated in North Europe. Estonia is one of the richest countries in forests – about half of the mainland or 2.2 million hectares is covered with forests.

Forests and trees have been inseparable ingredients of Estonians' world-view and culture for millenniums. Our nature-centered world cognition has been the natural religion. It has been a way of communication with the universe and nature, and of living in balance with the environment. The natural religion is based on the certainty that everything in the nature is animated. We have always felt respect for trees, which have surrounded us from birth till death. In Estonia, rowan, oak, juniper and linden have been considered especially holy and magic trees. Under these trees deities were worshipped, ancestors’ spirits were communed with, and might was asked for forthcoming acts.

The Estonian word puu, which means both “tree” and “wood” is very old. The importance of trees for our ancestors reveals in the fact that since the 19th century, tree-related surnames have been most frequent ones.

Nowadays, approximately 40% of forests belong to the state and are managed by our State Forest Management Centre. The Centre also manages Sagadi Manor Complex located in Lahemaa National Park with the Forest Museum and Nature School. The speech introduces our National Heritage and Estonians as forest people: traditional Estonian wooden house-threshing barn, a boat made of one tree, and sauna. In 2014 our smoke sauna was included in UNESCO World Heritage List.

Contemporary Estonian culture and tree- and wood-related art can be introduced by wood sculpture symposia, which took place in Sagadi Manor in 2000-2006, and by annual architectural competitions “The Best Wooden Building of the Year”. The motifs of the tree and wood as material have inspired many Estonian artists both in the past and nowadays. These artists are: photographer Peeter Laurits, textile artists Anu Raud and Kadi Pajupuu, graphic artists Kaljo Pollu and Loit Joekalda, jewellery artist Kadri Mälk, designers Monika Jarg and Ulle Saatmäe, installation artist Raul Meel and sculptor Tiiu Kirsipuu.
Wooden Symphonies of Bygone Times:
Perishing Legacy of Traditional Havelis in Sindh, Pakistan

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Abstract

For centuries wood has remained a primary material contributing in evolution of built environments; employed in seeking structural solutions as well as creating decorative and iconographic expressionism. The facades of traditional ‘havelis’ in Shikarpoo (Sindh, Pakistan) hold witness to a creative use of this latter type of craftsmanship in wood. This style in residential construction evolved and remained in vogue during decades that correspond with period of colonial rule in the region. Commissioned by wealthy merchants of 18th-19th century, these surviving remnants of bygone times are a reflection on the socio-cultural, religious and political spirit of urbanized trends in Sindh; and at the same time contribute in forming a unique traditional fabric, that today struggles for its survival. Demographic and socio-cultural transformations of post Indo-Pakistan Partition (1947) adversely impacted the city’s historic built environment. Many residential mansions once a pride of an élite gentry, are now under ownership of an economically impoverished stratum of society vulnerable to exploitation by a growing market of antique dealers’; consequently facing demolitions. Recognizing this threatened status the Department of Culture, Government of Sindh declared ‘Shikarpoo Historic Town’ a protected heritage in 1998; furthermore in March 2012, assigned heritage designation and legislative cover to 1203 properties - over eighty percent of which are privately owned residences. However, mere notifications, unsupported by active monitoring and administrative systems, or economic incentives to property owners, leave historic havelis still at risk. Addressing a pressing need to develop detailed record and in-depth understanding of the fast disappearing woodwork from the facades of historic havelis; this research is an attempt at producing substance material to help reinstate a pride in indigenous building traditions and stimulate a sense of ownership that inculcates a motivation for their preservation. The iconographic representations reflecting on socio-cultural and religious inclinations of the society, and the analytical evaluations and technical insights into scope of wood-usage in traditional havelis within the region, are a primary focus of discussion in this presented narrative.
Speaker Biography
Dr. El Moussaouiti MOHAMMED
Professor of University Mohammed V, faculte des Sciences- Rabat, Morocco

PhD Chemistry 1983

CHEMICAL MODIFICATION OF CELLULOSE BY ACYLATION: APPLICATION TO ADSORPTION OF METHYLENE BLUE
Maderas: Ciencia y tecnología, ISSN 0717-3644, Vol. 13, No. 1, 2011, págs. 105-116

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Rachid Bouhdadi, Mohammed El Moussouiti, Siham Benhadi, Beatrice George, Stéphane Molina, André Merlin
WOOD RESEARCH Vol.56 No.3 2011

Chemical composition and antibacterial activity of essential oils from six Moroccan plants
Ahmed Talbaoui, Naoual Jamaly, M’hamed Aneb, Abdelkader Il Idrissi, Mohammed Bouksaim, Said Gmouh, Saaid Amzazi, Mohammed El Moussaouiti, Abdelaziz Benjouad and Youssef Bakri

KRAFT PULPING CHARACTERISTICS OF THREE MOROCCAN EUCALYPTI. PART 1. PHYSICAL AND CHEMICAL PROPERTIES OF WOODS AND PULPS
Mohammed El Moussaouiti, Badr. Barcha, Ericka F. Alves, Raymond C. Francis
BioResouces, Vol 7, No 2’2012)

Ericka F EF Alves, Samar K SK Bose, Raymond C RC Francis, Mohammed M El Moussaouiti
Journal of Agricultural and Food Chemistry 2012-09-12
Ms. Svetlana Garrievna BATIREVA
Head of Zaya-pandita's Museum, Kalmyk Institute for Humanitarian studies of the Russian Academy of Sciences

Ms. Svetlana Garrievna BATIREVA was born in Kazakhstan in 1949, graduated at the Institute of Painting, Sculpture and Architecture in St. Petersburg in "art." She works at the Institute of Humanitarian Studies of the Russian Academy of Sciences and teaches at Kalmyk State University in the department of social and cultural activities. She was researching national arts and crafts, Buddhist and contemporary fine art.

Dr. Visa IMMONEN
Research fellow / Adjunct Professor in Archaeology, Turku Institute for Advanced Studies, University of Turku, Finland

Dr. Visa Immonen is an archaeologist who specializes in the material culture of the historical period. In 2009, he completed his PhD thesis titled *Golden moments: Artefacts of precious metals as products of luxury consumption in Finland c. 1200–1600*. Immonen is currently a research fellow at Turku Institute for Advanced Studies studying medieval material culture in the Nordic countries. He is also interested in cultural heritage at large, particularly on the relationship between cultural heritage and the welfare state. In 2015, Immonen’s monograph on the history of the Finnish National Board of Antiquities will be published.
Dr. Michael GRABNER
Senior Scientist of University of Natural Resources and Life Sciences, Vienna, Austria

Dr. Michael Grabner, born 6th of October 1968. Higher Technical School for Wood Technology, Studying Wood Sciences and Technology at the University of Natural Resources and Life Sciences (Diploma 2002). Finishing a PhD at the University of Natural Resources and Life Sciences (PhD 2005). Michael Grabner is heading the Tree Ring Lab since 1996. Due to the contact with “old wood”, the scientific field of “Historical Wood Utilization” was opened. Setting up a national network in 2008 and organizing the first international meeting on “Historical Wood Utilization” in 2011; followed by meetings and excursions in 2012, 2014, 2015. Due to common interests, there is a good contact to the IUFRO group as well as to the International Wood Culture Society.

Dr. Bernhard SELIGER
Resident Representative of Hanns-Seidel-Foundation Korea Office

Dr. Bernhard J. Seliger is currently resident representative of Hanns Seidel Foundation in Korea, based in Seoul, consulting NGOs, academic and public institutions in questions of unification. He frequently travels to North Korea, where he implements capacity-building projects, among others in forestry, biodiversity, organic agriculture and the introduction of the clean development mechanism. He serves as associate of North Korean Review as well as founding editor of the website www.asianintegration.org. For 10 years, he also works on sustainable development issues in the inner-Korean border area and in February 2015 participated as an expert in a DMZ by UNESCAP. In 2006 the honorary citizenship of Seoul was conferred by the later president of South Korea, then mayor Lee Myung-Bak, on Bernhard Seliger. In 2012 he became honorary citizen of Gangwon province, partner province of Hanns-Seidel-Foundation in implementing projects of sustainable development in the border area. Since 2007, Dr. Seliger is senior lecturer (Privatdozent Dr.habil.) at the University of Witten/ Herdecke (Germany). From 2004-2006 Dr. Seliger was guest professor at the Graduate School of Public Administration of Seoul National University and at the Graduate School of
International Area Studies of Hankuk University of Foreign Studies. Before, Dr. Seliger was from 1998 to 2002 Assistant Professor at the Graduate School of International Area Studies of Hankuk University of Foreign Studies. From 1995 to 1998 Dr. Seliger worked as Assistant Researcher at the Institute for Economic Policy, Christian-Albrechts-University at Kiel (Germany), where he received a doctorate (Dr.sc.pol.) in 1998. Dr. Seliger holds a degree (Maitrise en sciences économiques) from Université de Paris I (Panthéon-Sorbonne, France).

Dr. Wen-Shao CHANG
Lecture of Department of Architecture and Civil Engineering, University of Bath

Dr. Wen-Shao Chang is a Lecturer in Department of Architecture and Civil Engineering at University of Bath, he is specialised in timber and bamboo engineering. Dr. Chang was awarded his PhD, MSc and BSc degrees from the Department of Architecture at National Cheng Kung University, Taiwan. He has academic backgrounds in both Architecture and Structural Engineering. Before being appointed as a lecturer in Department of Architecture and Civil Engineering at University of Bath, Dr. Chang worked as a JSPS Research Fellow in the Research Institute for Sustainable Humanosphere (RISH) of Kyoto University, Japan, where he was also invited as a RISH Visiting Associate Professor at Kyoto University, Japan, in 2012.

Dr. Tuula MOILANEN
Woodblock printmaker, Researcher of Japanese woodblock print culture, Aalto University, The School of Arts, Design and Architecture, Helsinki, Finland

Woodblock printmaker and book artist Tuula Moilanen was born in Finland 1959. She is a member of The International Ukiyo-e Society in Japan and The Finnish Printmakers Association. Tuula graduated from Kankaanpää Art School, Department of Printmaking in 1981 and continued her studies in the University of Jyväskylä, Department of Art Education. After gaining her MA
degree in 1989, Tuula became a research student in Japanese traditional woodblock printmaking and papermaking at Kyoto Seika University in Japan for two years. Since then Tuula has lived in Kyoto for over twenty years. In 2012 she moved back to Finland, but still visits Japan regularly for her research projects and exhibitions.

Tuula has held several solo and group exhibitions in Finland since 1980 and in Japan since 1990. She has also participated in many group exhibitions in USA, Canada as well as in several countries in Europe. As well as being a professional artist, Tuula Moilanen is an active writer who has published several books and articles about Japanese art and culture since 1995.

In 2013 Tuula became a Doctor of Arts in Aalto University, School of Arts, Design and Architecture in Helsinki. Her PhD dissertation, Time and Eternity in Japanese Woodblock Prints introduces the concepts of Time and Afterlife mirrored in Japanese woodblock prints from the 8th century to the present day. At the moment, alongside of her artistic work, Tuula continues her research on Japanese woodblock prints, concentrating on rare and forgotten printing techniques of Meiji-Taisho periods. www.tuulamoilanen.net

Dr. Victor Ajibola Jimoh ADEKUNLE
Associate Professor of Department of Forestry and Wood Technology, Federal University of Technology, Akure, Nigeria

Dr. Adekunle is an Associate Professor in the Department of Forestry and Wood Technology, Federal University of Technology, Akure, Nigeria. He had more than 12 years post PhD teaching and research experience. His areas of research interest include Biodiversity Conservation and Ecosystem Services of tropical rainforest ecosystem and rural livelihood, Forest Ecology, Inventory, forest and Wood Culture. Dr Adekunle has supervised several students at both undergraduate and postgraduate levels. He has more than 30 articles in reputable journals. He has attended many local and international conferences and made oral and poster presentations. He has also won several international research grants, awards and fellowships. He is married with children.
Dr. Francis Gichuhi Mburu  
Associate Professor, University of Eldoret, KENYA

Dr. Francis Mburu is Associate Professor at the University of Eldoret, Kenya. Currently teaching postgraduates and undergraduate students in the Department of Forestry and Wood Science for the last 15 years. My research interest is in wood processing, wood biodeterioration and protection, fiber science and forest products. Educational background: Bsc and Msc Degrees in Wood science and Technology from Moi University, Kenya, PhD in Wood and fiber Science from Universite Henri Poincare, Nancy 1, France. I served as head of department between 2009 and 2013 and as member of University senate. Privately has been working as a consultant for varied wood processing industries in East Africa.

Dr. Weida YIN  
Lecture at the Landscape Department of Beijing Forestry University, China.

Dr. Weida YIN, born 14th of Feb 1983. Finishing a PhD at the University of Tokyo, frontier science department (PhD 2013). Now, He is working as lecture at the landscape department of Beijing Forestry University. Research fields: the protection of ancient wood architectural heritage. Research interest including Wood structure ancient buildings. Japanese architect association member. Due to the contact with “wood structure”, the scientific field of “Chinese wood structure building modular” was opened. The research topic is concerning with Beijing Forbidden City and Shenyang Forbidden city.
Mr. Mehmet YUKSEL, was born at Nigde in 1967. Years of education and training during the years after the end of cultivars studied at schools. Gazi University, Faculty of Technical Education Department of Furniture and Decoration. Immediately after graduating from university worked at Vocational high school. He returned to Mugla Sitki Kocman University Faculty of Technich Education as an assistant and he got here his master degree at Furniture and design education in 2002. He started to work as a lecturer after soldier duty. He still is a Ph.D. student at Mugla Sitki Kocman University. He has a great number of academic publications. He still is working the duty as a Lecturer of Technology Faculty of Mugla Sıtkı Koçman University

Mr. Aldis PUTELIS, born in Sigulda, Latvia on 02.07.1963, attended school in Sigulda and Rīga, studied Latvian philology at the Latvian State University, works at the same Institute since 1986. Research interests related to Latvian mythology and the history of its study. At the same time work duties related to audiovisual archiving since 1990.
Dr. Cevdet SOGUTLU  
Associate Professor, Technology Faculty, Gazi University, Turkey

**EDUCATION**

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**WORK EXPERIENCE**

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<td>1997-2005</td>
<td>Research Assistant, Gazi University, Faculty of Technical Education, Furniture and Decoration.</td>
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<tr>
<td>2005-2012</td>
<td>Associate Professor Ph. D., Gazi University, Faculty of Technical Education, Furniture and Decoration.</td>
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<tr>
<td>2012-to present</td>
<td>Associate Professor Ph. D., Gazi University, Faculty of Technology, Wood Products Industrial Engineering</td>
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**INTERESTED AREAS**


**THESIS**

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<td>The Comparison of Performances Against Mechanical Effects of Some Materials Used in Home Kitchen Workbench Tables</td>
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<tr>
<td>Ph.D.</td>
<td>Using Feasibility of Some Local Wood Species in Making Kündekari</td>
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Dr. Alfred J. ANDREA
Emeritus Professor of Medieval History,
University of Vermont

Alfred J. Andrea, a specialist in religious history across Afro-Eurasia in the period 100-1500 CE, is the author of numerous monographs, textbooks, edited works, and articles in his chosen field. He has been at the University of Vermont since 1967, where he is currently Emeritus Professor of Medieval History. In the years 2010-2012, he served as president of the World History Association, an international organization devoted to the pursuit of historical studies that transcend single regions, cultures, and polities. His commitment to forest conservation is a consequence of his life-long love of wilderness hiking. Likewise, his commitment to wood craft is reflected in his long patronage of native arts and crafts in his adopted home state of Vermont.

Mr. Leonid Vladimirovich REZANOV
Moscow state Institute of culture, The Department of arts and crafts. Direction: Art wood processing

In 1985 he graduated from the Moscow state pedagogical Institute. I work as a teacher of technology at school. In 2000 he defended his thesis. Since 2001, working at the Moscow State Institute of culture. In 2008 and in 2013 became a laureate of the prize of the Ministry of education of the Russian Federation in the field of education. In 2011, he became Professor of the Russian Academy of natural Sciences. Participated in the International Symposium on traditional culture in Khanty-Mansiysk. She has over 40 publications in the field of education and attract younger generation to folk arts and culture.
Dr. Barry GOODELL  
Professor, Sustainable Biomaterials, Sustainable Biomaterials Department, Virginia Polytechnic Institute and State University, USA

Professor Barry Goodell has over 29 years of experience in the sustainable biomaterials and wood science and engineering fields, including work in bioconversion and bioenergy, structural biocomposites, and sustainable nanomaterials fields. He holds a Doctorate from Oregon State University was previously a Professor at the University of Maine in the USA. He also previously was the Head of the Department of Sustainable Biomaterials Department which was restructured with that name under Dr. Goodell's leadership. He currently serves as a Professor in that department at Virginia Polytechnic Institute and State University (Virginia Tech). Dr. Goodell has published over one hundred articles on wood and biomaterials degradation and protection, biochemical mechanisms related to free radical bioconversion processes, engineered wood composites as related to FRPs and PMCs and the development of novel products including advanced hybrid biocomposites. He also holds four patents and two provisional patents, with other patents pending. Dr. Goodell's current research interests include: Bioprocessing and Bioconversion of woody biomass and lignocellulose materials, Production of Carbon Nanotubes, Mesoporous carbon and Nanofibers from Wood and Plant Materials, and Biocomposites, Polymer Matrix Composites (PMCs) and Metal Matrix Composites (MMCs) Production.

Mr. Felix Romero CANIZARES  
Key Account Manager, Forest Stewardship Council (FSC International)

Felix Romero is an experienced profesional in the arena of natural resources management and corporate social responsibility. As Key Account Manager at FSC International he has a relevant role in the development and market promotion for forest products. With more than 17 years of profesisonal experience in the forest sectory, he worked as Head of Forest Programme at WWF (World Wide Fund for Nature) in Spain, he has also been Chairman of FSC Spain and Regional Director for Europe at FSC International. Now as Key Account Manager he is focused in the market development for FSC products in Europe with special focus
to SouthEastern Europe. In addition, he is also teacher at the EOI Business School’s International Master on Sustainable Development and Corporate Social Responsibility (IMSD) in Madrid.

Dr. Mehmet Hakki ALMA  
Professor, Kahramanmaras Sutcu Imam University

**Academic Titles**  
**Assistant Professor:** Kahramanmaras Sutcu Imam University, Forest Industry Engineering, 1996-1998  
**Associate Professor:** Kahramanmaras Sutcu Imam University, Forest Industry Engineering, 1998-2003  
**Professor:** Kahramanmaras Sutcu Imam University, Forest Industry Engineering, 2003–...

He has more than 300 studies on the wood science and technology and more than 1000 citation.

**Education Info**

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<th>Degree</th>
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<th>Graduation Year</th>
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<tbody>
<tr>
<td>Associate</td>
<td>Classroom Teaching</td>
<td>Atatürk University (Turkey)</td>
<td>1984</td>
</tr>
<tr>
<td>Undergraduate (BSc)</td>
<td>Forest Industry Engineering</td>
<td>Karadeniz Technical University (Turkey)</td>
<td>1988</td>
</tr>
<tr>
<td>Graduate (MSc)</td>
<td>Forest Biology and Wood Material Protection Technology</td>
<td>Karadeniz Technical University (Turkey)</td>
<td>1991</td>
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<tr>
<td>Doctorate (PhD)</td>
<td>Wood Science and Technology</td>
<td>Kyoto University (Japan)</td>
<td>1996</td>
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</table>
Dr. Andy BUCHANAN  
Professor of Timber Design, University of Canterbury, New Zealand

Dr Andy Buchanan is Emeritus Professor of Timber Design at the University of Canterbury, in Christchurch, New Zealand. He is a structural engineer with special interests in timber engineering, fire safety and earthquake engineering. His main research is structural design and performance of multi-storey post-tensioned timber buildings. His current research is supporting the construction of innovative timber buildings in Australia and New Zealand, including the rebuild of Christchurch after recent devastating earthquakes.

Andy has a B.E. (Honours) degree from the University of Canterbury (1970), a Masters degree from the University of California at Berkeley (1972), and a Ph.D from the University of British Columbia, Canada (1984). Prior to joining the University of Canterbury in 1987, he was a consulting engineer in private practice, involved in structural design of a wide range of buildings. He has wide experience with conservation groups, the timber industry, and the building construction industry. He is the author of Structural Design for Fire Safety (John Wiley & Sons, 2001) and the New Zealand Timber Design Guide (2007). He is past President of the New Zealand Timber Design Society, and until recently the Research Director of the Structural Timber Innovation Company Ltd.

Dr. Ilker Usta  
Lecturer, Hacettepe University, Ankara, Turkey

Ilker USTA is a Professor working in the Department of Wood Products Industrial Engineering, Hacettepe University, Ankara, Turkey.

Ilker Usta gives lectures to undergraduate and graduate students in wood at the university. His academic fields of interest include: wood preservation, wood physics, wood technology, and wood construction. Ilker Usta is a member of IRG (International Research Group On Wood Protection), and TMMOB (The Union of Chambers of Turkish Engineers and Architects) Chamber of Forestry Engineers.
Dr. Ersin YÜCEL
Professor of Anadolu University, Faculty of Sciences, Department of Biology
Eskişehir/Turkey,
The Foresters’ Association of Turkey

Prof. Ersin YÜCEL was born in 1957 in Üçbaşlı Village (Mihaliççik, Eskişehir/Turkey). He graduated from Karadeniz Technical University, Faculty of Forestry, Department of Forest Engineering, Trabzon in 1981 and got his M.Sc. in 1987 and Ph.D. in 1992 at Anadolu University (Eskişehir). He was appointed as an Assoc. Prof. in 1996 and as a Prof. in 2001. He has been studying at the Anadolu University, Faculty of Sciences, Department of Biology. He is married and has two children.

Dr. Xiaomei JIANG
Professor, Department of Wood Anatomy and Utilization Chinese Research Institute of Wood Industry (CRIWI), Chinese Academy of Forestry (CAF)

In 1968 she graduated from Beijing Normal University, got Master of Science degree in Nankai University in 1982, in 1987 engaged in advanced studies 1 year in Imperial College, University of London. She currently is the research fellow and doctoral supervisor for wood. Additional posts are the director of Chinese Society of Forestry and the Society of Biologic Material, vice president of the Society of Wood Science, vice chief editor of Forestry Science. She published research papers more than 90, which contains 6 by SCI. The conservation and the restoration of the wooden or timber buildings, in the field of the sustainable building focused on the innovative technologies for the construction of low energy consumption buildings with renewable and natural materials, on the development of rating systems for the evaluation of the building sustainability. He is author of more than 200 publications: books and scientific papers.
Dr. Allan David SCHWARZ
Director and Founder of Mezimbite Forest Centre

Allan Schwarz is a craftsman, architect, ecologist, artist, designer and developer of viable economic solutions to the things he finds wrong in the above list. He graduated from the University of the Witwatersrand and Massachusetts Institute of Technology, where he also taught a course “Design with Nature” in the Centre for Advanced Visual Studies. Twenty one years ago he established Mezimbite Forest Centre in the forests of Central Mozambique building the first indigenous specie nurseries since that countries independence, continuing as the largest grower of indigenous trees in the Miombo Biome. His work in community resource management saw him elected as an Ashoka Fellow. And his designer products, listed amongst the top 10 accessories in both New York and Paris Fashion weeks, were used by the UN as a demonstration of best practice for responsible biodiversity products. He consults and leads projects in tropical and subtropical countries around the globe. In his work in sustainable design of products, production systems, architecture, agroforestry and environment he has been recognised as one of Africa’s Climate Change leaders. There are two guiding principles in Allan’s work; Develop products and processes at the source of natural resources with their natural owners, transferring skills of the highest possible value so that they participate in the full value of their own resources. And put back what you take from nature and society.

Dr. Mechtild Mertz
Centre de recherche sur les civilisations d’Asie orientale (CRCAO), Paris

After having trained as a cabinetmaker in Germany, Mechtild Mertz, pursued Japanese studies and East Asian art history at the University of Heidelberg and the Sorbonne (Paris IV). She also trained in wood anatomy at the Pierre et Marie Curie University (Paris VI). In her PhD in ethnobotany at the National Museum of Natural History, Paris, and at Kyoto University, Japan, she pioneered with her research on Wood and Traditional Woodworking in Japan. She in an associate researcher at the East Asia Civilisations Research Center (CRCAO), Paris, where she studies temples, Buddhist sculptures, excavated wooden remains of East Asia, based on wood identification. It
is her long-term goal to understand the multiple aspects of human-wood relationship in East Asia.

Dr. Mohamed Hmyene  
Professor of polymers in the University Hassan 1er, Settat, Morocco

Dr. Pearl S, SELOMA  
Lecture of Faculty of Humanities, University of Botswana

I am a lecturer in the Department of African Languages and Literature in the Faculty of Humanities at the University of Botswana, Republic of Botswana, I am a Folklorist by profession with a Master’s degree in African Oral Literature and Linguistics from the University of Wisconsin-Madison, USA; Master’s degree in Folk Art and Material Culture with a minor in African Aesthetics from the University of California-Los Angeles, USA and a PhD in Folklore and Mythology with a major in Organizational/ Occupational Folklore and a Minor in Cultural Anthropology from the University of California-Los Angeles, USA. For the past 14 years or so, I have taught at university level courses such as Children’s Traditions and Dramatics, Studies in African Aesthetics, Tangible and Intangible Cultural Heritage courses, Translation, and Public Speaking, among others. Areas of research and interest include children’s traditions and gender issues, folklore and mythology, folk art and aesthetics, material culture and environmental issues, intangible cultural heritage and HIV/AIDS as well as the promotion of African indigenous languages and oral literature.
Dr. Francois TAINTURIER  
**Director, International Affairs, Inya Institute, Yangon**

Educated in France as an architect, Francois Tainturier obtained his PhD at the School of Oriental and African Studies, London, in 2010. He worked as a consultant on heritage preservation projects in Vietnam and in Cambodia. His restoration of three historic buildings at Wat Damnak, a Buddhist monastery located in Siem Reap-Angkor, won him a UNESCO Asia-Pacific Award for Cultural Preservation in 2002. Since relocating to Myanmar in 2005 and completing his PhD, he has co-founded the Inya Institute, an institute dedicated to promoting scholarly exchanges between Myanmar and International researchers and research and training programs on the country’s cultural legacy. He is currently the scientific advisor to the WMF-led conservation project at the Shwenandaw Teak Monastery in Mandalay, Myanmar.

Dr. Nurettin ELBIR  
**The Foresters’ Association of Turkey**

Graduated from Istanbul University Faculty of Forestry in 1950.  
Graduated from Ankara University Faculty of Political Sciences in 1956.  
Had master degree from Technical University of Zurich Faculty of Forestry.  
Phd. Degree from University Fraiburgh in. Bragisue Germany.  
Inspection Board Director at the Ministry of Forestry. Retired in 1981.  
Member of The Foresters Association of Turkey, Chamber Of Forest Engineers, Research Institute Fraibaurg in. Braisgue Germany.  
Member of Turkish German Association  
Published Book “Russia and Perestroika, 1996”  
Over hundred scientific and literal articles published on magazines and newspapers
Dr. Consuelo Dl. HABITO  
Associate Professor and Program Chair of the  
Master of Environment and Natural Resources  
Management of the Faculty of Management and Development Studies (FMDS) of the University of the Philippines Open University

Dr. Consuelo Habito is an Associate Professor and Program Chair of the Master of Environment and Natural Resources Management of the Faculty of Management and Development Studies (FMDS) of the University of the Philippines Open University. She is also concurrently the Assistant of the Vice Chancellor for Finance and Administration of the University. In the past two years, she has been actively engaged in the training and collaboration of wood carvers from three major wood carving towns in the Philippines. With support from the International Wood Culture Society (IWCS), she has successfully implemented wood carving and wood furniture competitions in 2013 and 2014.

Dr. Everardo RAMOS  
Professor, Universidade Federal do Rio Grande do Norte

Everardo Ramos is an art historian with a doctorate from the Université Paris Ouest Nanterre La Défense (France). He is Professor of Art History at the Universidade Federal do Rio Grande do Norte, Natal (Brazil), which also coordinates the Projeto Vernacular research on Brazilian folk art.
Dr. Olga SEVAN
Leader Researcher, Russian Research Institute for Cultural and Natural Heritage

Dr. of architecture (Moscow Architectural Institute, State Academy). Since 1968 participated in studies of historical and cultural monuments in different regions of Russia, as well as wooden architecture of the Russian North (more then 30 expeditions). In 1981 completed her dissertation, *Vernacular architecture of the Russian North (Archangelsk and Vologda regions).*


More than 180 publications in Russia and in other countries, 5 monographs, and editor in chief of 20 collected works. From the end of 2013 she is the Leader Researcher in the Russian Research Institute for Cultural and Natural Heritage (Moscow) www.ecovast.ru and http://ecovast.ru/sevan_en.htm
Dr. Eric Appau Asante  
Lecturer at the Kwame Nkrumah University of Science and Technology, Kumasi, Ghana

Dr. Eric Appau Asante is senior member and lecturer at the Kwame Nkrumah University of Science and Technology, Kumasi, Ghana. Having his PhD in African Art and Culture, he specializes in the teaching of African Art and culture; Art, Nature and Religion; Cultural Anthropology; Art history; and Philosophy of Art /Education. He has had wide experience in relating nature to culture. For the past seven years, he has concentrated his efforts on studying about Symbolism in African art and culture, wood in the perspective of culture and Art and memorial culture. He has supervised several postgraduate researches in wood art and the craft industry in Ghana. His research areas include Gender and Art production; Art and Religion, Nature and Art and cultural undertones in indigenous craft and he is currently the National Coordinator for Wood Culture Society, Ghana. He is fluent in English, and a few African languages.

Dr. Moaed ALMESELMANI  
Renaissance Manager, Ahl Horan Association

Currently I am working with Civil Society Organization (Ahl Horan association, in Turkey)

Occupational field

- Staff / Senior Scientist in the field of Plant Physiology, Biochemistry, Biotechnology and related fields (Plant tissue culture and micropropagation, Biodiversity, Genetic transformation, Molecular Markers, Gene Expression, genetic engineering, Biosafety) / Applied biology /
- Research and/or teaching, training.
- Human Resources Administration,
- Editing, translation, ...

Qualification

Ph.D. Department of Plant Physiology, Indian Agricultural Research Institute, New Delhi, India (Major: Plant Physiology, Minors: 1. Molecular Biology & Biotechnology, 2. Biochemistry)
Dr. Jin ZHANG  
**Professor, Nanjing Normal University, China**

Zhang Jin, pseudonym is Jin Wen, was born in 1958, Ph.D. in history, head of Department of history in Nanjing Normal University, professor, PhD supervisor of Chinese history, the leading person of Nanjing Normal University Chinese ancient history subject, the chief of Chinese history postdoctoral research station, the executive director of the Chinese Research Association of Qin and Han History, the director of Historical Association of Wei-Jin and Southern and Northern Dynasty of China, has written several books including *A critical biography of Sang Hongyang, govern the country with Confucian classics and the society of the Han Dynasty* and *Green tiles and crimson roofs: the tavern and brothel in Yangtze river basin* (in collaboration), has compiled several books including *The general history of Taizhou*, *The illustrated of the Chinese Emperor* and *Compendium of Chinese culture* etc. has published hundreds of papers.

Ms. Tiitu KIRSIPUU  
**Sculptor, Associate Professor of Sculpture at Tallinn University, Estonia**

**Solo exhibitions**

2013 - Suzhou, China  
2008 - Paris, France  
2003 - Groningen, Holland  
1991 - Berlin, Germany

Participated in exhibitions in Estonia, Australia, Lithuania, Latvia, Finland, Russia, Sweden, USA, Germany, Costa-Rica, Holland, Japan, China, South Korea, France, Ireland, Georgia, Portugal, Rumania and Bulgaria

Attended workshops and symposia in Finland, France, USA, Canada, Switzerland, Costa Rica, United Kingdom, Russia, Estonia, Holland, Spain, South Korea and China
Involved in workshops, teaching and educational projects in Finland, Wales, Georgia and Estonia

Artist in Residency in South Korea – October 2010
Artist in Residency in Varanasi, India – October 2013

Awards

2014  Award in the contest for the Monument of J. Poska in Tallinn
2014  III prize in contest for Maarjamõisa Hospital in Tartu
2014  III prize in contest for the Monument of O. Siinmaa in Pärnu
2012  Award in the contest for the T. Sild Price
2010 K. Raud Art Award
2010 A. Starkopf Sculpture Award
2010 Best Art Project of Tallinn University in 2009
2008 Public prize in Small Sculpture Exhibition in Tartu, Estonia
2008 III prize in the contest for the Monument of Tartu Peace Agreement
2008 I prize in the contest for the Silver Coin “Beijing Olympic Games”
2007 I prize in the contest for the Monument of J. Skytte – the founder of Tartu University
2006 I prize in the contest for the Silver Coin for the 100th anniversary of the Theatre Estonia
2006 Best Art Project of Tallinn University in 2005
2005 Award in the contest for the Monument for Estonian Mother
2005 The Award “Vilde’s Missing Word”
2001 I prize in the contest for the Silver Coin “The University of Tartu”
2001 Award for the idea of the Monument of Freedom, Tallinn, Estonia
1999 I prize in the contest for the Estonian Golden Coin
1999 II prize for awards “The Best Building of Tartu”
1998 I prize in the contest for “Estonian Business Award”
1996 I prize in the Kinetic Sculpture Contest
1987 Annual Prize of the Young Artist of the Year
1986 Sculpture prize in Young Artists’ Exhibition
1985 I Prize of Young Artist
Dr. Anila NAEEM  
Professor & Co-chairperson of Department of Architecture and Planning, NED University City Campus, Maulana Din Mohammad Wafai Road, Karachi, PAKISTAN

Dr. Naeem is an academic and heritage conservation professional, involved with research based initiatives on historic environments and socio-cultural traditions. Graduating as an architect from DCET - NED University, Karachi, she pursued specialization in heritage conservation and management of traditional environments from METU, Ankara, Turkey and Oxford Brookes University, UK. Her significant contribution is the development of a systematic method for assessing historic built form traditions, taking historic towns (Sindh) and historic districts (Karachi) as case studies; which now provides a basis for decision making to government departments and other stakeholders. Associated with the Department of Architecture and Planning, NED University as a Professor and Co-chairperson, she has spearheaded the establishment of ‘Heritage Cell’ (HC-DAPNED) which continues to provide an institutional platform for applied research in heritage conservation since 2006. Dr. Naeem has been associated with international networks including ICOMOS. Her recent publications include a monograph ‘Shikarpoor: Historic City, Sindh, Pakistan - Inventory and Mapping of Heritage Properties, Volume 1& II’ (Endowment Fund Trust, 2013) and a book chapter ‘The Conflict of Ideologies and Ambiguities in Conservation Policy: A Legacy of Shared Built Heritage in Pakistan’ in Asian Heritage Management: Contexts, Concerns and Prospects (Routledge, 2013)
Chair Biography
Dr. Pieter BAAS
Professor Emeritus of Systematic Botany
Naturalis Biodiversity Center and Leiden University

Pieter Baas (1944) studied Biology at Leiden University, and completed his PhD thesis (cum laude) on the phylogenetic position of Ilex and putative relatives under Prof. dr. C.G.G.J. van Steenis. From 1968-1969 he was a British Council Scholar at the Royal Botanic Gardens Kew, UK. From 1969 onwards he is associated with the Rijksherbarium, Leiden University, since 1999 integrated in the National Herbarium of the Netherlands (NHN), at the time with branches at the universities of Wageningen, Utrecht, and Leiden, and currently part of the Netherlands Centre for Biodiversity, Naturalis in Leiden. From 1991 until 2005 he was Director of the NHN. From 1995-2005 he also acted as Scientific Director of the National Research School Biodiversity. From 2005 onwards he is active as Professor Emeritus of Systematic Botany.

His main areas of interest are in ecological and functional wood anatomy, systematic and phylogenetic plant anatomy, microscopic wood identification, biodiversity, and biohistory.

He was elected a Fellow of the Royal Academy of Arts and Sciences of the Netherlands (KNAW) and of the International Academy of Wood Science (IAWS); he is an Honorary Member of the International Association of Wood Anatomists and of the Indian Association of Plant Taxonomists; a Corresponding Member of the Botanical Society of America, and a Foreign Member of the Linnean Society of London. He is a recipient of the Linnean Gold Medal (Botany) 2003; and the royal distinction Knight in de Order of the Dutch Lion.

Currently he is Editor-in-Chief of the IAWA Journal and Chairman of the Foundation for the National Plant Collection in the Netherlands. He published over 220 scientific papers, and 7 books.
Dr. Barry GOODELL
Professor, Sustainable Biomaterials, Sustainable Biomaterials Department, Virginia Polytechnic Institute and State University, USA

Professor Barry Goodell has over 29 years of experience in the sustainable biomaterials and wood science and engineering fields, including work in bioconversion and bioenergy, structural biocomposites, and sustainable nanomaterials fields. He holds a Doctorate from Oregon State University was previously a Professor at the University of Maine in the USA. He also previously was the Head of the Department of Sustainable Biomaterials Department which was restructured with that name under Dr. Goodell's leadership. He currently serves as a Professor in that department at Virginia Polytechnic Institute and State University (Virginia Tech). Dr. Goodell has published over one hundred articles on wood and biomaterials degradation and protection, biochemical mechanisms related to free radical bioconversion processes, engineered wood composites as related to FRPs and PMCs and the development of novel products including advanced hybrid biocomposites. He also holds four patents and two provisional patents, with other patents pending. Dr. Goodell's current research interests include: Bioprocessing and Bioconversion of woody biomass and lignocellulose materials, Production of Carbon Nanotubes, Mesoporous carbon and Nanofibers from Wood and Plant Materials, and Biocomposites, Polymer Matrix Composites (PMCs) and Metal Matrix Composites (MMCs) Production.
Dr. Neriman SAHIN GUCHAN  
Professor, Department of Architecture, Middle East Technical University, Turkey

Working as a professor at the Graduate Program in Restoration, METU Department of Architecture, Neriman Şahin Güçhan, who particularly contributes to education on the issue of historic site preservation, has been involved in many researches and conservation projects since 1984 whilst acting as the practicing conservation architect for some others. Her academic fields of interest include: preservation, rehabilitation and management of the historical environments; training / education on preservation of and historical buildings and traditional houses, especially timber frames. Having contributed to 19 books, for 6 of which she was a compiler, she has about 80 articles / papers published, half of which was in English. Presently serving as a member of Scientific Advisory Board for sites / artifacts such as Ani, Mardin Castle and Milet İlyas Bey Complex, Şahin Güçhan acts as the coordinator for Commagene Nemrut Conservation and Development Program (www.nemrut.org.tr) which focuses on Nemrut Mount Tumulus, which is a World Heritage Site, since 2006. Şahin Güçhan is a member of the associations, KORDER, OMİM and SANART, DOCOMOMO Turkish National Committee, ICOMOS Turkish National Committee and registered with Ankara Branch Office of Turkish Union of the Chambers of Architects and Engineers.
Dr. Olga SEVAN
Leader Researcher, Russian Research Institute for Cultural and Natural Heritage

Dr. of architecture (Moscow Architectural Institute, State Academy). Since 1968 participated in studies of historical and cultural monuments in different regions of Russia, as well as wooden architecture of the Russian North (more than 30 expeditions). In 1981 completed her dissertation, *Vernacular architecture of the Russian North (Archangelsk and Vologda regions).*


More than 180 publications in Russia and in other countries, 5 monographs, and editor in chief of 20 collected works. From the end of 2013 she is the Leader Researcher in the Russian Research Institute for Cultural and Natural Heritage (Moscow) [www.ecovast.ru](http://www.ecovast.ru) and [http://ecovast.ru/sevan_en.htm](http://ecovast.ru/sevan_en.htm)
Professor Dr. Nami Kartal is a member of Faculty of Forestry, Istanbul University and currently chairing the Department of Forest Industrial Engineering and heading the work unit Wood Biology and Wood Protection Technology. His research areas include protection and preservation of solid wood and wood-based materials against degradation, environmental impact of treated wood, modification of wood by chemical and thermal treatments and application of nano-technologies in wood protection. He previously worked at USDA Forest Products Lab (FPL), Madison, WI, USA and RISH, Kyoto University, Japan for two years at each institute and studied at various research laboratories worldwide as a visiting scientist. He has published 1 book, 2 book chapters and over 80 peer-reviewed papers plus proceedings and other research papers. He also teaches undergraduate and graduate courses related to mostly wood protection and wood technology and performs additional teaching through thesis and project supervision. Most of his collaborative studies are based on collaborative projects with a number of university/institute and industrial corporations to develop new wood-protecting chemicals and their biological lab and field tests.
Dr. ASENSI AMOROS Maria Victoria  
Scientific Director, Xylodata

Egyptologist and wood anatomist, Dr. M. Victoria Asensi Amorós works with International Museums and Archaeological teams in order to identify wood artist artifacts’ made by different civilizations. At the moment she is involved in archaeological programs in Egypt (identifications of woods came from the first Arab installation in Cairo or some excavations from pharaonic and byzantine Period), in France with the Louvre Museum or the Quai Branly Museum (African an Oceanian Objects) as an example, or with the Vatican Museums in Italy. Actually she is based in Paris (France) as a scientific director of a company involved in wood anatomy identifications (Xylodata) and se is a officeholder of a IUFRO Organization (5.10.01, Wood Culture). She is the author of numerous publications in Egyptian and African artifacts and a co-director in several PhD thesis in archaeological wood.

Dr. Andrew Wong  
Associate Professor of Universiti Malaysia Sarawak, Malaysia

Mr. Andrew H.H. Wong worked at Forest Products Research at Forest Research Institute of Malaysia (FRIM) and Forest Products Division (D5), International Union of Forest Research Organizations (IUFRO). Now he is the Deputy Coordinator of IUFRO Division 5 (Forest Products) Working Party 5.03.07 (Wood Protection under Tropical Environments). Executive Council of the International Research Group on Wood Protection (2013-2016). Board member of International Union of Forest Research Organizations (IUFRO) (2010-2014). Research interest: wood durability and wood protection of tropical timbers Mr. Andrew H.H. Wong is now the associate professor of wood protection, Universiti Malaysia Sarawak (Unimas). He is also the Lecturer of Faculty of Resource Science & Technology, Universiti Malaysia Sarawak. His research area is wood technologist, especially wood biodeterioration and protection. He was graduated and got his master degree on wood biodeterioration and wood quality at Australian National University and obtained DPhil on wood preservation, wood biodeterioration, wood properties (by research) from University of Oxford, UK.
Dr. Alfred J. ANDREA  
Emeritus Professor of Medieval History,  
University of Vermont  

Alfred J. Andrea, a specialist in religious history across Afro-Eurasia in the period 100-1500 CE, is the author of numerous monographs, textbooks, edited works, and articles in his chosen field. He has been at the University of Vermont since 1967, where he is currently Emeritus Professor of Medieval History. In the years 2010-2012, he served as president of the World History Association, an international organization devoted to the pursuit of historical studies that transcend single regions, cultures, and polities. His commitment to forest conservation is a consequence of his life-long love of wilderness hiking. Likewise, his commitment to wood craft is reflected in his long patronage of native arts and crafts in his adopted home state of Vermont.

Dr. Xiaomei JIANG  
Professor, Department of Wood Anatomy and Utilization Chinese Research Institute of Wood Industry (CRIWI), Chinese Academy of Forestry (CAF)  

In 1968 she graduated from Beijing Normal University, got Master of Science degree in Nankai University in 1982, in 1987 engaged in advanced studies 1 year in Imperial College, University of London. She currently is the research fellow and doctoral supervisor for wood. Additional posts are the director of Chinese Society of Forestry and the Society of Biologic Material, vice president of the Society of Wood Science, vice chief editor of Forestry Science. She published research papers more than 90, which contains 6 by SCI. The conservation and the restoration of the wooden or timber buildings, in the field of the sustainable building focused on the innovative technologies for the construction of low energy consumption buildings with renewable and natural materials, on the development of rating systems for the evaluation of the building sustainability. He is author of more than 200 publications: books and scientific papers.