

The ILUCIDARE Challenge - 2022

A Proposal by The Wattle and Red Earth (WARE) Collective:

A Regenerative Museum: A Caribbean Living Museum of traditional historic buildings for cultural and economic renewal in rural Jamaica



thewarecollective.com

IG: @wattleredearth, FB: @warecollectivejm

SECTION 1: SUMMARY

History museums are often considered as limited storehouses for artifacts rather than vibrant contemporary cultural spaces. A new model of the living history museum can offer reach, impact and civic value.. The Wattle and Red Earth (WARE) Collective’s proposal for an [Open-Air](#) Living Museum envisions a regenerative approach to traditional architecture that bridges old and new design concepts and fosters agency within a rural community that exceeds job creation toward a community-oriented, collaborative museum concept.

The Caribbean region blends rich African cultures with Indigenous, European, Asian and Middle Eastern traditions. The WARE Collective is a nonprofit Jamaican organization which advocates, educates and actively preserves the built heritage that has evolved in Jamaica from this melting pot of cultures. We seek to preserve and restore historic, structures which were built across Jamaica by enslaved or newly freed Africans and their descendants. The same earth that was used for farming and sustenance also provided shelter. These structures became shops; places to gather, worship; and family homes around which entire communities thrived.

In the southern parish of St. Elizabeth, Jamaica, where the WARE Project is based, “Spanish Wall” buildings are typical. They are constructed of a timber frame with stone and lime mortar infill and lime rendering using material from the land and are low carbon. However, these buildings are rapidly being lost along with the knowledge of the construction methods and other local crafts. Unfortunately, less than 100 of these historical landmarks remain in southern, St. Elizabeth Jamaica. It is here in St. Elizabeth that the WARE Collective has begun its work to preserve Jamaica’s built heritage.

The WARE Collective proposes a three-fold strategy to retain the knowledge of Spanish Wall method of construction and other traditional construction methods as a tangible representations of Jamaica’s cultural heritage. First, create a repository of information and building skills in a Living Museum located in southern St. Elizabeth. Second, embark on a directed campaign to expand the knowledge of traditional construction to the community members and owners of historically significant, but often derelict, structures. Third, stimulate an environment where the community becomes curators of their own heritage; and Spanish Wall and other traditional construction methods become a touchstone of identity and a resource for growth.

This innovative model is aligned with the objectives of the ILUCIDARE Challenge.

This project is potentially a model for the restoration of heritage through innovative engagement of the community and could be expanded to the restoration of derelict buildings across Jamaica. This is a project of national significance as it provides a model for exploring and possibly resolving issues of bureaucracy and community engagement in the conservation of monuments and heritage.

SECTION 2: BACKGROUND

The Open-Air Living Museum rescues threatened historic buildings which will otherwise be lost, preserving them for future generations by moving them to the Museum location. Generally, the buildings are the vernacular buildings that were the homes and workplaces of ordinary people.

The reassembled buildings, placed in an appropriate landscape setting, become the Living Museum, telling the story of the lives of past generations; and at times combining traditional with modern building techniques to create a fresh, contemporary approach to construction methods.

The Living Museum will also be a center for recording, recreating, and teaching historic crafts which are in danger of being lost, and which can be remembered and passed forward for use and development.

Spanish Wall construction (limestone and red earth structures in a timber frame) is one such historic craft that represented a remarkable intersection of science, sustainable living and community integration. It was a community-building event that involved the construction and burning of a lime kiln and used various craft forms such as sisal weaving, thatch weaving, wattling, basketry, carpentry and masonry.

Fortunately, the knowledge of traditional construction methods with indigenous materials, such as those employed in Spanish Wall construction, are still to be found in the elders in some communities. This knowledge is seldom passed to new generations. As a result, there is an acute need for rigorous recording and teaching of traditional building skills, and the proper preservation of buildings and artifacts and traditional arts and crafts. Many of these structures remain privately owned and are in derelict condition.

The WARE Collective would like to address the issue of the regeneration of this aspect of Jamaica's built heritage by creating one such heritage-based Living Museum in the southern parish of St. Elizabeth.

The main problems that WARE's Living Museum would like to address are:

- Loss of traditional structures and knowledge of indigenous construction methods
- The communities' untapped desire and lack of resources to preserve their built heritage
- Lack of sustainable, heritage-based tourism that can support livelihoods for local communities

To solve these WARE's Living Museum will (over 5 phases):

- serve as an incubator for research and education about the tradition of Spanish wall construction; and the possibility of intermingling the historic with the contemporary through regenerative architectural principles such as William McDonough's Hannover Principles.
- Teach community members and local homeowners how to reconstruct and repurpose their own Spanish Wall structures. Homeowners would become curators and co-creators of heritage tours and other experiential museum offerings
- Facilitate continued collaboration with the Caribbean School of Architecture, Kingston, the Ministry of Tourism, the Tourism Product Development Company (TPDCo) and the individual homeowners to repurpose their heritage structures for everyday and entrepreneurial use.

The government of Jamaica through its Ministry responsible for culture and heritage has also expressed its commitment towards attempts to conserve traditional Jamaican heritage and crafts in all its various forms. However, the implementation of these commitments is often challenged by constraints to the government budget.

SECTION 3: SUMMARY OF FIVE IMPLEMENTATION PHASES

The actualization of the Living Museum is designed to span five phases:

Phase 1: Launching of the film “Rockstone and Fire.” Establishing an annual Arts and Heritage Summer Camp. Expanding social media campaign. Building enthusiasm, raising funds, identifying revenue sources, forming alliances, developing links with local St. Elizabeth community members, and establishing team infrastructure

Phase 2: Acquisition and restoration a site and buildings for a Living Museum of Built Heritage and Crafts. Robust community engagement and recording of existing Spanish Wall structures

Phase 3: Opening of the WARE Museum with basic operations; building foot traffic

Phase 4: Achievement of economic stability

Phase 5: Launching of additional programs

- a. Farm to Table restaurant
- b. Resource Center/Artist Residency within the Living Museum
- c. Children’s Education Center within the Living Museum
- d. Building restoration, Repair, Adaptation

	2019-2021	Jul-22	Jul-23	Jun-24	Jun-25	Jun-26	Jun-27	Jun-28
Phase 1: Capacity Building								
Phase 2: Site Acquisition and Restoration								
Phase 3: Museum Opening								
Phase 4: Increasing Foot traffic								
Phase 5: Expanding Programs								



SECTION 4: DETAILS FOR FIVE IMPLEMENTATION PHASES

PHASE 1- CAPACITY BUILDING: ESTABLISHING A FOUNDATION FOR SUCCESS

Community Outreach. Building Alliances

- **March 2019.** International release of the 20-minute documentary, “Rockstone and Fire.” The film celebrates St. Elizabeth’s Spanish wall structures; documents interviews with a master builder and community members; and records the building and burning of an impressive, traditional lime kiln. (View the preview here: <https://vimeo.com/314527753>)
- **Summer 2020 and 2021.** Raised funds and hosted 2-week Virtual Arts and Heritage Summer Camps for twenty five 6-11 y/o students from 10 local elementary schools
- **January 2021-Oct. 2021.** Recorded, deconstructed and stored a 120-year-old Spanish Wall house slated for demolition. Ongoing fundraising efforts to rebuild structure on the Living Museum site.
- **August 2021.** Collaboration between a US-based and a St. Elizabeth artist to transform a 22-foot wall from a garbage site to a mixed media mural that displays the elements of the local heritage.
- **October 2021.** Virtual Art Auction. Raised USD 15,000 to help to reconstruct the Spanish Wall house that had been disassembled in January 2021

PHASE 2- PROVIDING SOLUTIONS AND DEMONSTRATING VALUE FOR THE COMMUNITY: SITE ACQUISITION AND RESTORATION

1. Establishing the Museum. Restoration. Fundraising
2. Using Tangible Cultural Heritage to Empower the Community

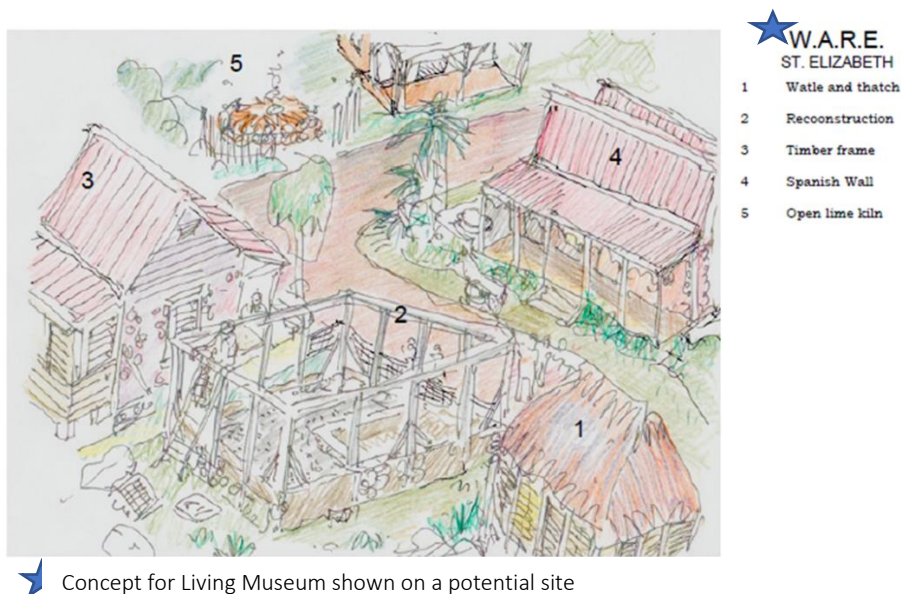
Phase 2.1—Establishing the Museum. Restoration. Fundraising

The population of southeastern St. Elizabeth is approximately 40,000 people. The region is known as “the breadbasket of Jamaica.” Despite the area’s agricultural abundance, emphasis on education (15 elementary schools, 5 high schools and one Teacher’s college), rich heritage and stunning vistas, the median annual income for residents is JMD 550,000. (USD 3,500, € 3,000). Our community engagement activities have indicated that there is a strong need for employment and the strengthening of livelihoods. Through neglect, lack of knowledge and unrestrained development there is also an ongoing loss of traditional structures and knowledge of traditional building methods. The Jamaica Tourist Board estimates the area receives 120,000 tourists annually.

To meet these needs and provide solutions **the WARE Living Museum** in its initial operations will:

- Relocate various semi-derelict, partially destroyed and destroyed buildings and rebuild them in one location
- Repair and restore other threatened historic structures in their original location
- Record, research and demonstrate traditional building methods and crafts, and train persons in these building methods and crafts
- Research the use of indigenous materials in modern, sustainable building design
- Provide outreach and research opportunities to the community and students of all levels
- Walking tours of the restored buildings and craft demonstrations

The illustration below is a conceptual aerial diagram of the WARE Museum and grounds. The community-based concept of the Living Museum lies outside of this diagram and would be integrated into the individually owned structures in the community.



Phase 2.2—Using Tangible Cultural Heritage to Empower the Community

After establishing the Living Museum, the WARE Collective would like to embark on a program to allow artists and artisans to explore, teach and sell their work in the repurposed, privately owned Spanish Wall structures. Art and craft production are an essential part of community building, recording and representation of a community's history. Thatch weaving and craft production is indigenous to the area.

Collaborating with the community to repurpose individually owned Spanish Wall structures as spaces for commerce and local art and craft production would:

- Facilitate the study, research, collection, and preservation traditional crafts such as basketry and culinary skills, within the setting created by these preserved buildings
- Engage members of the community and environs to rejuvenate local indigenous art / craft practices and bring new economic energy to the community.
- Ensure continuity of heritage through teaching craft skills to area youth..

Phases 3

The opening of the Living Museum is anticipated within a 3-year period beginning with the reconstruction, regeneration and repurposing of Spanish Wall and other traditional structure for education and everyday use.

Phases 4

The latter implementation phases will be marked by a considerable increase in public awareness of WARE its mission, objectives and the Living Museum. Corporate partnerships will form part of the core financial stability and sustainability of the museum's operations.

Phases 5

Once the museum is seeing enough visitors for sustainability, it can confidently expand its programming to include a farm to table restaurant, an artist in residence retreat center and an education center. The Living Museum Concept can be replicated in other parts of Jamaica, where there are other traditional methods of sustainable living under threat.

SECTION 5: OPERATING BUDGET AND FINANCIAL ANALYSIS

Our preliminary analysis indicates the museum will need to see an average of 25 visitors per day, spending approximately \$2000 JM per visitor. Capitalization required to sustain operations until the museum can sustain itself is estimated to be \$JM 121.5 Million (\$789K USD, \$697K EUR) with \$JM 7.4 Million (\$48K USD, \$42K EUR) already invested by the Board of Directors.

Description of Expenses	Already invested	Year 1-5 (JaD)
Phase 1: Capacity Building		
Jamaican Film Launch (funds already invested)	\$2,485,583	
International Film Launch	\$3,876,000	
Registration for festival	\$120,000	
Transportation and transfers	\$816,000	
Lodging	\$1,152,000	
Food	\$288,000	
Marketing of the WARE Collective	\$240,000	
Reception for sponsors/donors	\$960,000	
Registration of WARE as US nonprofit	\$300,000	
Virtual Sumer Camp 2020	\$725,000	
Virtual Sumer Camp 2021	\$133,300	
Project coordinator		\$1,440,000
Set up of crowdfunding site		\$240,000
Phase 1 Total	\$7,219,883	\$1,680,000
Description of Expenses	Already invested	Year 1-5 (JaD)
Phase 2: Site Acquisition and Renovation		
Deconstruction of Spanish Wall House	\$750,000	
Reconstruction of Spanish Wall House		\$7,500,000
Inventory of Historic Structures		\$630,000
Museum site acquisition		
Land/Building		\$13,110,000
Legal and Closing costs		\$960,000
Spanish wall building reconstruction /visitor center gift shop		\$4,000,000
Site restoration		
Basic renovation for use as accommodation		\$1,000,000
Clearing and land management		\$1,000,000
New Building Infrastructure		
Water tank		\$2,000,000
Road and paths		\$3,000,000
Solar installation		\$2,000,000
Art Auction 2021*	-\$2,325,000	
Virtual Sumer Camp 2022	\$1,400,000	
Southfield Town Centre Mural	\$350,000	
*profitable fundraiser		
Phase 2 Total	\$175,000	\$35,200,000

Description of Expenses	Already invested	Year 1-5 (JaD)
Phase 3: Museum Opening		
Museum		
Launch Party/Event		\$1,200,000
General Manager		\$2,340,000
Insurance		\$1,100,000
AV Equipment/computer		\$350,000
seating etc		\$100,000
Interpretive panels inc design		\$3,200,000
Website and social media		\$150,000
Lime kiln		\$200,000
Shop equipment		\$220,000
Utilities		\$660,000
property tax etc		\$75,000
Phase 3 Total	\$0	\$9,595,000
Description of Expenses	Already invested	Year 1-5 (JaD)
Phase 4: Building Foot Traffic		
Museum Staff		
General Manager		\$2,340,000
Site manager		\$1,560,000
Receptionist/coffee shop		\$780,000
Food prep		\$780,000
Tour guide		\$650,000
Front security		\$520,000
Ticket person		\$520,000
Gardener/groundsperson		\$520,000
Payroll Tax and Benefits (20%)		\$1,534,000
Other Expenditures		
Farm		\$950,000
Maintenance, Taxes, Utilities		\$1,200,000
Supplies		\$1,200,000
Kitchen inventory		\$1,200,000
Marketing and Advertising		\$100,000
Furniture beds/office etc		\$100,000
Transportation		\$360,000
Phase 4 Total	\$0	\$14,314,000
Description of Expenses	Already invested	Year 1-5 (JaD)
Phase 5: Expanding Programs		
New and Relocated Buildings		
Dismantle,transport and re-erect historic buildings		\$20,000,000
Work to existing farmstead		\$1,000,000
Guest accommodation		\$13,000,000
Restaurant and Bar		\$13,000,000
Meeting and teaching space		\$8,000,000
Phase 5 Total	\$0	\$55,000,000

SECTION 7: THE WARE COLLECTIVE AND CLOSING THOUGHTS

The WARE Collective is comprised of an international group of directors. This includes: two architects, a goldsmith/artist, a medical doctor, an applied linguist and educator and a business consultant. Our executive officer is a community development practitioner.



Carol Campbell (Kingston, Jamaica) is an award-winning Jewellery Designer / Goldsmith with over 40 years' experience in the field. She is a graduate of The Alberta College of Art and Design in Canada. Her talents have been employed in the fields of Fashion, Film, Museum reproductions, Arts Management, and Education, locally and overseas. A champion of cultural development through the arts, she is active in several organizations that support artists' development. She currently maintains a private design studio where she mentors graduates of the Jewellery Department @ the Edna Manley College for the Visual and Performing Arts, where she was a Senior Lecturer for 15 years.



Courtney C. Coke, MD (Oak Park, IL, USA) is the Medical Director of Radiation Oncology at Advocate Sherman Hospital in Elgin, IL. Dr. Coke spent his formative years in Clarendon, Jamaica where he was raised by his grandparents. He obtained a B.S. his Doctorate in Medicine at Washington University, St. Louis, MO. Dr. Coke completed his residency in Radiation Oncology at McGill University, Montreal, Canada. Dr. Coke also has a home and family in Potsdam, St. Elizabeth and is deeply entrenched in the community. He recently lead a team of US physicians to hold a 3 day oncology clinic where over 175 patients were seen and treated free of cost. He resides in the Chicago area with his wife and daughters.



Peter Francis (Kingston, Jamaica) is a UK trained Architect with many years of work experience in Jamaica and the Caribbean, as well as in the United Kingdom in single and multi-family housing, building refurbishment, historic restoration and preservation, and conservation planning. Since 2006 has been a partner with Ann Hodges and Oniel Johnson at Kinston10 Architects, Kingston, Jamaica, working on a range of residential, conservation and resort projects.



Ann Hodges, (Kingston, Jamaica) is a fellow of the Jamaican Institute of Architects and a partner in Kingston 10 Architects with a portfolio of Resort, Residential, Educational and Community based architectural and planning projects. The practice works for sustainability in all aspects of design recognizing the value of vernacular solutions as well as the potential of modern materials and systems. She is a recipient of the Governor General's Award for Architecture and JIA award of Merit.



Georgia Love (Kingston, Jamaica) is a dynamic professional with 10+ years in project management and programme development in gender equality/human rights. Georgia centres a diasporic sensibility in her use of performance art, education and media as pathways for Jamaica's national development. Her ventures have included the creation of the SO((U))L HQ, an urban community space for discussion and collaboration to promote social justice, equality and self-reliance. She also founded BeCon, a socially-conscious apparel and lifestyle brand with a line of social justice themed T-shirts. The BeCon challenge permeates Georgia's work: Be Conscious, Be Connected.



Enith Williams (New York, NY, USA) is a senior business and investment professional with over 30 years of international experience working on complex projects for public infrastructure, housing, community and economic development projects. Skilled in project conceptualizing, negotiating, financing and execution she is often consulted to provide technical, organizational and managerial expertise in financial and business strategies to private and publicly listed companies and government institutions. Past clients have included the Inter-American Development Bank, the PetroCaribe Development Fund, Jamaica and PricewaterhouseCoopers, Kingston, Jamaica and the Victoria Mutual Foundation.



Dannet Parchment (Fayetteville, NC, USA) is a proud native of southern St. Elizabeth. She is an applied linguist and English language arts and advanced academics educator and was educated in the parish at St. Elizabeth Technical High School and Bethlehem Moravian College. She completed undergraduate studies at UWI and pursued graduate studies as a Hornsby Trust, British Council scholar at the University of Southampton, UK. With her passion for preserving the cultural retentions of southern St. Elizabeth, as strong as her passion for students' development of language and literacy skills, she currently teaches in Fayetteville, NC but goes home to Southfield as much as possible, where she is working on developing literacy projects for the community.

The value of the sustainable and homogenous practices and methods in construction cannot be overstressed. The Regenerative themes in the Living Museum will focus ideas and skills into a Community where they can be applied in daily life, in a living community. This centre of learning and knowledge transfer, will revive disused skills in original and innovative ways, to make positive impacts on contemporary ways of living, at regional and national levels. This long-term project has already commenced. Its progression will depend on how WARE finds ways to build collaborations and to source the inputs required.