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**Title of Session:** Heritage at the Crossroads 2

**Name of Session Convener(s):** Jean-Louis Fabiani; Alexandra Kowalski

**University/Organization incl. City:** CEU, Budapest

**Chair:** Jean-Louis Fabiani

**University/Organization incl. City:** CEU Budapest

**I) Title of Selected Paper:** Acceptance of Modern and Historic rural dwelling in Hungary

**Name/s of Author/s:** Maté Tamaska

**University/Organization incl. City:** Hungarian Academy of Scientists, Budapest

**Abstract:** The paper focuses on the social acceptance of rural dwelling houses in Hungary. It is based on the theory of Hajnal István, who is inspired of the sociology of Durkheim as well. The type of dwelling is considered as a morphologic fact. So the house shows the social change in the rural environment. The first group consists of the representatives of traditional rustic dwelling houses. The second and third periods represent the socialist era: the typical single-storey house with a tent roof, characteristic of the 1960s and 1970s, and the multi-storied white or grey house of the 1980s. The fourth period tries to grip the dwelling demand of the differentiated, urbanized society after the change of regime. It is important to mention that the four period representing dwellings are to find in the heritage of today Hungarian villages. The questionnaire asks for the opinion of the persons who live or work in the surveyed building (N=400). It was verified the connection between new dwelling types and social changing (mobilisation). The survey showed a striking difference between the attitudes of strata to the values of built environment. The paper advances the before the Second World War build heritage. In the answers are to observe the different types of Folklorizmus. The "all days Folklorizmus" preserves peasant values: the society represents a unitary world of taste; there are no differences according to parameters of education, gender, age in the judgement of the four buildings evaluated in details. The mentality that measures the representational value of the house, its size, as well as the aspiration to the newest and

the rejection of the old, that is out of usage or is simply considered anachronistic, can all be considered as peasant features. These kinds of after-effects of the peasant values don't allow the plurality characteristic of the modern civilised society, the judgement of taste that prefers the heritage of the aged folk architecture is labelled as extravagance. The "art Folklorizmus" makes a growing status for the rustic houses. This art of Folklorizmus brings elements from the whole country. At the end it will be showed some aspects of heritage, which determine the rural development. It will be showed that villages preserving rural heritage have a special chance for develop.

**II) Title of Selected Paper:** Preserving cultural heritage and revitalizing a mining town in Mexico. The case of Cerro de San Pedro

**Name/s of Author/s:** José G.Vargas-Hernández

**University/Organization incl. City:** University of Guadalajara

**Abstract:** The aim of this paper is to analyze the importance it has to rescue, defend and promote the historic and cultural heritage of Cerro de San Pedro, and in revitalizing a mining town in San Luis Potosí, México. The community decision is to maintain itself tide to its own historic and cultural treasures. This case also shows the lack of negotiation between firms, communities and new social movements and governments in planning, development and revitalization of a shrinking colonial town.

**III) Title of Selected Paper:** French People and American Cars

**Name/s of Author/s:** Tanguy Cornu

**University/Organization incl. City:** Université d'Avignon, Avignon

**Abstract:** This communication deals with a particular heritage, since it concerns the contemporary maintenance, restoration and transformation of American cars from the 1950's, 60's Marseille with an association of "muscle cars fans", and investigates the meaning of patrimonialization of such an object, which is hardly ever included inside the scope of "cultural policies".

This topic raises the question of links that can exist between three different units; the object itself (the car), the historical and cultural context that produced those objects and people who invest and mobilize them. In the case of a recent history (but distant from a geographical point of view), this leads to explore images these objects can promote. The passion for "belles américaines" involves a sensitive perception of the object, but it compels to reconsider the question of its authenticity when it comes to heritage. Indeed, these "muscle car fans" do not try to reproduce identically the standard model of 40 or 50 years ago, but they express their creativity while working on the car. They perpetuate a long tradition of car customization which already existed in these years. Heritage, in this particular case, is not based on the preservation of patina, but goes together with an active process of repair and modification. This process, which could not be assumed by one single person, shows how amateurs can organize themselves to become actors of heritage.

**IV) Title of Selected Paper:** Popular music and cultural policies: the question of heritage at an international level

**Name/s of Author/s:** Marc Kaiser

**University/Organization incl. City:** Université de Paris 3, Paris

**Abstract:** This article questions directly the function of cultural policies in the recognition of popular music, and the use of an international comparative approach in heritage studies. By studying popular music, as a cultural policy fulfillment and as an accomplishment for cultural movements, I seek to situate, in a sociological perspective, the idea of collective inheritances in the actual context of cultural diversity and globalization. Based on the concept of musical scene, this paper shows that music can be describe as a cultural space, define by all kind of musical practices and circumscribe by its institutional sites and communities (Straw, 1991), in three different cities: Paris, Sydney and Québec. From a broader point of view, those urban cultural activities can be perceive as part of cultural scenes revealing the dynamics in use between those activities and the social and institutional foundation of those cities (Straw, 2004). Culture is also discussed, with special reference to the idea of confrontation between hegemonic and counter-hegemonic groups (Macé, 2005), the study of those scenes illustrating how actors confront symbolically throughout a larger public sphere. This international comparison of three musical scenes in the field of Communication and Information Studies tends to accomplish three main goals: first, to point out different conceptions of cultural heritage and its policies in those three specific contexts; secondly, to enlighten us on how a comparative study can give epistemological facts on what is a musical legacy and what it means in a globalized world ; finally, to understand to which extend cultural policies can participate in the acknowledgment of the cultural diversity of each society.

STRAW, Will (1991), "Systems of Articulation, Logics of change: Scenes and Communities in Popular Music", *Cultural Studies*, 5 (3): 361-375.

- (2004), "Cultural Scenes", *Loisir et société/Society and Leisure*, 27 (2) : 411-422.

MACÉ, Éric (2005), "Mouvements et contre-mouvements culturels dans la sphère publique et les médiacultures", in Macé, Éric et Éric Maigret, *Penser les médiacultures. Nouvelles pratiques et nouvelles approches de la représentation du monde*, Paris, Armand Colin /INA : 41-66.