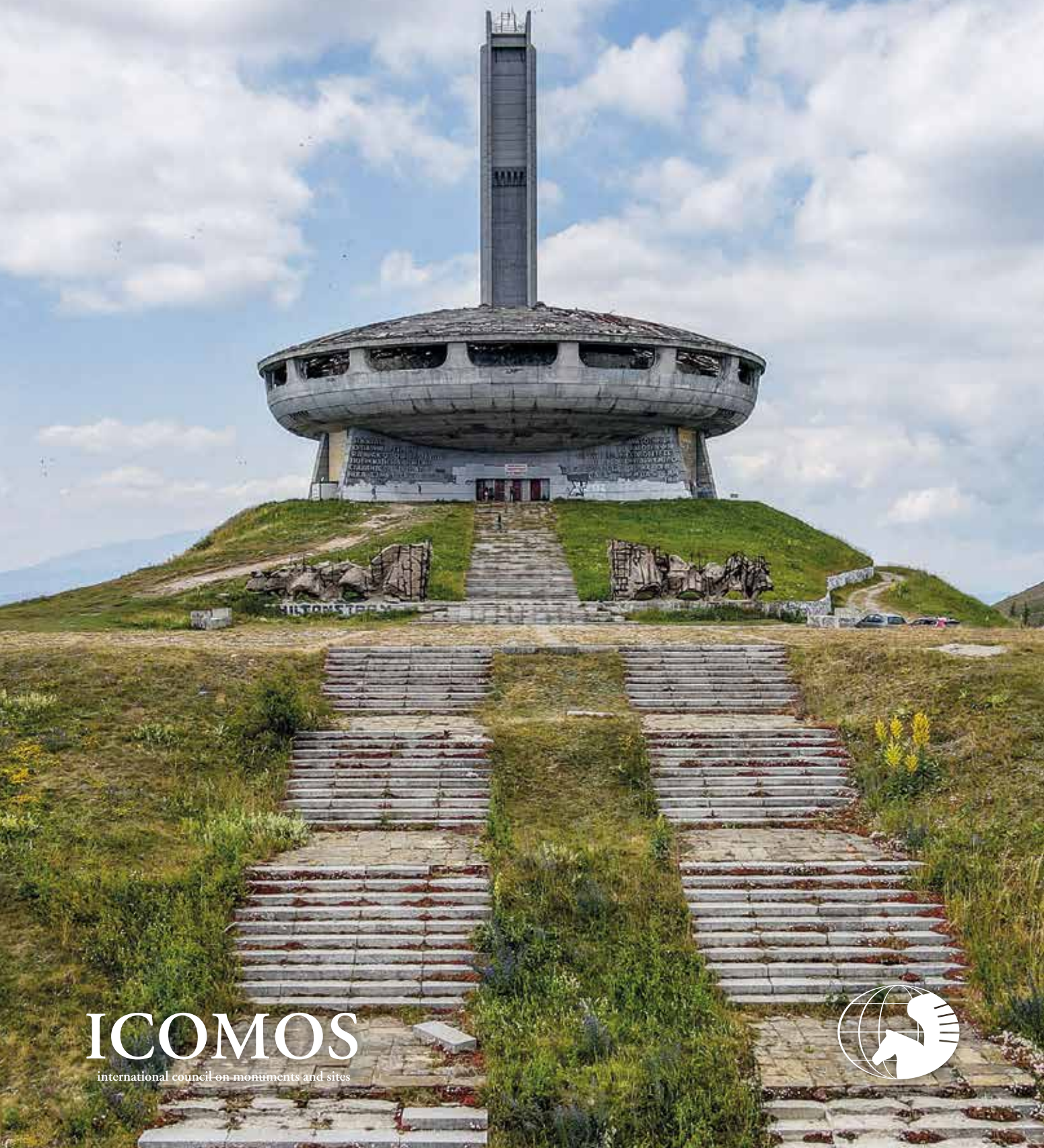

HERITAGE AT RISK

WORLD REPORT 2016-2019

ON MONUMENTS AND SITES IN DANGER



ICOMOS
international council on monuments and sites





HERITAGE AT RISK

HERITAGE AT RISK

**WORLD REPORT 2016-2019
ON MONUMENTS AND SITES IN DANGER**

**PATRIMOINE EN PÉRIL
PATRIMONIO EN PELIGRO**

EDITED BY CHRISTOPH MACHAT AND JOHN ZIESEMER

Published by hendrik Bäßler verlag · berlin

ICOMOS
international council on monuments and sites



Heritage at Risk edited by ICOMOS

President: Toshiyuki Kono
Secretary General: Peter Philips
Treasurer General: Laura Robinson
Vice Presidents: Leonardo Castriota, Alpha Diop, Rohit Jigyasu, Grellan D. Rourke, Mario Santana Quintero

Office: International Secretariat of ICOMOS
11 rue du Séminaire de Conflans,
94220 Charenton-le-Pont – France

Funded by the Federal Government Commissioner for Cultural Affairs
and the Media upon a Decision of the German Bundestag



Die Beauftragte der Bundesregierung
für Kultur und Medien

Editorial Work: Christoph Machat, John Ziesemer

Front Cover: The Buzludzha Monument in Bulgaria (© Emil Iliev, 2020)

Inside Front Cover: Carpenter working on a timber post for the reconstruction of
Kasthamandap, with the Kal-Bhairab statue in the background (© ICOMOS Nepal/Kai Weise)

Inside Back Cover: Notre Dame de Paris, the spire in flames, April 2019 (© Emmanuel Fournier)

The choice and the presentation of the facts contained in this book and the opinions expressed therein do not commit ICOMOS in any way and are the sole responsibility of their authors, whose independent viewpoints are not automatically endorsed by ICOMOS. Photo credits can usually be found in the captions; otherwise the pictures were provided by the various committees, authors or individual members of ICOMOS.

First Edition 2020

© 2020 ICOMOS – published by hendrik Bäßler verlag · berlin

ISBN 978-3-945880-67-8

CONTENTS

Foreword, Avant-Propos, Preámbulo Toshiyuki Kono, President of ICOMOS	6
Introduction by Christoph Machat	8
NATIONAL REPORTS	
Albania: Monasteries of Albania, Abandoned Monuments. Key Study on a Survey and Documentation Initiative	12
Australia: Heritage at Risk	18
Austria: Historic Centre of Vienna on UNESCO's List of World Heritage in Danger	21
Bulgaria: The Buzludzha Monument	24
Czech Republic: Heritage at Risk	26
Estonia: Estonian Watermills are Threatened by Fish	29
Finland: Helsinki-Malmi Airport Under Threat	32
France: L'incendie de Notre-Dame de Paris. Point de la situation fin septembre 2019	36
Georgia: Batumi Urban Heritage at Risk David Gareji Monasteries and Hermitage Khada Cultural Landscape at Risk	39
Germany: The Temple Synagogue in Hamburg's Neustadt Bad Neuenahr: Great Frustration in the Bauhaus Year Illegal Destruction of Berlin's St. Hedwig's Cathedral Started in October 2019 The Roundhouse in Berlin-Pankow Berlin: Brutalist Icons Threatened by Demolition Focus Eastern Modernism: The Chemnitz Pylon Roof F1 (Fertigungshalle 1) and the Material Remains of the Former <i>Heeresversuchsanstalt</i> Peenemünde	52
India: Case Study 1: Victorian Gothic and Art Deco Ensembles of Mumbai and its Esplanade Mansion Case Study 2: The Risk of 'Contemporising' Historic Urban Landscapes – The Case of the Sacred Town of Varanasi Case Study 3: Saving Chandni Chowk, the Mughal Ceremonial Avenue of Shahjahanabad	69
Kosovo: Heritage at Risk	82
Mexico: The Main Threats Identified for Tangible and Intangible Assets as of 2017 Risks and Socio-cultural Impacts in the Sierra Tarahumara, State of Chihuahua	87
Nepal: Overview of Heritage at Risk in Nepal: Changing Perception and Approaches	95
Netherlands: Amsterdam: Advertisements on Scaffolding in front of Historic Facades High-rise Development Outside the 17th Century Canal Ring of Amsterdam	100
Peru: Sitio Arqueológico Cerro Ventarrón. Antecedentes del Incendio 2017 y Medidas Adoptadas por las Instancias Correspondientes	104
Portugal: Threats to the World Heritage	107
Romania: Transylvanian Saxon Architectural Heritage: Two Towers of Fortified Churches Collapsed	110
Slovenia: Heritage of the 19th and 20th Centuries at Risk	112
Spain: The Palacio Bellas Artes in San Sebastian	117
Turkey: Current Risks in Cultural and Natural Heritage Protection	121
USA: Endangered Historic Places	124
Uzbekistan: Uzbekistan's Historic Residential Architecture in Danger	132
THEMATIC REPORTS	
Airbnb Reshapes Historic Cities	138
International Polar Heritage Committee: Heritage at Risk in the Polar Regions	140
International Scientific Committee on 20th Century Heritage: The Y-block in Oslo, Norway The Viking Ship Hall, Roskilde, Denmark The Challenge of Conserving Post-Independence 20th-Century Heritage of India	143
Space Heritage at Risk	163
OTHER ORGANISATIONS	
Europa Nostra: The 2016 and 2018 Europa Nostra Lists of the "7 Most Endangered Heritage Sites in Europe"	166
World Heritage Watch	172
The Heritage at Risk Series	174
ICOMOS · Journals of the German National Committee	175

FOREWORD

I would like to congratulate on the new volume of *Heritage at Risk*. This publication series started in 2000 under the initiative of our Honorary President, Michael Petzet, who unfortunately passed away in 2019. For the last 20 years, this publication series has shown many heritage sites with problems and difficulties, and has drawn the attention of a wider audience to risks caused by various types of natural disasters, destructive human activities, and excessive economic development. This particular volume covers many cases in 23 countries during the period from 2016 through 2019. I would like to invite you to take this volume in your hand, and to remember Michael and his twenty-year-long achievement through this publication series.

As I am writing this, I just learned that two explosions have

heavily damaged Beirut. ICOMOS should offer long-term support to Lebanese colleagues to help with the recovery. Michael's long-term contribution through this publication series reminds me of such a fundamental stance for an expert organization like ICOMOS.

All of us are now going through an unprecedented disaster everywhere in the world. Impacts of this pandemic may last very long, since it affects all kinds of activities. In order to identify how this pandemic may affect cultural heritage and its conservation, ICOMOS has started a long-term survey on COVID-19 and heritage conservation. A special issue in this series could perhaps be an idea as a future project?

Last, but not least I would like to thank ICOMOS Germany for continuing with this important initiative. Starting something new is difficult, but continuing is at least equally difficult.

Toshiyuki Kono

President of ICOMOS

AVANT-PROPOS

Je tiens à féliciter pour le nouveau volume de « *Heritage at Risk* ». Cette série de publications a débuté en 2000 à l'initiative de notre Président honoraire, Michael Petzet, qui est malheureusement décédé en 2019. Au cours des 20 dernières années, cette série de publications a présenté de nombreux sites du patrimoine rencontrant diverses difficultés, et a attiré l'attention d'un public plus large sur les risques causés par différents types de catastrophes naturelles, les activités humaines destructrices et un développement économique excessif. Ce volume particulier couvre de nombreux cas dans 23 pays au cours de la période allant de 2016 à 2019. Je voudrais vous inviter à prendre ce volume en main et à vous souvenir de Michael et de ses vingt années d'accomplissement à travers cette série de publications.

Au moment même où j'écris ces lignes, je viens d'apprendre que deux explosions ont lourdement endommagé la ville de

Beyrouth. L'ICOMOS offrira un soutien à long terme à ses collègues libanais pour les aider à se remettre sur pied. La contribution de Michael à travers cette série de publications me rappelle l'importance pour une organisation d'experts comme l'ICOMOS de prendre position dans une situation comme celle-ci.

Nous vivons tous actuellement une catastrophe sans précédent partout dans le monde. Les effets de cette pandémie pourraient durer très longtemps, car elle affecte nos activités de multiples façons. Afin de déterminer comment cette pandémie peut affecter le patrimoine culturel et sa conservation, l'ICOMOS a lancé une enquête à long terme sur l'impact du COVID-19 sur la conservation du patrimoine. Un numéro spécial dans la série « *Heritage at Risk* » pourrait peut-être constituer une idée de projet futur?

Enfin, je tiens à remercier ICOMOS Allemagne de poursuivre cette importante initiative. Commencer un nouveau projet n'est jamais chose facile, mais le poursuivre est au moins tout aussi difficile.

Toshiyuki Kono
Président de l'ICOMOS

PREÁMBULO

Me gustaría felicitar por el nuevo volumen de Heritage at Risk. Esta serie de publicaciones comenzó en el año 2000 gracias a la iniciativa de nuestro presidente de Honor, Michael Petzet, quien lamentablemente falleció en 2019. Durante los últimos 20 años, esta serie de publicaciones ha mostrado muchos sitios patrimoniales con problemas y dificultades, y ha llamado la atención de una amplia audiencia sobre los riesgos causados por los diversos tipos de desastres naturales, las actividades humanas destructivas y el desarrollo económico excesivo. En concreto, este volumen incluye numerosos casos en 23 países durante el periodo de 2016 a 2019. Me gustaría invitarle a tomar la publicación entre sus manos y recordar a Michael y su éxito de 20 años de duración a través de esta serie de publicaciones.

Mientras escribo esta carta he tenido conocimiento de que dos explosiones han causado graves daños en Beirut. ICOMOS de-

bería ofrecer apoyo a largo plazo para que nuestros colegas libaneses puedan ayudar durante la recuperación. La contribución a largo plazo de Michael a través de esta serie de publicaciones me recuerda la postura fundamental de una organización experta como ICOMOS.

Todos nosotros y en todas partes del mundo estamos lidiando con un desastre sin precedentes. Los impactos de esta pandemia pueden durar mucho tiempo, puesto que afecta a todas nuestras actividades. Para identificar cómo la pandemia puede afectar al patrimonio cultural y su conservación, ICOMOS ha puesto en marcha una encuesta a largo plazo sobre la COVID-19 y la conservación del patrimonio. ¿Un número especial de esta serie podría ser quizás una idea para un futuro proyecto?

Por último, pero no menos importante, me gustaría dar las gracias a ICOMOS-Alemania por continuar con esta importante iniciativa. Comenzar algo nuevo es difícil, pero continuarlo es, por lo menos, igual de complicado.

Toshiyuki Kono
Presidente de ICOMOS

INTRODUCTION

The *ICOMOS World Report 2016–2019 on Monuments and Sites in Danger (Heritage at Risk)* is the latest volume of what is already a whole series of World Reports started in 2000 and followed by the volumes *H@R 2001/2002*, *H@R 2002/2003*, *H@R 2004/2005*, *H@R 2006/2007*, *H@R 2008–2010*, *H@R 2011–2013* and *H@R 2014/2015*. The series has also been complemented by four special editions: *H@R Special 2006 Underwater Cultural Heritage at Risk/Managing Natural and Human Impacts*, *H@R Special 2007 The Soviet Heritage and European Modernism*, *H@R Special 2008 Cultural Heritage and Natural Disasters / Risk Preparedness and the Limits of Prevention*, and the new *H@R Special 2020 Heritage Under Water at Risk: Threats, Challenges and Solutions*. The continuation of the successful series, also widely disseminated via the internet, is related to Resolution 26 of the 16th General Assembly of ICOMOS in October 2008 in Quebec, which resolved to “request the Heritage at Risk Series to be continued and that actions be taken to enhance its communication and impact so as to support protection and conservation of the cultural heritage world-wide and to better serve ICOMOS and its Committees to define priorities and strategic goals”.

The new *World Report 2016–2019* consists of contributions from 23 countries, among them reports from national and international scientific committees of ICOMOS, but also, as usual, reports by individual experts, complimented by short information on the World Heritage Watch network, founded in 2014, and by press releases on the Europa Nostra programme “The Seven Most Endangered Heritage Sites in Europe” launched in 2013.

Natural impact on cultural heritage

Very welcome is yet another report from the International Polar Heritage Committee IPHC (pp. 140 ff.) on global warming, the greatest threat to the polar regions, because the diminishing sea ice produces coastal erosion by rising sea levels. Among the mitigation attempts digital documentation but also satellite technology for monitoring are mentioned (see also the UK report on pp. 163 f., which suggests that ICOMOS should consider establishing an ISC on Space Heritage). Similar threats caused by rising sea levels, for example floods or shore erosion are reported from the San Francisco Embarcadero Historic District (p. 124), the Tidal Basin of Washington D. C. (pp. 126 f.), or from Turkey (pp. 121 f.). Serious impacts of the global climate change (already subject of a special focus in *H@R 2006/2007*, pp. 191–227) on the natural and cultural heritage are extensive droughts and forest fires, reported from the Mediterranean, e. g. from Greece (2008) and Turkey (pp. 121 f.), or the devastating bush fires of 2019 in Australia (pp. 18 f.). Other impacts are storms or cyclones, like the back-to-back hurricanes of late 2017 in Puerto Rico (pp. 125 f.), which damaged 11 of 12 historic zones. Several earthquakes (from Izmir 1999 to Istanbul 2019) are reported from Turkey, some followed by tsunamis and floods (pp. 121 f.), from San Francisco (p. 124),

Mexico 2017 (p. 89), Romania (pp. 110 f.) with damages caused by repeated seismic activities, and finally from Nepal (pp. 95 f.): The latter is a follow-up report on the post-disaster rehabilitation process after the earthquakes of April and May 2015, confirming that a reconstruction of the settlements and the cultural sites will only be possible by ensuring cultural continuity – through knowledge and skills of the community being passed on from generation to generation.

War and inter-ethnic conflicts

An analysis of the reports shows that, apart from the general risks to heritage from natural disasters and physical decay of structures, there are certain patterns in human activity that endanger our heritage, such as risks from war and inter-ethnic conflicts, as documented in the previous volume *H@R 2014/2015* where reports focussed on the situation in the Near East (pp. 63–101) and Yemen (pp. 141 f.). Unfortunately, the conflicts persist and the ICOMOS Working Group for Safeguarding Cultural Heritage in Syria and Iraq, established in 2012 and validated in November 2014 by resolution of the General Assembly in Florence, is continuing all the activities of monitoring, research, formation and training courses for cultural heritage professionals. A precarious and vulnerable situation of the heritage is reported from Kosovo (pp. 82 ff.), resulting from the consequences of the armed conflicts of 1998/99, where due to lack of maintenance and improper management a significant number of sites are at risk of being completely ruined. Professional and technical training in the various fields of cultural heritage preservation is necessary as well as a reform of the responsible institutions.

Development pressure

Human-made risks from development pressures caused by population growth and progressive industrialisation are reported from all parts of the world, resulting in ever-greater consumption of land and destroying not only archaeological evidence, but entire (even protected) cultural landscapes. Examples of such development pressures are the various dam projects, some of them already mentioned in previous *Heritage at Risk* editions, e. g. Alliano and Hasankeyf, both in Turkey (*H@R 2011–2013*, p. 150), or Belo Monte, Brazil (*H@R 2011–2013*, p. 52). From Mexico five dam projects from different parts of the country are reported (pp. 88 f.) which will cause the displacement of thousands of indigenous people. But also the opposite might happen, as we learn from the report on the Estonian Watermills (pp. 29 ff.), where the Environmental Board of Estonia demands the unconditional demolition of the historic dams to restore the spawning grounds of fish (part of the EU water policy since 2000)! And a water infrastructure project is threatening the historic town of Rassawek, Virginia (pp. 130 f.). As already mentioned in previous editions, large-scale mining projects continue to threaten cultural

landscapes, like the open-cast gold mining in the archaeological zone of Xochicalco (World Heritage Site) in Mexico (pp. 87 f.), or the silver mining, forestry, tourism and drug trafficking activities in the Sierra Tarahumara (state of Chihuahua) in Mexico (pp. 90 f.). Other projects are threatening cultural landscapes as well, like the annexation of 2.200 acres of land by the city of North Charleston inside the protected historic landscape of the Ashley River (pp. 124 f.), the recently started oil-gas-development by drilling hundreds of new wells that will produce oil through fracking inside the Chaco Culture National Historic Park (pp. 130), or the transmission line built in 2018 across the James River inside the protected Colonial National Historic Park (pp. 130 f.).

Tourism

Often it is also the political will that is missing, for instance if the extant legal regulations and structures are not put in use, are weakened or even changed, as happened with the Bears Ears cultural landscape in Utah, designated a national monument in December 2016 by President Obama, but revoked in December 2018 by President Trump. The original protected area was replaced with two much smaller areas, one million acres of land with thousands of archaeological sites thus being unprotected and exposed to looting, vandalism and incompatible use (pp. 128 f.). Less dramatic but with possible serious impact on the cultural heritage is the governmental modernisation project of the Zhinvali-Larsi traffic road through the Khada Valley (pp. 48 ff.) in Georgia. And the planned “Mayan railway” in South-Eastern Mexico (p. 89), which aims to connect different tourist points between Yucatan and Campeche to boost tourism, will cross not only the ecological reserve of Calakmul (World Heritage Site), but also vast archaeological remains that might be affected by the construction of this railroad project. Tourist development facilities are planned inside the Sintra cultural landscape (World Heritage Site) in Portugal, including a palace of the 19th century that is to be converted into the new Quinta da Gandarinha hotel project (p. 108), while the eastern cloister of the Alcobaça Cistercian monastery (World Heritage Site) has been granted to a private holding group for transforming it into a luxury hotel (p. 107). And from the historic centre of Porto (World Heritage Site), severe threats to the property are reported (pp. 108 f.), all characterised by façadism, a result of depopulation and tourism pressures, explained in the thematic report on “Airbnb Reshapes Historic Cities” (pp. 138 f.). The problems described in this report can also be applied to many other cities worldwide.

Lack of use and maintenance

Neglect and/or lack of use and maintenance are very often the source of possible deterioration or destruction. It applies to industrial buildings, like the Roundhouse in Berlin-Pankow (pp. 59 f.) or the ‘Tobačna tovarna’ (Tobacco factory), the mixed-use Kolizej building and the Bežigrad stadium, all in Ljubljana, Slovenia (pp. 112 ff.), the Esplanade Mansion of Mumbai (pp. 69 ff.) or the Mitchell Park Domes in Milwaukee (p. 124), but also to places of worship, like the remains of the Temple Synagogue in the Neustadt of Hamburg (pp. 52 f.) or the monastic building complexes in Albania (pp. 12 ff.) and the David Gareji monasteries in Georgia (pp. 44 ff.); for both documentation initiatives are reported. Unfortunately, very important church buildings may be damaged either by lack of political will, as the illegal destruction of the

interior of Berlin’s St. Hedwig’s Cathedral shows (pp. 57 f.), or by fire, as happened on April 15, 2019 to the famous Cathedral Notre Dame in Paris (pp. 36 ff.). And on 12 November 2017, the archaeological World Heritage Site of Ventarrón, Peru (pp. 104 ff.) was also seriously damaged by fire.

Threats to urban districts

Even historic urban districts all over the world suffer from neglect, lack of maintenance or careless, often totally unplanned renewal processes, like the demolition of urban residential neighbourhoods in Uzbekistan’s cities (even those in World Heritage Sites) (pp. 132 ff.), projects to ‘contemporise’ the sacred town of Varanasi (pp. 73 ff.) or Chandni Chowk, the Mughal Ceremonial Avenue of Shahjahanabad (pp. 76 ff.), both in India, or the plan to build five skyscrapers in the historic harbour area of Batumi, Georgia (pp. 39 ff.). Visual impacts caused by planned or already erected high-rise buildings are reported from Prague (pp. 26 ff.), from Amsterdam, where the city administration is planning the new residential area of ‘Sluisbuurt’ with 14 high-rise buildings at slightly more than two kilometres distance, just outside the buffer zone of the World Heritage canal ring area (pp. 101 ff.), and from Vienna (pp. 21 ff.), where six high-rise towers are planned within the buffer zone already on the List of World Heritage in Danger. There the problems inside the core zone concern the illegal practice of converting empty roof spaces into apartments. And the core zone of Amsterdam (p. 100) is faced once again with giant advertisements on scaffolding, as already reported in H@R 2008–2010 (pp. 215 f.).

Focus: 20th century heritage

In this volume, special attention is given to reports focussing on the built heritage of the 20th century, with the International Scientific Committee on 20th Century Heritage (ISC20C) presenting examples of the “Heritage Alert” process, which provides a method for assessing and publicising a range of modern risk cases to focus international attention on alternative conservation solutions. Launched in 2009, it has been quite successful for the conservation of many modern heritage sites, but there are losses as well, as reported from the Palacio de Bellas Artes in San Sebastian, Spain (pp. 117 ff.) or the Y-Block in Oslo, Norway (pp. 143 ff.), as well as unresolved cases like the Viking Ship Hall in Roskilde, Denmark (pp. 145 ff.).

Other reports from members of the ISC20C committee present either losses, like the ‘Hall of Nations Complex’ from 1972 in New Delhi, demolished in 2017 (pp. 148 ff.), the Kala Academy building in Goa under threat of demolition (pp. 151 ff.), or threats of ‘redevelopment’, as faced by the Central Vista of the British Imperial Capital, New Delhi (pp. 156 ff.). These reports are an appeal to change the attitude towards our recent heritage.

A good example for the problem of attitude is the Buzludzha building from 1981, a monument to praise the glory of the Bulgarian Communist Party, abandoned after 1989 and suffering from vandalism and decay, as already reported in the previous volume H@R 2014/2015 (pp. 32–34). After the reassessment of this most iconic and significant building of post-war modernism in Bulgaria an international team of experts started in 2019 to develop a conservation and management plan (pp. 24 f.). Similar problems are reported from Chemnitz, former Karl-Marx-Stadt, GDR (pp. 62 ff.), where of the ensemble of the bus station of 1968, an outstanding example of Eastern Modernism (and con-

sidered the most modern bus station in Europe), today only the suspended pylon roof is protected. More delicate are the problems reported from Peenemünde, Germany (pp. 65 ff.) concerning the remains of the former experimental plant, part of the Army Research Centre (from 1939 until 1943). And the Malmi airport in Helsinki (pp. 32 ff.), built from 1935 to 1938, an icon of Finnish modernism (see DOCOMOMO catalogues of 1991 and 2017) is under threat, because the city of Helsinki is consistently working on transforming the ensemble into a residential area. In Germany, in the year of the Bauhaus centenary the city administration of Bad Neuenahr decided to demolish the spa buildings from 1937 (pp. 54 ff.), while in Berlin two iconic buildings of – not yet protected – brutalist architecture, the Institute for Hygiene and Microbiology (1966–74) and the Central Animal Laboratories (1967–81), nicknamed Mouse Bunker (Mäusebunker), are still under threat of demolition (pp. 60 ff.).

All these reports on threats (not only to World Heritage Sites) can be considered as the result of continuous proactive observation, a preventive monitoring of the state of conservation, which lies in the responsibility of the National Committees of ICOMOS (article 4 of the Statutes), and, as explained in the Introduction to the previous edition on p. 10, such preventive monitoring for the World Heritage Sites is part of the responsibilities of the advisory bodies ICOMOS, IUCN and ICCROM. Despite the positive results of some preventive monitoring groups for World Heritage Sites organised at national level a couple of years ago (e.g. in Germany, Austria, and Hungary) and published in the H@R editions since 2006/2007 (including this volume), further definition and improvement under the guidance of ICOMOS will be

welcome, as Resolution no. 31 of the GA 2017 resolved: *Development of an ICOMOS Methodology on Preventive Monitoring*. Let's hope we have it soon!

At the moment, all of us are suffering from the worldwide COVID-19 pandemic, which affects all kinds of activities, including those related to the conservation of cultural heritage and all the people involved, indifferent of their speciality or social status. ICOMOS has started a long-term survey on the impacts of the pandemic on cultural heritage conservation, and, as our president of ICOMOS suggested in his foreword, this might become a special issue in our H@R series.

With this volume of *Heritage at Risk* we hope to have succeeded in giving a certain overview of the threats, problems and trends regarding the protection of monuments in different regions of the world in the period 2016–2019. We are well aware of the gaps in our work and of the limits of what we can do. Thanking all colleagues who have contributed to this publication and made their pictures available to us, we would also like to note that, in line with ICOMOS policy, the texts and information provided for this publication reflect the independent view of each committee and the different authors. Our special thanks are addressed to Gaia Jungeblodt, our director at the International Secretariat, who over the last years has collected all the relevant information for our editorial work. At the secretariat of ICOMOS Germany in Berlin we would like to thank John Ziesemer who was in charge of the editorial work and the English translations, and Dörthe Hellmuth for her administrative work. Finally, we wish to extend our thanks to the German Federal Government Commissioner for Cultural Affairs and the Media who once again provided the necessary financial and organisational framework for this publication.

Christoph Machat

NATIONAL REPORTS

ALBANIA

Monasteries of Albania, Abandoned Monuments. Key Study on a Survey and Documentation Initiative

Introduction

Most of the existing monasteries, mainly located in central and southern Albania, date back to the post-Byzantine period (16th–19th centuries)¹. Historical records reveal that many of them were founded in earlier times,² but the buildings preserved nowadays belong to post-Byzantine times, as a result of the ongoing reconstructions. The basis for these conclusions has also been the recordings of various western travellers, who testified to ruins mainly in villages after the stabilisation of the “Pax Ottomanica”.³

Monasteries were founded in the countryside and in mountainous areas, and, especially during the first period of the Ottoman occupation, along the communication routes.⁴ They were built in dominant places as well as in the most protected and picturesque spots (Fig. 1). The defensive character is a feature of the monasteries, which in the first period was more pronounced. They were surrounded by high walls (Fig. 2) and equipped with turrets and sometimes with guard towers. Over time this defensive characteristic abated.⁵

Constructions inside the monastery complex have different functions; the following can be mentioned: the church, the dining room, facilities for administrative and clergy accommodation, guest houses or places of worship for believers, facilities for servants and the monastery, as well as auxiliary facilities, livestock barn, pantry⁶ etc.

Water supply was always a concern for monastic life. The water was provided by wells or *sterols* (water cisterns) which



Fig. 1: St. Mary of Driano monastery



Fig. 2: Surrounding walls of the monastery of St. Mary of Driano

collected rainwater through gutters from the roofs of buildings. Often *sterols* were treated with particular architectural care. An example is the case of the Vanishta monastery *sterol* (Fig. 3), built in the form of a high tower.⁷

Protection status

A considerable part of the monasteries in Albania are protected by obtaining the status of cultural monument of Category I and thus being included in the list of monuments by a joint decision in 1963.⁸ By this order, the Tirana State University Rectorate placed under state protection a long list of religious monuments for each district of the country, including all typologies that were of cultural or historical value for the country. Only Christian monuments in central and southern Albania were counted: 21 churches in Berat, six churches and one monastery in Ersekë, five churches and three monasteries in Fier, 19 churches and 14 monasteries in Gjirokastra, 27 churches and one monastery in Korça, five churches and one monastery in Lushnja, 20 churches and eight monasteries in Saranda, 12 churches and three monasteries in Vlora.

Cultural revolution

In 1967 Albania proclaimed itself to be the only atheist country in the world. In February 1967 the leader of that time, Enver Hoxha, delivered a speech entitled “Further Revolutionizing the Party and the Power”. Immediately afterwards, the only journal of the time, *The Voice of the People*, published the article: “With the sharp sword of party ideology, against religious ideology, prejudice, superstition and backward customs”. This caused great damage to the monuments of religious heritage, leading to the de-



Fig. 3: The water cistern of the monastery of the Annunciation to the Virgin in Vanishta



Fig. 4: Students from the Department of Archaeology and Cultural Heritage

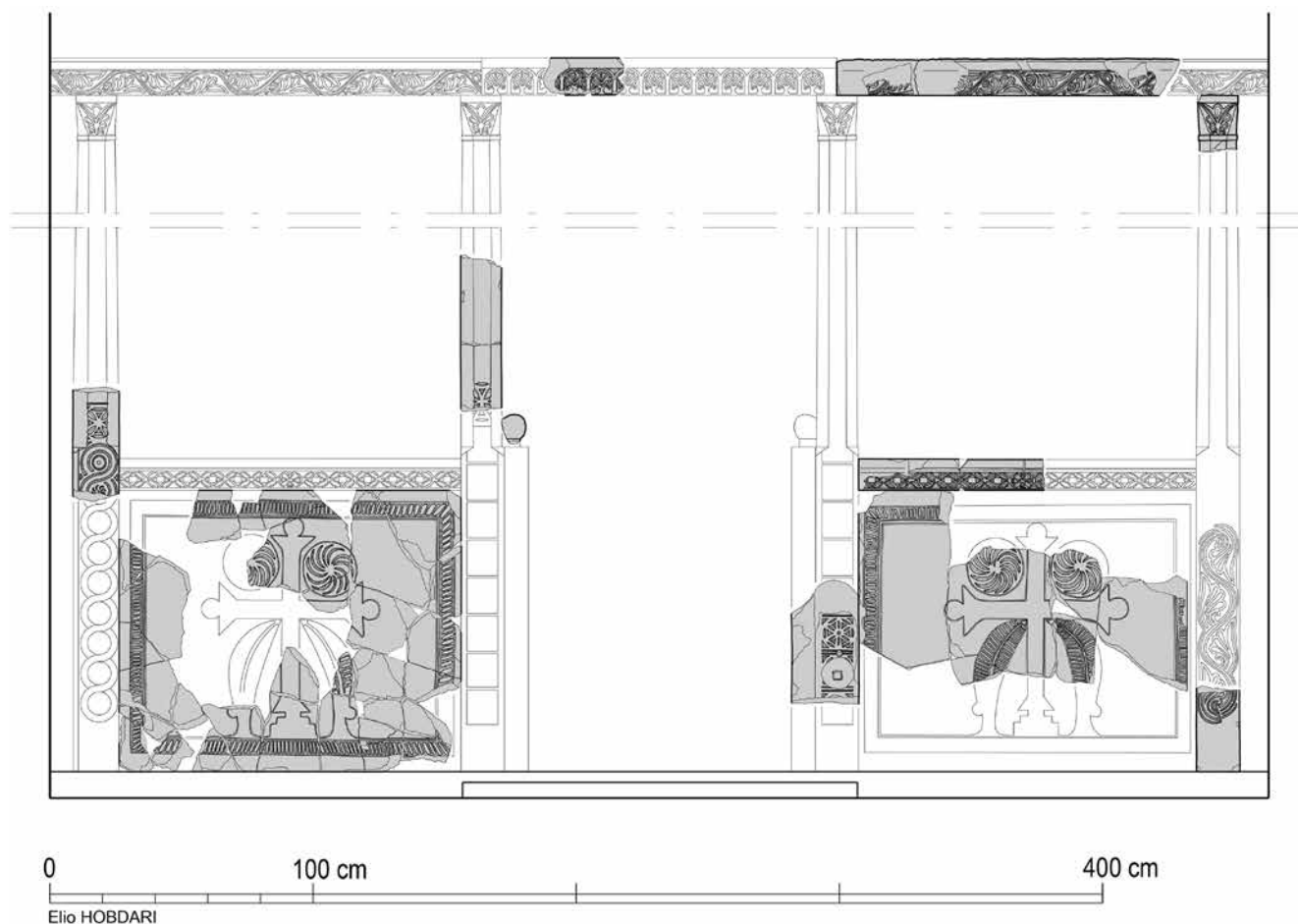


Fig. 6: Graphic documentation of the iconostasis at St. John's church

state of conservation of the materials in the historic buildings. The student groups will change with each trip in order to give all of them the opportunity of first-hand experience (Fig. 4).

The in-depth information will be accessible to all Albanian institutions of cultural heritage (Ministry of Culture, Centre for Cultural Heritage Inventory, National Institute of Cultural Monuments, and the Regional Directorates of Cultural Monuments) and will allow them to develop a national and comprehensive strategy of conservation, including setting preservation and conservation priorities.

Likewise, each site visit involves the participation of a GIS specialist who is responsible for taking detailed coordinate data, developing the coordinates on a GIS mapping system using the Vector GIS Capabilities, transferring data, and training a specialist from the Institute of Cultural Monuments during the project time.

The project aims to carry out a detailed photographic documentation, drawings, as well as other types of documentation regarding problems of deterioration, providing a report and fulfilling a schedule for every single monument in FileMaker, one for the building and the other for the mural art and other types of decoration (Fig. 5, Fig. 6).

The assembled materials for each site produced during the project will be deposited at the archives of the Institute of Cultural Monuments, and at the archives of the Regional Directorates of National Culture in six cities all over Albania, and another copy will be deposited at the National Centre for the Registration of Cultural Property. This comprehensive collection of technical files will constitute the entire survey. A 3D modelling solution has aimed at creating professional quality 3D content from still images by using Agisoft Metashape. At the end of the project, a catalogue will be developed in order to reflect all the work done on site.

Edlira Çausi
Department of Archaeology and Culture Heritage
Faculty of History and Philology
Tirana University (Albania)

Elio Hobdari
Department of Late Antiquity and Middle Ages
Institute of Archaeology
Academy of Albanological Studies
Tirana (Albania)

Footnotes

- ¹ For inscriptions and dates see the publication: Popa, Th., *Mbishkrime të kishave në Shqipëri, Akademia e Shkencave*, Tiranë, 1998.
- ² Thomo, P., *Manastiret e krahinave të Gjirokastrës, Tiranë, Monumentet*, 53/2015, fq. 147.
- ³ Kiel, M., *Art and Society of Bulgaria in the Turkish Period*; Van Gorcum, Assen/Maastricht, The Netherlands.; 1985; fq. 171.
- ⁴ Thomo, P., *Manastiret e krahinave të Gjirokastrës, Tiranë, Monumentet*, 53/2015, fq. 147; see also Giakoumis, K., *The Monasteries of Jorgucat and Vanishtë in Dropull and of Spelaio in Lunxhëri as Monuments and Institutions during the Ottoman Period in Albania (16th–19th Centuries)*, Ph.D. thesis submitted in the C.B.O.M.G.S., The University of Birmingham, Birmingham 2002, fq. 125; and Adami J., *Rrugë dhe objekte arkeologjike në Shqipëri*, Shtypshkronja e re, Tiranë, 1983.
- ⁵ Thomo, P., *Manastiret e krahinave të Gjirokastrës, Tiranë, Monumentet*, 53/2015, fq. 147; Meksi, Aleksandër - Thomo, P., *Arkitektura pasbizantine në Shqipëri – Bazilikat, Monumentet*, Tiranë, 1981/21.
- ⁶ Thomo, P., *Manastiret, Tiranë, Monumentet*, 2015/53, fq. 14; see also: Giakoumis, Giorgio, *Monuments of Orthodoxy in Albania*, (Mnimia Orthodoxias stin Alvania) Athina, 1994; Thomo, P., “*Kisha Pasbizantine në Shqipërinë e Jugut*”, KOASH, Tiranë, 1998.
- ⁷ *Historia e Arkitekturës në Shqipëri*, Tiranë 2016, fq. 595.
- ⁸ Most churches and monastery complexes in central and southern Albania have been put under the protection of the Rectorate of the State University of Tirana, by joint decision No.6 of January 15, 1963.
- ⁹ Thomo, P., *Monumentet, Shqipëria i ka humbur të gjitha manastiret*; Pressreader, Janar, 19, 2013; <https://www.pressreader.com/albania/gazeta-shqiptare/20130119/281960310113693>.
- ¹⁰ AFCP (Tirana) <https://al.usembassy.gov/education-culture/educational-exchange-programs/ambassadors-fund-cultural-preservation-afcp/>

Credits

Figs. 1–5: © Edlira Çaushti

Fig. 6: © Elio Hobdari

AUSTRALIA

Heritage at Risk

Australia has endured a ferocious summer in 2019/20, with crippling drought and massive bushfires, all of which have profoundly impacted cultural and natural heritage. Many now see this as evidence of the climate emergency (Fig. 1).

The ocean surface around Australia has warmed over recent decades at a similar rate to the air temperature. Sea surface temperature in the Australian region has warmed by around 1°C since 1910, with eight of the ten warmest years on record occurring since 2010. Australia's climate is notorious for its volatility, but the high temperatures of the current 2019/20 summer have been at the extreme end of any scale. The country sits between two major oceans and is buffeted by the shifting circulation patterns of both. The weather over Australia can change drastically from year to year and become hard to predict. The Indian Ocean Dipole, the cycle of the temperature gradient between the eastern and western parts of the Indian Ocean, was in its positive phase in 2019. That led to much less rainfall over Australia as prevailing winds pushed moisture gathering above the Indian Ocean away from the continent in the spring.

In addition to the dry spell, Australia set a new record for its hottest day in December 2019, with temperatures over 40°C in most of the nation's major cities, with inland areas of Victoria, New South Wales and South Australia eclipsing 50°C. Recently, researchers carried out an analysis of the impact of climate change on the risk of wildfires happening all over the world. The study looked at 57 research papers published since the last major review of climate science in 2013. All the studies in the review showed links between climate change and the increased frequency and severity of fire weather. This has been seen in many regions, including the western USA and Canada, Scandinavia, Portugal, Amazonia, Indonesia, and even the Arctic.

In Australia, while most are convinced, it is only now that consensus is beginning to form that the extreme weather events are climate change-related. As of January 19, 2020, 80 percent of the Blue Mountains World Heritage Area has been devastated by bushfires. In the state of New South Wales alone, 21 human lives have been lost, over half a billion animals killed, five million hectares burnt and more than 2100 structures destroyed. By the end of the fire season, the figures are expected to be far higher. Heritage places are amongst the casualties and include urban, rural and industrial heritage, Aboriginal heritage, archaeological sites and cultural landscapes.

Weather conditions across Australia are changing due to human-induced climate change. We can expect ever increasing droughts and bush fires, disastrous storm events, floods and cyclones. The intensity of each of these will increase, though perhaps not linearly each year, and prediction will prove difficult. Risk to heritage is clear and increasing. Mitigation and preparedness are paramount and at the forefront of discussions



Fig. 1: Bushfires of 2019 (photo courtesy of ABC)

pertaining to heritage protection. While all bushfires cannot be prevented, good preparation can assist in minimising the effects. Adaptation and mitigation measures, emergency response plans and actions, including removal of fuel through controlled or cultural burning, will be critical to the survival of Australia's heritage. Australia ICOMOS is currently reviewing and updating guidelines for managing cultural heritage places affected by disasters.

The listing and mapping of heritage places throughout Australia varies from state to state, and there are many places of heritage value that have not been formally assessed or documented. Assessments are in accordance with the principles set out in the Australia ICOMOS Burra Charter. Management is guided by site-specific conservation plans. The identification and management of disaster risk to Australia's heritage places will add another layer to current management practices. The collections and archives sector are better prepared with disaster plans and response protocols in place for most major collections, and training is provided. This is far less common in the heritage places sector, but must become part of our common practice.

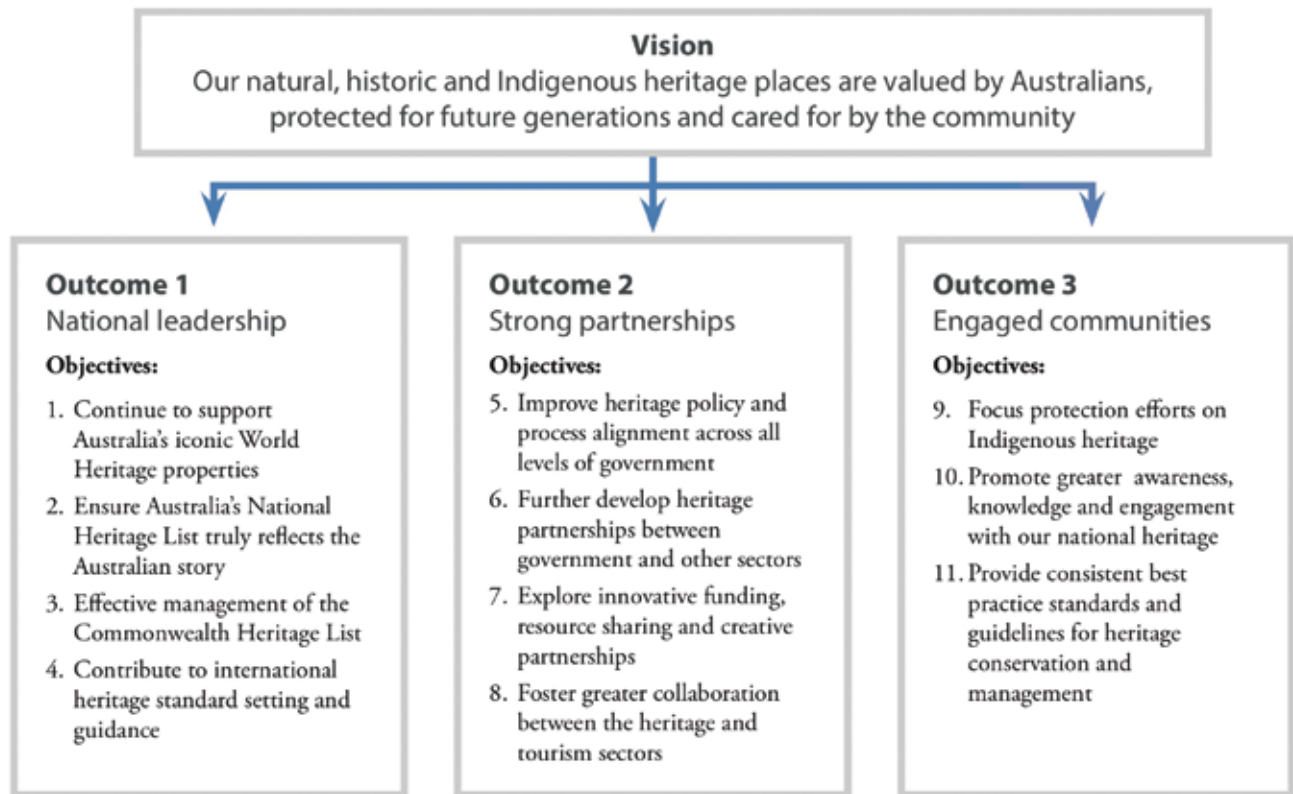


Fig. 2: "Current and emerging risks to Australia's heritage", Mackay R (2017). *Australia state of the environment 2016: heritage*, independent report to the Australian Government Minister for the Environment and Energy, Australian Government Department of the Environment and Energy, Canberra

Community expectations regarding the conservation of historic cultural heritage are debated and continually evolving within Australia, as they should be. Legislative protection of cultural property at the national level is under the auspices of the *Environment Protection and Biodiversity Conservation Act 1999* (the EPBC Act). The Act was recognised at a time of significant change in heritage policy. The EPBC Act established the National Heritage List in 2004, which currently recognises the outstanding Indigenous, historic and/or natural heritage values of more than 100 places across Australia. Also, of significance is the 2015 Australian Heritage Strategy pertaining to the recognition and protection of cultural property, which recognises that heritage is diverse and encompasses natural, historic and Indigenous values. It considers ways in which Australia's heritage places can be better identified and managed to ensure their long-term protection. The Heritage Strategy will be reviewed in 2020 by the Australian Government, with subsequent periodic monitoring, evaluation and review of objectives and actions as required. In order for the Strategy to be effective it will need to be embraced by individual state governments, NGOs and community groups (Fig. 2).

In Australia, State of the Environment (SoE) reporting occurs at both the national and state/territory level. The Commonwealth (national) State of the Environment report prepared in 2016 identifies risks to heritage (with text prepared by Professor Richard Mackay AM) (Fig. 3):

"Australia's heritage continues to be under-resourced, and at risk from both natural and human factors. Some risks, such as catastrophic fire or extreme weather event, may not be easily

	Catastrophic	Major	Moderate	Minor	Insignificant
Almost certain		<ul style="list-style-type: none"> Inadequate resources for physical conservation Destruction of heritage places to facilitate new development Incremental destruction of Indigenous places Neglect resulting from rural population decline Lack of reliable and comprehensive national, state and local data to inform heritage management decisions 	<ul style="list-style-type: none"> Lack of incentives for private-sector heritage conservation Duplicate and inconsistent statutory processes 	<ul style="list-style-type: none"> Loss of unidentified local heritage places 	
Likely		<ul style="list-style-type: none"> Loss of rare species habitat Invasive species in reserved lands Inadequate land-use and planning controls Resource extraction leading to destruction or disturbance of heritage values Loss of specialist heritage trade skills More frequent wildfire Green building agenda metrics encouraging replacement of heritage items, rather than their conservation 	<ul style="list-style-type: none"> Change of land use leading to habitat disturbance Perception of heritage as expendable Development leading to destruction or disturbance of heritage values Inadequate survey and assessment, leaving heritage open to development threats Deleting of significant places and removal of statutory protection 		
Possible	<ul style="list-style-type: none"> Unmanaged major fire, leading to landscape-scale destruction of heritage values Removal of statutory protection 	<ul style="list-style-type: none"> Major damage from extreme weather events Loss of Indigenous traditional knowledge 			
Unlikely	<ul style="list-style-type: none"> Large-scale resource extraction from reserved lands, with destruction or disturbance of heritage values 				

Fig. 3: Current and emerging risks to Australia's heritage



Fig. 4: The Koonalda Cave contains within finger markings in the soft limestone made over 22,000 years ago (photo Department of the Environment)

mitigated, and instead may require post-event response. Events such as the removal of statutory protection or large-scale resource extraction from reserved lands could have catastrophic impact, but would arise from deliberate decisions and are unlikely. However, major risks arise from the effects of climate change, such as damage from extreme weather events, more frequent fires, loss of habitat or increases in invasive species. Indigenous cultural heritage continues to be at risk from some loss of traditional knowledge and incremental destruction, because development approval affords priority to site-specific heritage impact, rather than cumulative incremental impact. Resourcing is also a major risk factor, including lack of data to inform decision-making, limited funding, lack of incentives, neglect arising from rural population decline, or the loss of specialist heritage trade skills. Development and resource extraction projects continue to threaten the nation's heritage at both a landscape and individual site scale. Development impacts are at risk of being exacerbated by inadequate pre-existing survey, assessment and statutory protection.

The commitment to national leadership in Australia Heritage Strategy should reduce the overall risk to Australia's heritage. However, continuing reduction in the public-sector resources allocated for heritage presents a growing risk to long-term conservation of heritage values"

In the context of climate change, globally, we are recognising what must be done. "Appropriate design of policies, institutions and governance systems at all scales can contribute to land-related adaptation and mitigation while facilitating the pursuit of climate-adaptive development pathways" (Intergovernmental Panel on Climate Change [IPCC], August 2019). Australian Aboriginal land management practices, having developed over many millennia, present a fine exemplar of adaptation to our nation's harsh climatic conditions. Responsibility for the continued survival of all of Australia's cultural heritage now rests with us.

In Australia, agencies and organisations, including Australia ICOMOS, Blue Shield Australia, the Australia and New Zealand Working Group on Risk Preparedness for Cultural Heritage are all striving to communicate and highlight best practice to first responders, while educating governing agencies on resourcing requirements and the importance of risk mitigation around cultural property. In 2016, Blue Shield International expanded its remit to include environmental disaster. Blue Shield is "committed to the protection of the world's cultural property and is concerned with the protection of cultural and natural heritage, tangible and intangible, in the event of armed conflict, natural-or human-made disaster" (Article 2.1, 2016 Statutes). Current thinking is that those in uniform are trained for both armed conflict/peacekeeping and as first responders following natural disasters, the issues overlapping by 60 to 70 percent. Australia is a signatory to the Hague Convention, but has yet to ratify Protocols One and Two. Increased awareness of the Convention and our obligations under the Convention, and increased discussion around protection of cultural heritage will doubtlessly place potential ratification further in the spotlight (Fig. 4).

Dr Tanya L Park
Catherine Forbes

References

- Walker, M. 2014 The development of the Australia ICOMOS Burra Charter, APT Bulletin, The Journal of Preservation Technology, XLV (2-3):9-16
- UNESCO 2016 The World Heritage Convention (<http://whc.unesco.org/en/convention/>)
- Kerr, J. S 2013 The Conservation Plan, Seventh edition, Australia ICOMOS, Burwood
- Jerome, P. 2014 The values-based approach to cultural-heritage preservation, APT Bulletin, the Journal of Preservation Technology, XLV (2-3):3-8
- ICOMOS International 1964 International Charter for the Conservation and Restoration of Monuments and Sites (The Venice Charter)
- Ireland, T and Blair, S. 2015 The Future for Heritage Practice, Historic Environment, 27 (2):8-17
- Harrington, J. and Buckley, K. 2014 Marking four decades of World Heritage – the view from Australia, Historic Environment, 26(2):16-17.
- Australian Heritage Strategy 2015 available at: <http://www.environment.gov.au/heritage/publications/australian-heritage-strategy>
- IPCC. Climate Change and Land. August 2019. (<https://www.ipcc.ch/reports>)
- Mackay R (2016). Heritage: Risks. In: Australia State of the Environment 2016, Australian Government Department of the Environment and Energy, Canberra, <https://soe.environment.gov.au/theme/heritage/framework/risks>, DOI 10.4226/94/58b658b-be13a0
- Australian Government: Department of the Environment and Energy. <https://www.environment.gov.au/epbc/about>

AUSTRIA

Historic Centre of Vienna on UNESCO's List of World Heritage in Danger

In 2017, the Historic Centre of Vienna, inscribed as a UNESCO World Heritage Site in 2001 under criteria ii, iv and vi, was put on the List of World Heritage in Danger.

From the very beginning UNESCO and ICOMOS had warned the responsible city authorities to avoid high-rise building structures within and around the World Heritage site. In 2001 the evaluation by the advisory bodies promoted the nomination for having kept “all the attributes that sustain its Outstanding Universal Value, including its architectural and urban qualities and layout”, and added that “the Historic Centre of Vienna has also maintained its characteristic skyline” (ICOMOS 2001). Parallel to the preparation of the nomination file, the city authorities worked on a significant infrastructural development project. The first plans of the building complex, well known as “Wien Mitte” included six high-rise towers within the buffer zone of the proposed World Heritage site. Hence, the World Heritage Committee awarded the inscription “with the recommendation that the project be evaluated in terms of its compatibility with the visual integrity of the historic city”. It also “recommended that special attention be paid to the observation of all changes in the morphology of the existing historical buildings and emphatically recommended the reduction of all larger re-vitalization projects within the buffer zone in future.”

In spite of previous discussions and recommendations the project Hotel Intercontinental/Heumarkt was launched in 2012. This project is located within the core zone of the World Heritage site and near the famous “Ringstrasse”, which represents the “Gründerzeit” period, one of three key periods of European cultural and political development, and one of the key elements of the Outstanding Universal Value of the Historic Centre of Vienna. Not only the advisory bodies of UNESCO but additionally the Austrian Chamber of Architects already warned during the preparation of an international design competition that, if high-rise structures replaced the existing Hotel Intercontinental, the integrity and authenticity, as described in the nomination, would be severely threatened. These warnings were ignored and the competitors could choose between three scenarios, of which only two were compatible with the OUV of the World Heritage site as well as within the legal frame of the local planning regulations.

In scenario 1 the planners could choose to retrofit the existing Hotel Intercontinental. In 1963, the construction of this hotel complex had been influenced by contemporary US architecture. It has some significant qualities of international modernism, but it has not yet been placed on the national list of protected monuments.

In scenario 2 they could also hand in projects which assumed the hotel to be torn down and replaced by so-called Viennese duplex blocks; a building typology with strong reference to the morphology of the “Ringstrasse”. In that case the built structures would be situated at the edge of predefined new city-blocks, densely grouped around small courtyards and limited to the height of the other buildings within the zone of the “Ringstrasse”.

Scenario 3 allowed, even encouraged, to keep the Hotel Intercontinental but “reshape” and “optimise” its urban qualities through tearing down parts of it and replacing them with a high-rise of double the height of the existing structure.

The winning project by Isay Weinfeld from Brazil was designed on the basis of the third scenario. Again, ignoring the strong protests from all sides – NGOs, neighbours, architects, even politicians – in June 2017 the city council changed the spatial planning law to legalise the project. Even the city’s own planning principles, e.g. a high-rise exclusion-zone concept, were modified to make the project possible and a “Masterplan Glacis” tried to argue in favour of high-rise buildings within the area of the “Ringstrasse” (Figs. 1 and 2).

Systemic risk potential identified

In preparation for the UNESCO-ICOMOS Joint Advisory Mission and in cooperation with experts and concerned citizens ICOMOS Austria systematically analysed the wider context of the project and discovered several serious issues of mismanagement which had accumulated over the years. These allowed the situation to finally arrive at the current state.

First, the specially protected zones of Vienna (*Wiener Schutzzonen*) do not match with the buffer and core zones of the World Heritage site. The area of the Hotel Intercontinental/Heumarkt is not located within these specially protected zones of Vienna and is therefore not protected under Viennese law. Second, the existing object, the Hotel Intercontinental, is not a nationally listed monument, although it has monument qualities according to new findings. Third, the management plan to protect the World Heritage site Historic City Centre of Vienna was never ratified by the provincial authorities of Vienna (Wiener Gemeinderat).

In addition, another project on a far smaller dimension not comparable to the “Heumarkt Neu” project but within the same core zone has raised public awareness concerning the possible damage of the Outstanding Universal Value of the Historic Centre of Vienna: an open-air restaurant in the privately owned and managed gardens around Palais Schwarzenberg. This case was solved through an intensive dialogue between ICOMOS Austria, the owners of the gardens and the planners. The project was improved in a way that satisfied all stakeholders’ needs.



Figs. 1 and 2: The proposed project “Heumarkt Neu” within the core zone of the UNESCO World Heritage and its simulated impact on the site “Historic City Centre of Vienna” (Source: v-cube/Philipp Tebart/michael kloos planning and heritage consultancy)

Outstanding individualistic architecture and heritage

Another threat to the more than a hundred historic town centres of Austria in general is the still booming adaptive use of former empty roof spaces. Certainly, the additional use of roof space under the usually pitched or hipped roofs enables the retrofitting of

the historic building structure underneath, as the profits generated with these new apartments are much higher than with the other spaces (especially as rents for apartments in older buildings are strictly regulated). Hence, “ambitious” architecture of “outstanding individualism” (© Nicholas Clarke, ICOMOS South Africa) quite often destroys the characteristic silhouette of the roofscape.



Figs. 3 and 4: The eroding traditional roovescape as part of the UNESCO World Heritage site "Historic Centre of Vienna" (photos Jaeger-Klein 2018)

ICOMOS Austria started campaigning for better practice in 2018 by intensifying the dialogue at eye-level with the site managers about architectural qualities in general and the essential attributes of their site in particular.

ICOMOS Austria reorganised the monitoring of heritage sites from single-person observation to group-observation to accommodate for this shift. Emerging professionals are part of each monitoring group. It also implemented workshops for students to show them more modest and harmonious solutions for constructions within a historic context in general (Figs. 3 and 4).

Synopsis

Besides individual cases of inappropriate new building structures within cultural heritage landscapes, ensembles and sites, various systemic failures are currently threatening the cultural heritage of Austria:

- The Federal Monument Protection Act has not embedded the UNESCO World Heritage sites so far and is very weak in protecting historic gardens as well as cultural landscapes.
- The various building codes and spatial planning regulations in Austria refer, if at all, to World Cultural Heritage and only deal marginally with cultural landscapes. The natural sites and landscapes are much better protected through other legal frames.
- The Austrian monument protection authorities have not yet been efficient enough in listing all monuments of the modern movement to protect them from severe changes and/or destruction of industrial or technical heritage sites. It is obvious that the monument protection authorities urgently need more capacities to fulfil their mission.
- Austrian universities neither provide a specific higher education in monument protection nor do any educational institutions train cultural heritage experts and/or conservation architects specifically on a professional level.

References

- ICOMOS (2001). Advisory Body Evaluation (ICOMOS) <http://whc.unesco.org/document/151582>.
- UNESCO/ICOMOS (2019). *Report on the Joint High level UNESCO World Heritage Centre, ICOMOS Advisory Mission to the Historic City Centre of Vienna, Austria* [1033] from 11 to 15 November 2018. Paris-Vienna.
- Wehdorn, Manfred (2004). *Vienna. The Historical Centre: UNESCO World Heritage Site*, Wien-New York.

BULGARIA

The Buzludzha Monument¹

History

The Buzludzha monument is one of the most iconic and significant buildings of post-war modernism in Bulgaria and in Europe. It is located in the Central Balkans on a historically significant mountain peak with an altitude of 1432 metres. Its purpose was to celebrate the history of Bulgarian socialism. Buzludzha was financed with public donations – with the intent that it would become a nationwide cause. The project took more than seven years, starting in 1974, and over 6000 people worked on the monument, including Bulgaria’s finest architects, artists, sculptors and engineers.

The building was opened in 1981 and during the monument’s eight years of use, it was visited by more than two million people and served as a political museum and ceremonial venue. After the political changes in 1989, the new democratic government had no interest in maintaining the most significant symbol of the previous ideology. The following three decades of looting, vandalism and neglect have left it in its present deteriorated condition.

Social significance

Similar is the destiny of several hundred smaller monuments built during the socialist regime in Bulgaria and the entire former Eastern Bloc. The common young heritage in the post-socialist countries is often traumatic or unfamiliar to the broad public. This leads to the destruction of great human tangible achievements. They are witnesses of a period that is not discussed, taught, or remembered by museums and schoolbooks in Bulgaria. This lack of open discussion and education regarding communism allows for speculation, political manipulation and deep social polarisation. Buzludzha as the most iconic and controversial artefact of Bulgaria’s socialist era can become an example for the rational reassessment and preservation of Bulgaria’s and Eastern Europe’s difficult heritage.

Artistic significance

In addition to its unique architecture and dynamic engineering, it contains a real gem of 910 square meters of precious mosaics, which make it also one of the largest mosaic artworks in Europe.



Fig. 1: View of the Buzludzha monument today (photo Les Johnstone)



Figs. 2 and 3: Impressions of the damaged interior (photos Nicola Miller and Dora Ivanova)

“While the architecture provokes and inspires emotions, the mosaics tell stories”, explained the architect of the monument, Georgi Stoilov. The revival of mosaic art on and in functional modernist architecture is one of the most prominent features and important achievements of so-called East Modernism (Socialist Modernism). It was widely used, not only in governmental buildings, but also in apartment buildings, kindergartens, schools, hospitals, railway stations, airports, stadiums, theatres, and museums. These mosaics were designed to inspire, instill virtue, and impart collective community values. They are undoubtedly the representative form of art for the generation born after the Second World War. The fine art of the Buzludzha Monument is the most valuable and at the same time the most vulnerable element in the building.

First steps of reassessment

In the last years the monument has increasingly gained international popularity. It was featured by media such as BBC, Discovery Channel, National Geographic, CNN, Reuters, and many more. Because of increased interest and illegal tourism, since April 2018 the regional administration of Stara Zagora has organised a round-the-clock security police at the monument. This measure has stopped people going inside the monument, thus preventing vandalism and accidents. Moreover, the listing process for a National Heritage Site designation has also been initiated and is in progress.

In 2018, the Buzludzha Monument became one of the “7 Most Endangered” heritage sites in Europe, a programme run by Europa Nostra and the European Investment Bank Institute. The result was an expert mission and a technical report recommending feasibility studies and urgent measures to be implemented as soon as possible.

Conservation and management plan

Because of its significance and due to the quality of the proposed project, in 2019 the Buzludzha Monument was awarded a 185,000 US dollar grant by the Getty Foundation within the “Keeping it Modern Program”. Thanks to this grant a detailed Conservation and Management Plan (CMP) is being created. An international team of experts started the project in August 2019 and plan to complete it in September 2020 with a public report. The project partners are ICOMOS Bulgaria and ICOMOS Germany, the University of Architecture, Civil Engineering and Geodesy (UACEG) in Sofia, the Technical University of Munich, and the Buzludzha Project Foundation with Dora Ivanova as on-site-manager.

The Getty project, which is still in progress (until autumn 2020) at the time of writing this report, includes the creation of a database through archive digitisation, three-dimensional laser scanning and model representation for mapping damages and measures. The result is a detailed state-of-conservation report, including restoration and financing proposals for the static-constructive consolidation of the building and for ensuring the preservation of the original surfaces. In addition, revitalisation proposals for a conversion of the disused property are to be made, a business and marketing concept is to be developed and acutely necessary emergency safety measures are to be pointed out to prevent further damage and loss of the mosaics due to weather and vandalism.

The restoration and revitalisation of the Buzludzha Monument require highly qualified conservation measures and extensive investments in the coming years as well as sustainable development and utilisation perspectives in the long run.

Contact: buzludzha.project@gmail.com
For further information: www.buzludzha-project.com

Footnote

¹ The Buzludzha Monument was already introduced in *Heritage at Risk 2014–2015* (published in 2017), pp. 32 ff. under the

chapter heading “Buzludzha. Forbidden History of a Neglected Masterpiece”.

CZECH REPUBLIC

Heritage at Risk

Summing up the heritage conservation issues in the Czech Republic within the period 2016–2019, definitely the greatest concern was the proposal for a new Building Act. Ordered by the Ministry of Regional Development and prepared by a group of private attorneys, the proposal significantly reduces possibilities of state heritage conservation, namely the National Heritage Institute, to interfere in the building practice. The same would apply to conservationists' NGOs. The ICOMOS Czech National Committee carefully reviewed the proposal, but its objections, just like different objections of many other professional boards and even objections of the Czech Ministry of Culture, were mostly not taken into consideration. There is strong pressure from building and development companies to push this act through, deceitfully arguing that the proposed change helps to accelerate economic growth and especially new residential building, insufficient until now. The professional debate on the act is ongoing;

the Czech government will discuss the current proposal during the summer months of 2020, expecting its effect as from 2021.

Regarding individually protected landmarks, the Czech heritage conservation enjoyed great international recognition with two new World Heritage properties listed in 2019 (Landscape for Breeding and Training of Ceremonial Carriage Horses at Kladrby nad Labem and Erzgebirge/Krušnohoří Mining Region). Moreover, several first-class heritage buildings were quite successfully renovated with the financial support of European Union funds and governmental or local programmes. Among these buildings is the 19th-century main building of the National Museum in Prague. On the other hand, the “stock” of interesting heritage items has suffered several considerable losses: two great industrial areas in Brno, the Zbrojovka vehicles and firearms factory, and the Vlněna (former Stiassni) textile factory,¹ the latter's history dating back to the 18th century and operating until the 1990s, were almost completely demolished between 2016 and 2018, in order to make room for new commercial glass-



Fig. 1: Brno, to the left of the cathedral new office blocks replacing the former Vlněna textile factory



Figs. 2 and 3: Prague, the city centre with highrises on its horizon

and-steel blocks (Fig. 1). Industrial areas seem the most endangered category of architectural heritage in the Czech Republic; they were largely privatised in the 1990s after the end of production, without being listed. Unlike other countries (United Kingdom or the Netherlands), the Czech Republic boasts very few examples of clever re-use of authentic industrial remains or constructions within a new architectural design.

The country's capital, Prague, is constantly confronted with demands for the erection of highrises on its horizon, which are easily visible from historical view platforms (Figs. 2 and 3). The recommendations of international conservationists' missions to safeguard the traditional panorama and vistas have been widely debated in the press; however, without proper action of the municipal authorities.



Figs. 4–6: Olomouc, Romanesque Zdik's Palace with roof and visitors' bridge from the 1980s, both intended to be replaced by glass-and-steel structures

Although the Czech Republic generally does not support the building of spectacular cultural temples designed by international architects, some institutions attempt to imitate this fashion, albeit in a provincial manner with provincial capacities. In the city of Olomouc, renowned for the second-largest protected historical core after Prague and for the baroque Holy Trinity column, a designated World Heritage property, the Olomouc Museum of Art together with the Archdiocese of Olomouc would like to re-restore the unique Bishop Zdik's palace from the 12th century, used as part of a permanent exhibition of the museum since 2006. Its unique Romanesque walls were conserved and presented to the public in the 1980s, with an elevated wooden pathway and a wooden roof designed by Jan Sokol, a distinguished period architect. His additions harmoniously integrated the medieval torso in-

to the cluster of buildings of the Olomouc cathedral hill. Because of this sensitivity, as well as the thoroughness of research and elaboration of details, the renovation of the 1980s belongs to the most important achievements of the Czech architectural conservation of the post-World War II decades. In 2018 the Olomouc Museum of Art as the present administrator published a controversial project by Jan Šépka, a Prague-based architect, for a replacement of Sokol's "aesthetically obsolete" elements by a compact glass display window and a mono-pitched steel roof (Figs. 4–6).² The Czech National Committee of ICOMOS has highlighted the value of the previous renovation and doubted the arguments for the proposed intervention, unfortunately without an answer.

The construction will take place from July 2020.

Martin Horáček
ICOMOS Czech National Committee

Footnotes

¹ Area images of its demolition see here: https://encyklopedie.brna.cz/home-mmb/?acc=profil_udalosti&load=5279

² For the new project see: <https://www.sepka-architekti.cz/index.php?lang=en&page=project&name=new-presentation-of-zdiks-palace-olomouc->

All images by Martin Horáček

ESTONIA

Estonian Watermills are Threatened by Fish

Estonia has been a country of watermills since at least the 13th century when several watermills were mentioned in the early written documents on Estonia. The mills became primary economic units of Estonian manors and thus important strategical and economic landmarks that were marked on the historical maps of Estonia. Watermills have shaped the Estonian landscape to a significant extent – the dams with their bridges directed the course of the roads; the dammed-up lakes characterised the manorial landscapes and the rural landscape to this day.

In the 1930s there were around 800 operating watermills in Estonia. Even before World War II, many watermills were converted to produce electricity, with hydropower stations remaining important energy sources during the first decades after the war. Nowadays, there are 96 objects related with watermills protected as national monuments and many more are recognised by local people as important landmarks. However, most of them are

no longer in operation. There are a couple of watermills where the historical machinery has been preserved and only one of them – Hellenurme – operates daily as a mill-museum. There are a few that operate as hydropower stations producing electricity. The majority of the watermills and their dams are protected as elements of manor ensembles. A huge number of them are empty and unfortunately in bad condition, because without proper maintenance they are fragile due to the destructive power of water.

While so far maintenance was considered the biggest challenge in protecting this important type of heritage, since 2013 there has been an unusual conflict between the National Heritage Board and the Environmental Board of Estonia. The latter demands the unconditional demolition of the historic dams to restore the spawning grounds of fish. The Environmental Board substantiates its demands with the Water Act:¹ “The passage of fish both up- as well as downstream shall be ensured by the owner or possessor of a dam on the dam built on a water body that has been approved as a spawning area or habitat of salmon, brown trout, salmon trout or grayling, or on a stretch thereof on



Fig. 1: Hellenurme watermill (photo Mae Juske)



Fig. 2: Linnamäe hydrostation (photo National Heritage Board)

the basis of subsection 51(2) of the Nature Conservation Act.” (§ 17(4)). The nature protection legislation is based substantiates on the principles of the Directive 2000/60/Ec of the European Parliament and of the Council of 23 October 2000 establishing a framework for Community action in the field of water policy.² The Directive states that Member States shall implement the necessary measures to prevent deterioration of the status of all bodies of surface water (art 4.1.1).

Despite years of negotiations between the Boards and the Ministries of Culture and Environment, the problem has still not been solved. The Chancellor of Justice gave his opinion as early as 2015 proposing amendments in the Water Act to enable the weighing of values.³

The enthusiasm of the Environmental Board is partly based on the European Union funds provided to improve surface waters. There are enormous subsidies to build passages for fish even in small rivers. The European Parliament resolution on the protection of the European natural, architectural and cultural heritage in rural and island regions⁴ that calls on the Commission and Member States not to provide Community funding for projects which will demonstrably result in the destruction of valuable parts of our cultural heritage (art. 17) has been completely ignored.

By now several dams have been destroyed and in some rivers passages for fish have already been built. However, there is no substantiated data if the fish population in the rivers interrupted by dams for 100 to 200 years has increased or been restored. As mentioned before, the dams and dammed-up waterbeds have influenced the development of the cultural landscape, the landscape and nature in general. They have also influenced the way of life of local communities.

The National Heritage Board has agreed to a compromise for some watermills, but there are several highly valuable mills and dams where a compromise is not a solution and a choice has to be made between centuries of man-made landscape and traces of history on the one hand, and the hypothetical restoration of spawning grounds on the other. Historic mills threatened by strict environmental regulations are for example Hellenurme and Linnamäe.



Fig. 3: Peedu-Nuti watermill (photo Mae Juske)

Hellenurme dates from the 1880s and is still in operation with the machines and equipment dating from the 1930s. The complex also includes a sawmill and in the late 19th century there was even a distillery. Hellenurme is now the only watermill in Estonia operating daily. As a mill-museum it presents and continues the tradition of mill work.

The issues of the dam are multilayered and thus the ongoing conflict regarding the dam is even more confusing. First of all, it is the most valuable of all existing watermills in Estonia as it has preserved all its equipment and is still in operation as a traditional flour-mill. Any long-term interruption in the work of the machinery influences the historic tools. For example, the belts may lose their tension if they haven't been used for a longer period.

The dammed-up lake is an integral part of the historicist manor ensemble; the main building is reflected in the water. The lake itself is relatively shallow and with very slow inflow of water. Every reduction of the water level results in a long recovery period. The manor buildings house a local kindergarten and a nursery home for nearly 300 people with special needs. These institutions are heated by the ground heating system that takes the heat from the lake. The lowering of the water level severely influences this system. The river downstream the 2.9 m high dam is very narrow and indented between the saw mill and the high banks, which makes the potential construction of a passage extremely complicated.

Even if the changes are made, the operation of the mill will become an economic burden for the owner as she also has to maintain the very costly passage. Lastly, the proposed constructions will lengthen the spawning grounds of the fish only by eight kilometres. So far there has been no significant increase in the population of fish downstream the same river where dams were already destroyed several years ago.

Linnamäe hydropower station dates from the 1930s and is significant both for its architecture and its function. The daily operating green energy station was carefully restored a few years ago. The dammed lake is an important local recreation area. The potential demolition of the dam would destroy the national monument and also one of the very few sites where the production of green hydro energy on a larger scale in Estonia is possible.

The above-mentioned watermills like the majority of others are in private ownership. The conflicts have generated a situation where the owners are torn between different regulations. The Conservation Act prohibits the alteration and demolition of a protected monument while the Water Act imposes it. Unfortunately, the arguments of the National Heritage Board that cultural heritage should be handled as a primary value and the compromise that a few dams out of many should be handled as exemptions

has not been accepted by the Environmental Board. The disagreement has been so significant that the owners of both watermills turned to the court and the question of Linnamäe was discussed in the Government of the Republic of Estonia on Oct 10th, 2019. According to the statement of the Government, the environmental interests have not proved to be more significant than social and economic interests. All stakeholders are expected to further substantiate their positions.⁵

Riin Alatalu

Footnotes

- ¹ Water Act. RT I 1994, 40, 655 <https://www.riigiteataja.ee/en/eli/ee/Riigikogu/act/526022019001/consolide>.
- ² Directive 2000/60/EC of the European Parliament and of the Council of 23 October 2000 establishing a framework for Community action in the field of water policy: https://www.envir.ee/sites/default/files/veepoliitika_raamdir200060ecen.pdf
- ³ Õiguskantsler Ülle Madise: Riik ei tohi sundida inimest seadust rikkuma <https://www.oiguskantsler.ee/et/õiguskantsler-ülle-madise-riik-ei-tohi-sundida-inimest-seadust-rikkuma>.

- ⁴ The European Parliament Resolution on the Protection of the European Natural, Architectural and Cultural Heritage in Rural and Island Regions (2006/2050(INI)) <http://www.europarl.europa.eu/sides/getDoc.do?pubRef=-//EP//TEXT+TA+P6-TA-2006-0355+0+DOC+XML+V0//EN>
- ⁵ Valitsus leidis, et keskkonnahuvide pole Linnamäe paisul kõige olulisemad <https://www.err.ee/991864/valitsus-leidis-et-keskkonnahuvide-pole-linnamae-paisul-koige-olulisemad>.

FINLAND

Helsinki-Malmi Airport Under Threat

Helsinki-Malmi International Airport (architects Martti Välkängas, Dag Englund, Onni Ermala and Vera Rosendal) was built in 1935–38, though operations at the airport began as early as 1936. Experimental reinforced concrete wall construction enabled the use of, for instance, strip windows around the entire cylindrical main terminal building. At the centre of the three-storey building with a circular floor plan is a terminal hall extending the height of the entire building and lit by a skylight. Two low wing buildings at right angles to each other protrude from the main building. In



Fig. 1: Aerial view of Malmi Airport in 1948. In the centre is the circular terminal building with symmetrical wing buildings on the sides. In the foreground is the aeroplane hangar with its mono-pitched roof. (photo Veljekset Karhumäki 25.9.1948, Helsinki City Museum)

addition to the terminal building, the airport complex comprises an aeroplane hangar and four runways. The reinforced concrete pillars and steel lattice trusses of the hangars represented in their time the latest in building technology.

Malmi Airport also possesses considerable symbolic significance in both aviation history and Finnish cultural history, in addition to its architectural and structural engineering values.

Malmi Airport was established near the Tattarisuo marshes on a watery ground, which at that time had no other use. Beneath the runways is a 39-kilometre-long drainage system that still keeps the runways dry. The area of the airport is approximately one hundred hectares. The airport, with its runways and buildings, is regarded as a cultural landscape, where over the years unique flora and fauna have become established.

Malmi Airport is a versatile general aviation centre

Malmi Airport is one of the world's best preserved, still functioning airports built before the Second World War. It provides a venue for a broad range of aviation activities, special events, and leisure and recreational activities. Not only is the airport used by private commercial pilots; there are also five commercial aviation schools and several aviation clubs. Parachuting and the training operations linked to it, as well as hot-air ballooning have provided interesting spectacles for residents of the neighbouring areas.



Fig. 2: Malmi Airport terminal building, with the aeroplane hangar in the background, small planes in their own parking stands, 1972 (photo Sky-PHOTO Möller, Helsinki City Museum)

Various aviation service companies and aircraft repair and maintenance companies operate at the airport. Approximately 300 people are in employment at the airport. In addition to the small planes nowadays stationed in Malmi, there is a heliport offering chartered flights. The airport is used by thousands of active pilots, about 700 of them amateur pilots. With approximately 40,000 annual landings, Malmi is the second busiest airport in Finland.

Besides flying operations, Malmi Airport also offers training opportunities for a variety of sports, public gatherings and testing activities that require a lot of space. It is possible to organise large-scale events on the airfield, such as rock concerts, which, due to noise problems, cannot be held in the city centre. Air shows and various events aimed at the general public enliven the area and entertain aviation enthusiasts.

The airport area provides an invaluable open landscape for local residents. The area is a regular destination for birdwatchers.



Fig. 3: Frame plan for Malmi Airport area, 1. 12. 2015. The terminal building and aeroplane hangar to be preserved are shown in black at the bottom centre of the image. They are overshadowed by new buildings and the open field landscape is destroyed.



Fig. 4. Central hall of Malmi Airport terminal building in 1972
(photo Juho Nurmi, Helsinki City Museum)

Circumscribing Malmi Airport is a popular jogging track and outdoor trail that offers interesting experiences and views of the local nature.

Airport conservation values have been identified and protection is actively pursued

Malmi Airport's international cultural-historical value is undeniable. It has been included in the selection of works of Finnish modernism approved by the international organisation DOCOMOMO (catalogues 1991 and 2017). In 2016 the airport was listed among the world's endangered cultural environments by the World Monuments Fund. In addition, in 2015 it was designated by Europa Nostra Finland as the country's most endangered cultural heritage site.

Malmi Airport, including its runways, terminal buildings and aircraft hangars, has been included in the Finnish Heritage Agency's inventory of Nationally Important Cultural Environments (RKY 1993 and 2009). The government decision requires that the listed sites must be preserved. In addition to the Finnish Heritage Agency and a number of other expert organisations, the unprecedented active civic engagement demands that Malmi Airport be preserved for aviation use.

Friends of Malmi Airport was established in 2002 with the objective of preserving Malmi Airport for aviation use. The association has documented the airport's operations and published an in-depth history of its construction and operations. Furthermore, the association has made a proposal to protect Malmi Airport under the Act on the Protection of Buildings, and has often appealed against development projects that would lead to the airport's destruction. In doing so, it has invoked international agreements and commitments ratified by Finland, such as the Faro Convention. The association has also launched a municipal initiative to hold a consultative referendum to preserve Malmi Airport, as well as a citizens' initiative to establish a nature reserve there. Tens of thousands of signatures have so far been collected. Friends of Malmi Airport has proposed that a special law, *Lex Malmi*, be created to protect the airport, but in 2018 the Finnish Parliament dismissed the proposal. At the same time, however, the Parliament insisted that a substitute airfield would have to be found so that aviation could continue. No replacement airfield has yet been found.

The petition launched by Friends of Malmi Airport for preserving the airport has so far attracted almost 74,000 signatures. The active association has not given up on its objectives, although some of its initiatives and appeals have been rejected. It has maintained its optimism that the ongoing protection initiatives and appeals will be successful.

Controversial plans for the future

All stakeholders agree that Malmi Airport is a nationally important cultural environment, but their interpretation of the scope of the protection differs significantly. The City of Helsinki is consistently working on transforming Malmi Airport into a residential area, despite the fact that the Finnish Heritage Agency and Friends of Malmi Airport are working to retain also aviation operations there. The City of Helsinki has terminated the ground lease contracts for Malmi Airport, coming into effect by the end of 2019.

The city has a monopoly on land-use planning and intends to draw up a development plan that would convert the airport site into a dense area of apartment blocks (25,000 inhabitants and 2,000 jobs). The development planning defines the land-use of the area. The city aims to fill the airfield with residential buildings during the period 2020–2045. The development plans would preserve the individual airport buildings, although their functions would change and they would lose their dominance in the landscape. Part of the runways would remain as roadways or vistas as a sort of memory trace of the lost runways. Otherwise, the open airfield would become enclosed. At the same time, the physical conditions for flying would disappear from Malmi Airport. The aviation operators' lease contracts are being terminated, and thus aviation operations are in danger of coming to an end in the near future.

Although the Finnish Land Use and Building Act requires that the Inventory of Nationally Important Cultural Environments (RKY) must guide land-use planning so as to protect sites, and the Finnish Heritage Agency in its statements and appeals has emphasised the importance of aviation activities in Malmi, the city authorities have not taken into consideration the overall conservation objectives of Malmi Airport.

Appeals have been made against the land-use planning decisions and the termination of contracts, and some of the appeals are still pending.

As Malmi Airport has not been protected through land-use planning, efforts have been made to protect the airport under special legislation. The state has a broader decision-making power in the application of the Act on the Protection of Buildings, but here too, disagreements have arisen. The conservation proposition by the Friends of Malmi Airport was rejected in the summer of 2018. When appealed, the Ministry of the Environment overturned the negative decision and returned it for renewed preparation in the summer of 2019. The ministry focused in particular on safeguarding the area's original aviation operations. At the same time, the ministry took a stand for maintaining the operations of the airport by stating: "The regulations, however, may indirectly prevent or restrict some particular use. Protection may, in practice, also contribute to the preservation of the site such that it remains suited for its original purpose." The ministry required that the decision be justified from the point of view of the Act on the Protection of Buildings and not refer to the Land Use and Building Act (land-use planning).

In the summer of 2019, a new supplementary decision dismissing the protection proposal was adopted, again shifting the issue to land-use planning: "It is possible, sufficient and appropriate to protect Malmi Airport by means of land-use planning." This new dismissal is still subject to appeal. The Finnish Heritage Agency, together with the citizens' association, have been active in advocating for the preservation of Malmi Airport as a whole. The appeals are pending.

Differing views on conservation objectives

The Finnish Heritage Agency, conservation experts as well as the general public want to preserve Malmi Airport as a living and functional entity, which includes the buildings with their interiors and the surrounding areas, as well as the runway area with its structures, equipment and underground drainage systems. This would provide a framework for continued aviation operations. The development planning proposal currently under preparation is based, however, on the preservation of only parts of the airport complex.

Behind the City of Helsinki's objectives lies the need for building affordable housing with good traffic connections. What has sparked debate, however, is the fact that building on the Malmi Airport area would be expensive and difficult. The airport's soggy clay soil extends to a depth of 10–25 metres and massive piling would lead to expensive construction. It has been calculated¹ that a total of around 14,000 kilometres of reinforced concrete piles

would be needed, thus generating more than 350,000 tonnes of carbon dioxide. More than two million cubic metres of earthworks would increase the project's enormous carbon footprint. The construction on Malmi Airport is thus at odds with Helsinki's aspiration for carbon neutrality. There is also a dangerous layer of sulphide clay in the subsoil and the unexploded wartime aircraft bombs left around the airfield would also pose a major risk to the builders. Instead of replacing the soil and heavy piling, aviation would be the optimum use for the watery and springy land. The airfield could be developed into an intelligent aviation hub, with diverse cultural and aviation services.

Citizen activists emphasise the nature and recreational values of Malmi Airport and its importance as an airfield for both training and transportation. The opportunities offered by an operational airfield for a variety of recreational activities and large-scale events have been highlighted. Many rare species of plants, birds and insects are also an asset to the airport. All of these would be lost if the airfield were redeveloped as a dense area of housing.

The conservation activists are worried that the residential building on the airport grounds would permanently eliminate Helsinki's only airport and its immeasurably valuable, living cultural treasure. According to the Finnish Heritage Agency, the use of Malmi Airport for aviation purposes would be the most natural solution for safeguarding both international and national values, and at the same time the correct premise for any decision about its preservation.

Malmi Airport has indeed a future potential that, according to conservation activists, the city has not sufficiently recognised. If properly developed, the airport could also be a major cultural tourist destination. For example, it could be the site for the Finnish Aviation Museum, which is currently looking for a new location in the Helsinki Metropolitan Area. Various large-scale cultural and nature-related events would also add to the attraction of Malmi. The city has also not understood the importance of Malmi Airport as a provider of non-scheduled air traffic services and as a stand-by airport in times of crisis. The pace of development in motor technology is staggering. In the near future, electric aviation will eliminate the noise pollution of flying and reduce adverse climatic effects. Might this enable finding a compromise? In any case, drone cargo deliveries are becoming increasingly common, and the unmanned piloting of clients (UTM, Unmanned Traffic Management) will fundamentally change aviation operations. In such a case, an airport for small planes situated in an urban area would provide an unparalleled competitive factor for the city.

ICOMOS Finland
Maire Mattinen
Contact: maire.mattinen@icloud.com

References

- Malmin lentoasema. Ympäristöhistoriaselvitys* (2016). Arkkitehtitoimisto Freese Oy ja Arkkitehtitoimisto Schulman Oy 30.6.2016
- Sipilä, S., Haikarainen, R. & Wahl, H.-M. (2008). *Malmi – Helsingin lentoasema*. Hämeenlinna.
- Plannings for Malmi Airport (City of Helsinki)
- Inventories, statements and appeals of the Finnish Heritage Agency

Footnotes

- ¹ *Suomen Kuvalehti*, 30.11.2018.

Translation

Gekko Design, Helsinki; Kristiina Kõlhi & Gareth Griffins

FRANCE

L'incendie de Notre-Dame de Paris Point de la situation fin septembre 2019

Rappel des faits

Un important programme de travaux de restauration avait débuté sur la cathédrale Notre-Dame de Paris comportant entre autres, la restauration de sa flèche. Fin 2018, un important échafaudage avait commencé d'être installé. Le 15 avril 2019, un incendie ravageait l'édifice. Son départ, situé à la base de la flèche, signalé une première fois à 18 h 18 par une alarme mal interprétée, ne sera pleinement reconnu qu'une demi-heure plus tard.

Les premiers pompiers arrivèrent à 19 h 00. Rapidement, ils constatèrent que le feu qui dévorait les combles ne pouvait plus être maîtrisé et qu'il fallait s'attacher à le circonscire. Il sera déclaré sous contrôle à 22 h 30 et éteint à 2 h 00 le matin suivant. Environ 600 pompiers intervinrent sur le feu.

Le combat qu'ils menèrent durant ces quelques heures est connu, ayant fait l'objet de plusieurs récits et reportages. Outre la parfaite organisation militaire du commandement et le professionnalisme de ces hommes et de ces femmes qui eurent à progresser dans le labyrinthe qu'est un édifice gothique, on retiendra quelques points :

- En plus de drones aériens, l'utilisation de drones terrestres pour installer des lances à eau dans des endroits inaccessibles car trop dangereux,



Fig. 1: Travaux de consolidations provisoires, octobre 2019

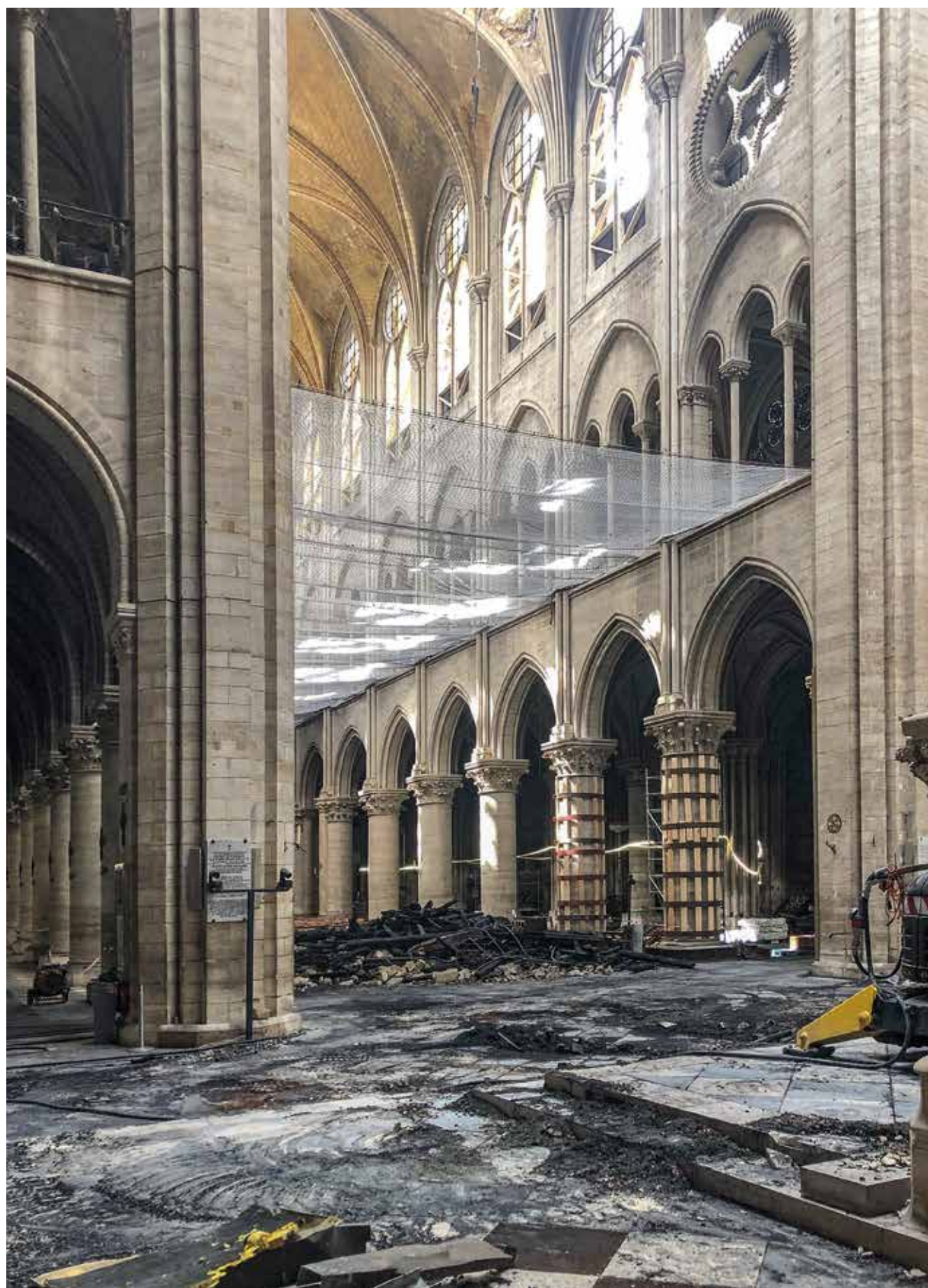


Fig. 2: Croisée du transept, mai 2019

- La réalisation de croquis par des pompiers dessinateurs permettant des vues synthétiques immédiatement opérationnelles contrairement au numérique,
- La proximité de la Seine qui a permis d'avoir l'eau nécessaire,
- Leur bonne connaissance du bâtiment et des œuvres qu'il abrite par des exercices réguliers.

Pour les œuvres d'art, ils seront aidés par les services du Ministère de la Culture, propriétaire de l'édifice, et les personnels de l'évêché, rapidement arrivés sur place. Leur évacuation commença de se réaliser pendant que les pompiers luttèrent contre le feu. De fait, elles furent toutes sauvées et rapidement mises en sécurité.

Premiers constats

L'ensemble des couvertures hautes a été détruit. Le plomb fondu s'est en partie rependu sur les voutes, a coulé par les gargouilles, ou, en gouttelettes, est principalement parti avec les fumées en les colorant en orange. L'effondrement spectaculaire de la flèche à 20 h 00 a entraîné la destruction d'une partie des voutes de la croisée du transept. Sauf ponctuellement, les autres voutes ont résisté à la chute des fermes désorganisées. Par ces ouvertures, des gravois incandescents sont tombés sur le sol entraînant la destruction d'aménagements modernes du chœur et la rubéfaction de piles de la nef. Pour des raisons de sécurité évidentes, l'auscultation des maçonneries des parties hautes (pignons, voutes) étaient impossible à faire mais elles apparaissaient grandement fragilisées à la fois par la disparition de la charpente et par les importantes quantités d'eau utilisées qui ont longtemps ruisselées des voutes.

Premières interventions

Une première phase, dite « d'urgence impérieuse », est immédiatement mise en place par l'administration du Ministère de la Culture. Elle était conditionnée par plusieurs critères : la sécurité des personnels, des œuvres et de l'édifice. L'accès aux parties dites à risques, essentiellement la nef et le chœur, ont été strictement interdite aux personnels. Pour cette raison, des drones terrestres ont continués d'être utilisés cette fois-ci pour l'évacuation des gravois.

Dès leur sortie de l'édifice, les services de police scientifique procédaient à des investigations en recherche des origines du sinistre, puis les services de l'archéologie, le laboratoire des monuments historiques, les triaient en fonction de leur nature, de leur intérêt scientifique et de leur éventuelle récupération. Les vestiges sont actuellement encore entreposés dans des « barnum » sur le parvis.

Les œuvres d'art toujours en place, grands tableaux, vitraux, ont pu être déposées. Celles présentant un caractère d'immeuble

ont été protégées après un traitement d'urgence (grand orgue, chaire, stalles, ...) dans l'attente de leur remise en état.

La consolidation des parties accessibles des maçonneries les plus fragiles a été réalisée, un parapluie provisoire installé, des étais posés sous les arcs-boutants. Des planchers ont ensuite été posés sur et sous les voutes afin de pouvoir commencer de les examiner sans risque et de sécuriser les intérieurs.

Cette première phase, en cours de finition, permettra enfin et seulement de commencer la dépose de l'échafaudage métallique toujours en place au droit de la flèche. Cette dépose devrait être achevée au printemps 2020. Un parapluie définitif pourra alors être installé sur l'édifice et le diagnostic véritablement commencer permettant aux autorités de décider de la nature des travaux à conduire.

Le temps des polémiques

Mais, passé le temps de l'émotion patrimoniale mondiale qui s'était immédiatement exprimée, arriva naturellement le temps des polémiques : Recherche des responsables, décisions de restaurer trop rapidement l'édifice, coûts prévisibles des travaux, soupçons sur l'affluence des dons et sur la nature des donateurs, possibilité d'une intervention contemporaine, loi d'exception. Celle-ci était destinée à déroger partiellement aux règles de droit et créait une structure administrative apte à répondre efficacement à cette situation.

Alors que cette dernière loi, après quelques modifications consensuelles, avait fini par être votée en juillet, un événement a perturbé grandement ce protocole : la crainte de la pollution entraînée par la dispersion du plomb sous toutes ses formes. Alors que les risques, bien réels, de ce matériau sous forme native ou de sa présence dans d'autres composants comme la peinture ou la pollution urbaine, sont maintenant connus des spécialistes, ce n'était pas encore le cas du grand public. Une véritable hystérie médiatique s'est alors emparée du sujet à la suite de révélations alarmantes d'associations. Il en est résulté une interruption des travaux de près de 2 mois.

Ensuite, des travaux de dépollution généralisés des abords au sens large de la cathédrale et surtout une application inconsidérée des précautions à prendre par tous les personnels travaillant sur le chantier seront décrétés. Sans rentrer dans leur détail, on peut estimer que le temps de travail sur le chantier est de fait réduit de moitié, la nature des travaux ne permettant pas de mettre plus de personnel.

Tel est l'état des lieux fin septembre 2019, la phase dite « d'urgence impérieuse » ne semblant pas pouvoir se terminer avant la mi-2020. La cathédrale fait également l'objet d'un important chantier scientifique associant de nombreux laboratoires de spécialités diverses qui accompagneront les travaux et enrichiront la connaissance de l'édifice.

Précisons également que l'origine du sinistre n'est toujours pas connue.

JF Lagneau
ICOMOS France

GEORGIA

Batumi Urban Heritage at Risk

The urban development of Batumi began in the second half of the 19th century. The city on the Black Sea coast of Georgia developed fast due to the increasing economic development processes in the 1880s. “Porto Franco” operating in 1878–1885 had greatly contributed to the capital accumulation in Batumi. The most convenient way for oil transport from Baku to the rest of the world



Fig. 1: Former post office before the modernisation of 2009
(© Shota Gujabidze)

was via Batumi Port. The layout of the town was defined by the setting and topographic features of Batumi cape. The settlement, spread in the valley along the coast, was characterised by an unusual sense of place. The specificity and universal value of historic Batumi are defined by its homogeneous urban fabric, peculiar landscape and coastal town identity.

From an artistic-stylistic point of view, the architecture of Batumi features a variety and synthesis of styles – eclecticism consisting of neo-classical, baroque, Renaissance or Gothic motifs characteristic of the period. Later, these motifs were replaced by motifs inspired by Romanticism, Modernism or Constructivism.

Batumi’s urban pattern of the late 19th to the early 20th centuries consisted of a regular street network, uninterrupted blocks of buildings, cosy streets, moderate buildings on a human scale with plain, modest facades, “closed” indoor courtyards, and diverse exotic greenery, which are characteristic only of Batumi. Therefore, Batumi belongs to the list of historic towns, which are rich in cultural heritage and exceptional settings. The creation of this extremely expressive artistic-architectural image of the city is due to the harmonic conformity of these two components.

The main challenge of Historic Batumi’s preservation is how to protect its homogeneous urban fabric formed during one short historical period. The so-called rehabilitation/reconstruction activity launched in Batumi in 2009 was based on a modernisation of the cultural heritage, rather than on conservation principles for historic buildings. Many listed buildings were altered and lost their historic features. Some of them were demolished on purpose. In some places, old buildings were replaced by multistorey,



Fig. 2: Former post office after the modernisation of 2009
(© Shota Gujabidze)

large-scale buildings inappropriate for this area. The moderate and human scale of the historic town, the intimate environment of the old quarters, the urban rhythm, stylistic simplicity, traditional landscaping were sacrificed to the “renovation” of Batumi. The historic context of old Batumi – the urban fabric created from the late 19th to the early 20th centuries – which was the main attraction of the old city, and the “spirit of the place” have been greatly compromised.

The study and recognition of Batumi’s urban heritage have a long tradition. The first Protection Zone for the historic district of Batumi was designed in 1987 and expanded later. In 2007, in accordance with the Law on Cultural Heritage, the Ministry of Culture funded the elaboration of a “Historic-cultural Framework Plan for Batumi Historic District”. The plan justifies further expansion of the Protection Zone borders and defines basic principles for the conservation of the historic district. 250 heritage sites are recorded and listed in the cultural heritage list defined by law. Despite this, processes have become unmanageable in the historic centre and the urban heritage of Batumi is at risk, which has provoked protests in professional groups as well as in heritage advocacy groups and among the local community.



Fig. 3: Former bank building before and after the 2009 modernisation (© Shota Gujabidze)



Fig. 4: Former Hotel London before its demolition (© Shota Gujabidze)

Fig. 5: Former Hotel London, demolition of a listed building (© Shota Gujabidze)

One of the key problems is that values of historic Batumi are not clearly shared by all stakeholders and interested parties. This is confirmed by the inconsistent position of the local authorities and the weak political will, when it comes to the management of the historic centre and decision-making processes. An example: In October 2018 the fact was revealed that the City Hall had arbitrarily removed part of Batumi’s historic harbour area, so-called Batumi Riviera, from the Protection Zone. The construction of five skyscrapers and of an artificial channel for the yacht club are planned in this area. One of the main attributes of the authenticity of Batumi as a coastal town is Batumi’s old town harbour. The

Historic-cultural Framework Study attaches special importance to this place for the preservation of old Batumi’s setting, its spatial layout, its harmonious connection with the historic core of Batumi, and for the integrity of the historic district. The study also refers to the protection of the seaside panorama and concludes that the construction of residential blocks in this area is unacceptable. The proposed plan will eventually destroy the identity of Batumi as a historic coastal town and will block the only remaining open space, which connects Batumi’s historic core with the sea and the surrounding environment. This issue provokes justified protests permanently held by the local community.



Fig. 6: Former Hotel London, imitating the reconstruction of a historic building (© Shota Gujabidze)



Fig. 7: Batumi historic harbour area, so-called Batumi Riviera (© Shota Gujabidze)



Fig. 8: Rendering of the proposed plan for the Batumi Riviera by Silk Road Group Presentation (Courtesy: NGO "Batomi")



Fig. 9: Rendering of the proposed plan for the Batumi Riviera by Silk Road Group Presentation (Courtesy: NGO "Batomi")



Fig. 10: Rendering of the proposed plan for the Batumi Riviera by Silk Road Group Presentation, view of the coast (Courtesy: NGO "Batomi")



Fig. 11: Batumi historic district in the 1920s (Courtesy: Shota Gujabadze)

An analysis of the institutional structure showed that the management system of the urban heritage of Batumi is based only on procedural issues and it is completely deprived of any meaning. This system focuses only on issuing permits in Historic District Protection Zones, which works without professional expertise. There is no management agency for Batumi urban heritage that coordinates processes within the historic district.

The conservation experts' community and local heritage groups demand:

- Establishment of the relevant management system/plan for Batumi historic district, which will ensure the application of those important management tools that fortunately are already available;
- Establishment of a management agency for urban heritage within the Batumi urban management framework;
- Encouragement of the local population to commit themselves and considering their position in the decision-making process;
- Cancellation of the project to build skyscrapers on Batumi Riviera and to stop the demolition of Batumi historic district.

Dr. Nino Inaishvili
Shota Gudjabidze
NGO "Batomi"
ICOMOS Georgia

References

- Chichileishvili Maia. Urban landscape of Batumi in the XIX–XX centuries, III, 2013, pp. 262–268.
- Chichileishvili Maia. Some aspects of Old Batumi Reconstruction. Batumi. Past and Present/Contemporaneity/Modernity, IV, 2013, pp. 334–342.
- Chichileishvili Maia. Streets of Old Batumi (Davit Kldiashvili street neighbourhood). Batumi. Past and Present/Contemporaneity/Modernity, VI, 2015, pp. 307–316.
- Historic-Cultural Framework Plan of Batumi. Insight of protection, rehabilitation and prospective development of historic part of Batumi, Ministry of Culture and Sports of Georgia, 2007.
- Tsintsabadze Nato. Analysis of challenges of Batumi Urban Heritage Management. Systematic problems of Batumi urban heritage management and solutions, 2019, pp. 5–26.

Davit Gareji Monasteries and Hermitage

The Davit Gareji Monasteries and Hermitage are among the most important Georgian cultural, religious and natural heritage landmarks. They were founded in the 6th century and are located 25 km from Tbilisi, on the Iori Plateau in Eastern Georgia. The site occupies a 100 km² semi-desert area and consists of 22 independent rock-hewn monasteries and more than 5000 sanctuaries

be emphasised: along with single-nave chapels, there are cases of imitated dome churches, such as cross-domes, drum-less, etc. The complex also includes several built churches like “Lavra” and “Udabno”. Many of the Gareji Monasteries are characterised by a significant number of preserved mural paintings ranging from the 8th to the 18th centuries. The site is also notable for its natural environment. Situated in the only semi-desert area of Georgia, it is distinguished by its biodiversity, eco-system and landscapes, which makes the site also a significant natural landmark. The



Fig. 1: Lavra, 6th century, general view (© Marita Sakhltkhutsishvili)

and caves/cells, some of which extend to the present territory of Azerbaijan. The combination of historic rock architecture, medieval murals, prehistoric archaeology, rich paleontological fields and bio-geographical features makes the site a masterpiece of Georgian culture and an important part of Eastern Christian heritage. The monastery complex is registered as a Monument of National Importance of Georgia and is included in UNESCO's World Heritage Tentative List. In 2018, it was listed among the “7 Most Endangered” heritage sites of Europe within the programme run by Europa Nostra in cooperation with the European Investment Bank Institute as founding partner.

Each of the Davit Gareji monastic complexes consists of main churches, sanctuaries, cells and refectories hewn into the rock on several levels. There is a variation of rock church architecture to

Gareji Monasteries were an important cultural centre for centuries. The earlier mural paintings testify that the development of monastic painting in the 9th and 10th centuries was linked with the emergence of a distinct school of painting in Gareji, which founded one of the largest and most significant schools of medieval Georgia. Its best examples are represented at “Bertubani”, “Udabno”, “Didi Qvabebi”, “Dodos Rqa”, and others, depicting the medieval iconographic schemes as well as the royal portraits of King Tamar and Lasha Giorgi. Gareji is also interesting from the archaeological point of view. Discovered stone and bone tools and remains of early Bronze-Age settlements reveal additional data regarding the development and geography of inhabited areas in this territory. Therefore, the site has a great academic value for researchers working in the fields of cultural studies, archaeology,

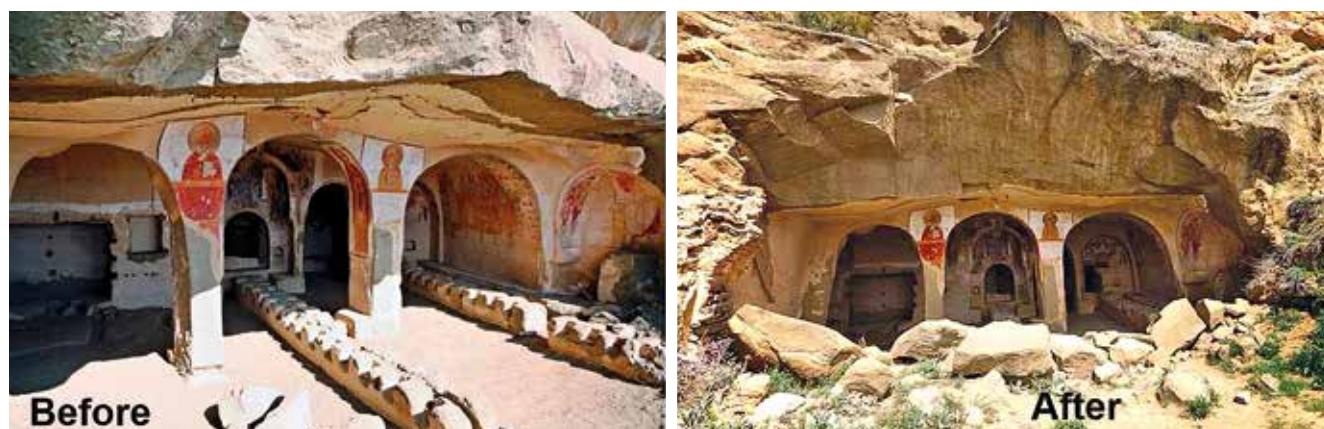


Fig. 2: Udbno Monastery, recent collapse along the cliff (© Mikheil Elashvili)



Fig. 3: Sabeerebi Monastery, slope façade with recent pillar collapse, situation in July 2019 (© Mikheil Elashvili)

anthropology, art and religious history, biodiversity, ecology, sociology, etc. However, more in-depth studies and investigations need to be conducted.

The main problem the Davit Gareji Monasteries are currently facing is the instability of the physical condition due to the disintegration of the rocks, which causes irreversible deterioration. The intense erosion badly affects the rock-hewn churches, with some structures partially collapsed, which aggravates the process.

During the second half of 2018, two separate field surveys were carried out in the Davit Gareji monastic complex area. The monasteries Dodo, Lavra, Natlismcemeli and Sabereebi were jointly investigated by an Italian-Georgian team: the UNESCO Chair at Florence University (Italy), the Italian National Institute for Environmental Protection and Research (Italy), and the Prevention and Sustainable Management of Geo-hydrological Hazards and Cultural Heritage and Environmental Studies Centre of Ilia State University (Georgia).

For each, the following has been carried out: laser-scanning topographic survey and drone-based digital photogrammetry



Fig. 4: Mravaltskaro Monastery, rock collapse (© Mikheil Elashvili)



Fig. 5: Sabereebi Monastery, general view (© Marita Sakhltkhutsishvili)



Fig. 6: Sabereebi Monastery, 6th church, 9th century (© Marita Sakhltkhutsishvili)



Fig. 7: Dodorka Monastery, 13th century (© Marita Sakhltkhutsishvili)



Fig. 8: Dodorka Monastery, upper level of the church, 7th to 9th centuries (© Marita Sakhltkhutsishvili)

with UAV (Unmanned Aerial Vehicle); structural and geo-mechanical surveys; infrared thermographic surveys and global kinematic analysis; samplings for laboratory tests. The distribution, typology and frequency of the potential instabilities have been identified, and possible triggering and/or predisposing factors have also been highlighted, both endogenous (e. g. lithology, structural setting) and exogenous (e. g. water infiltration, thermoclastism, weathering), as well as the triggering factors (e. g. heavy rainfall).

During the missions, different monasteries were surveyed in order to collect additional parameters, verify and calibrate preliminary stability models, define preliminary mitigation measures and implement the monitoring system. IRT and global kinematics surveys were carried out in all of the selected sites in order to define landslide processes affecting the sites and potential factors of damage (e. g. ledges-niches system, moisture sectors, erosional patterns). As preliminary conclusion the following main predisposing factors were recognised:

- The Davit Gareji monastery complex area consists mainly of soft sedimentary rock promoting instability processes and weathering, especially under climate change conditions;
- Geo-structural setting, joint and stress release promote rock instability processes in all the investigated monastery complexes;
- Rock sample collection and laboratory tests are underway; they will define the main strength and deformation parameters useful for future stability models;
- Geological and geomechanical models are useful tools to define landslide mechanisms and activities as well as the priority of mitigation measures;
- A monitoring system is one of the main non-structural, sustainable and low-impact mitigation measures for the management of the tourist use of the sites.¹

The collapse of the rocky structure also results in the deterioration of the wall paintings, which are losing their foundation and thus collapse: “In all the monasteries the mural paintings are in

a state of advanced deterioration. In general, the main problems encountered affecting the mural paintings are:

- the collapse of some plasters that leaves visible the rock support in areas that in some cases are wide (on the left Natlismtsemeli and on the right Bertubani);
- the detachment of wide surfaces of the plasters from the rock support with risk of collapse;
- the cancellation of the faces of the saints and the presence of graffiti that in some cases, as in Bertubani and Sabereebi, cover all the paintings without any respect for their artistic and cultural values;
- the fading of the paints that in many cases are not easily readable anymore as in Udabno;
- the deteriorations of the colour of the pigments that in some cases appear very different from how they were originally (sadly some of these processes are not reversible);
- the presence of superficial deposits such as dirt, black smoke, powders, salt concretions, etc.

In some cases, the eventual intervention is complicated by the presence of two different layers of painting from two different epochs that cannot be separated.

- the presence of cracks and the percolation of a solution of water and mud. The main causes of deterioration for the mural paintings are strictly related to the context in which they are inserted: the instability of the rocks, during time, leads to cracks, collapses and water penetration and to the opening of some spaces that used to be closed, thus exposing the paintings to the sunlight and, in some cases, also to meteoric precipitations.”²

Another important problem of the site is man-made destruction. Since the Middle Ages the site was invaded numerous times and ravaged by the invaders. However, the most recent substantial damages were caused in the 1980s by the artillery range of the Soviet Army, which contributed to the demolition of the rock, thus speeding up the processes of destruction.

Another human impact is non-regulated tourism. Presently, with no tourist trails, signage, guidance or monitoring the site is completely open to tourists who access the site independently and create the high risk of inappropriate handling. It is obvious that the monastery complex needs significant improvements to meet the requirements of its tourist use.

And finally, the site is affected by a territorial problem: as part of the Davit Gareji complex is situated on the territory of Azerbaijan, that part is less accessible for the Georgian researchers. The complex measures for the safeguarding of the site will be subject to inter-state negotiations.

Taking into account the scale, number of objects and existing threats of Davit Gareji Monasteries and Hermitage, the full conservation and rehabilitation of the site is a long-term process, which apart from studies and rehabilitation works includes continuous maintenance every day. The measures to be taken include providing a full inventory and a multidisciplinary study of the complex for clarifying the existing situation and outlining the priorities. The next step should be the elaboration of conservation and master plans of the site. Considering the significance and potential of the site, it should be included in different regional and national documents such as the regional development plans of the Sagarejo, Signaghi and Gardabani municipalities, in strategy documents of the Ministries of Education, Science, Culture and Sports; Regional Development and Infrastructure; as well as in those of the National Agencies of Tourism and Recreation, and of Protected Areas. The fundraising for the implementation of emergency works and of the mentioned steps for the safeguarding of the site has been started.

Mariam Dvalishvili
Georgian Arts and Culture Centre/Europa Nostra
Representation in Georgia

Khada Cultural Landscape at Risk

The Government of Georgia has initiated a Regional Development Program (2018–2021) aiming to improve the country's major roads, including the modernisation of the Zhinvali-Larsi road that crosses the Caucasus Mountains. It is to support transport and transit of goods between Georgia and its neighbouring countries and Russia.

The Zhinvali-Larsi road plan, developed by the Roads Department of Georgia, consists of three stages. The first "Kvesheti-Kobi Section" is the most difficult one and the implementation of its major part is planned in the in many ways exceptional Khada Valley. Thus, it is essential to study the impact of the road plan on the cultural heritage in the area.

In July 2018, in response to a letter (No. 6049/01; 13.07.2018) from Ms. Nino Tandilashvili, Deputy Minister of Environment and Agriculture of Georgia, the National Agency for Cultural Heritage Preservation of Georgia (No. 10/3026; 03.08.2018) underlined that the Khada Valley is characterised by an abundance of important cultural heritage sites. At this stage, these sites had not been completely identified and studied. The letter also stated that an environmental impact assessment had not been carried out and the documentation on the archaeological assessment of the territory, required by the Georgian Law on Cultural

Heritage (Article 14, paragraphs 3 and 4), had not been presented to the National Agency for Cultural Heritage Preservation of Georgia.

In the framework of the project, a thorough assessment of the impact on the cultural heritage in the Khada Valley – unique from various perspectives – has not been undertaken to date. It should be emphasised that the Khada Valley (Dusheti region) with its early medieval defensive and ecclesiastical sites, and its high concentration of epigraphic monuments plays a special role in North Georgia's cultural heritage. That clearly demonstrates the actual importance of the Valley for the country's past political life. Furthermore, its largely untouched natural environment and setting are of exceptional beauty.

Located near Tbilisi, the nine-kilometre-long Khada Valley has a diversity of landscapes with scattered small villages and remains with traditional housing patterns, as well as magnificent architectural monuments, such as Korogo Church (10th c.), Tsetskhlisjvari Castle (9th–10th c.), Iukho Tower (9th–10th c.), and more.

An outstanding example of the quality of the monuments in the Khada Valley is the Korogo architectural complex, listed as monument of national importance, which has a completely different spatial arrangement of the interior. The interior and its relief on the west façade's cornice reflecting the construction process indicate that Korogo occupies an important place in the Georgian architectural heritage and has no analogy.

Furthermore, archaeological remains accidentally found in the Valley confirm the continuous life of man here from the Eneolithic period. An abundance of rock castles and castles with embattlements, scattered single towers, churches, memorial sites (Kaishauri Valley, old cemeteries), inscribed stones and high crosses create the harmonious unity in this magical, pristine natural environment, while its cultural and historical value has not yet been studied and evaluated.

It should also be noted that the architectural heritage sites – churches, five-to-seven-metre-high towers, stone walls and other structures (9th–10th, 18th and 19th centuries) – are in very poor physical condition and require serious maintenance due to their age and the dry construction of slate slab masonry. According to the proposed project, one group of historic buildings is only 50 metres away from the planned construction zone, which will cause significant losses.

This issue is briefly pointed out in the stakeholder engagement plan submitted by the Georgian Roads Department to the European Bank for Reconstruction and Development (EBRD) in March 2019. It states that most of the material and cultural resources are more than 100 metres from the proposed road. However, "Along the project corridor there are cemeteries, churches, towers, war monuments, religious crosses that are 50 meters away and construction work may have some impact on them."

According to the project, four tunnels (one of them on Kaishauri plateau; nine-kilometre main tunnel beneath the mountain in Tskere), six bridges, and in addition to the highway three secondary roads are to be constructed. Technical facility buildings will be located at the south entrance of the tunnel (within Khada territory), which will include storage facilities, a pumping station and a ventilation room. Appropriate landfills will be arranged for materials collected as a result of the tunnel and earthworks.

The risk is very high for the small valley and its unique cultural heritage sites situated along the project corridor within 50 metres of the roads, as there is no special inventory and no recording and study of the sites. This raises serious suspicion towards the project.



Fig. 1: Korogo complex, 10th century (© Natalia Chitishvili)



Fig. 2: Khada Valley, general view (© Natalia Chitishvili)



Fig. 3: Midelauri Castle and remains of the village (© Natalia Chitishvili)



Fig. 4: Holy Virgin Church of Korogo, apse conch (©: Natalia Chitishvili)



Fig. 5: Khada Valley, general view (© The National Trust of Georgia)



Fig. 6: Road plan: screenshot from the Road Department's own video of the proposed new road (© The National Trust of Georgia)

From the recent practice of implementing large-scale projects in Georgia, the case of the construction of the BP (British Petroleum) pipeline in accordance with the Georgian Law on Cultural Heritage (Article 14, paragraphs 3 and 4) should be mentioned. Two years (2003–2004) before the construction of the BP pipeline and later throughout the whole construction period, monuments above and below ground were studied and monitored along the pipeline in a two-kilometre-wide corridor. This happened in less sensitive areas than the Khada Valley.

Considering the above-mentioned, without any special studies it is clear that the road project Kvasheti-Kobi Section will create an alarming situation for the Khada Historic Valley characterized by the abundance and integrity of undoubtedly remarkable monuments of archaeology, nature, history and architecture. On this territory with its high cultural and tourist potential, the implementation of the road project will seriously damage the natural environment, cultural heritage, and local communities, and in the future will lead to an irreversible misuse of the resources

necessary for a sustainable economic development of the Valley.

The proposed plan provoked a number of protests from different professional organisations and advocacy groups concerned with issues regarding Khada Valley: Society for Nature Conservation (SABUKO), Green Alternative, Public Art Platform, Georgian Incoming Tour Operators Association, Georgian Young Lawyers' Association, Human Rights Education and Monitoring Center (EMC), Georgian National Committee of the Blue Shield, George Chubinashvili National Research Centre for Georgian Art History and Heritage Preservation, ICOMOS Georgia, and the National Trust of Georgia. These organisations are considering possible alternatives to the present road construction project. For example, the National Trust of Georgia has reviewed the plan and presented two alternative route options for the transportation road. Detailed information is accessible at the following link: <http://www.nationaltrustofgeorgia.org.ge/landscape/>. The severity of the issue imposes a responsibility on all of us to protect and save



Fig. 7: Kalaketi Tower (© Natalia Chitishvili)



Fig. 8: Tsetskhlisvari Castle, 9th–10th centuries (© Shalva Lezhava)



Fig. 9: Villages in Khada Valley: Korogo and Tskere (© Shalva Lezhava)

the Khada Valley and makes it urgent to find an alternative decision to the “Kvesheti-Kobi section of Zhinvali-Larsi Road “, which is putting the exceptional Khada Valley and its priceless landscapes and cultural heritage at risk.

Dr. Manana Suramelashvili
Member of ICOMOS Georgia Board

Footnotes

¹ C. Margottini, D. Spizzichino, G. Gigli, W. Frodella, M. Elashvili, S. Alberti, A. Valagussa, G. Crosta, Instability processes affecting the rupestrian monastery complex area of Davit Gareji (Georgia), Paper at the International Conference “Davit Gareji – Multidisciplinary Study and Development Strategy”, April 18–20, 2019, Tbilisi, Georgia.

² Technical report on the rehabilitation of the Davit Gareji Monasteries and Hermitage in Georgia, published by Europa Nostra, 2019, pp. 39–42; link: <https://www.europanostra.org/wp-content/uploads/2019/04/7ME-2019-Georgia-DavitGareji-Monasteries-Report.pdf>.



Fig. 10: Tskere complex (© Shalva Lezhava)

GERMANY

The Temple Synagogue in Hamburg's Neustadt

The remains of the former synagogue of the liberal “New Israelite Temple Association” in Hamburg, threatened with decay, are of international importance as an architectural and contemporary document of Jewish history and must be preserved – also in view of the current debate about the reconstruction of the synagogue on Bornplatz – and be put to good use. The ruin was included in the “Top 19 Watchlist” of the most threatened Jewish relics in Europe by the Foundation for Jewish Heritage (London). Hamburg’s Neustadt – an expansion of the city from the beginning of the 17th century – became the residential area for citizens of other religious communities and thus the home of many Jews. In the course of the Enlightenment, religious ties also loosened within the Jewish community, so that liberal aspirations became increasingly important there. On December 11, 1817, 65 Jews from Hamburg founded the “New Israelite Temple Association”, whose statutes aimed at reforming religious life and increasing social integration. The temple association’s prayer book was the first Jewish reform liturgy. The return to “Eretz Israel” in the promised land and the re-erection of the temple in Jerusalem were less important thematically. The texts were bilingual (Hebrew and German), the organ was played in the service. Religious services initially took place in rented rooms in Alter Steinweg, which soon became too small, whereupon a property was acquired in Poolstrasse on which the new synagogue was to be built. The foundation stone for the new temple was laid on October 18, 1842. There had been a delay in the building preparations because after the Great Fire in early May 1842, which destroyed large parts of Hamburg’s city centre but not the Neustadt, temporarily homeless citizens had to be accommodated in buildings that were already scheduled for demolition. The plans for the temple came from the architect Johann Hinrich Klees-Wülbern (1800–1845), who at the same time created the German-Israelite hospital in St. Pauli on behalf of the banker Salomon Heine. Klees-Wülbern was a renowned architect who also belonged to the “Technical Commission” which developed the plans for the reconstruction after the Great Fire. The temple itself was carried out in a generously sized courtyard and was shielded from the street by four multi-storey houses. It was accessible via a passage in Poolstrasse 12-13, with house numbers 11 and 14 also belonging to the complex. The free-standing synagogue building had a grand western front, which was flanked by two slender towers. A tiered arcade arched a large round window and the entrance portal, which men and women were allowed to use together. The tablets of law were placed on the top of the gable. The shape of the round window was based on the Star of David. The facades had Moorish ornaments and neo-classical and neo-Gothic elements. The interior had three naves with two side galleries on a rectangular floor plan. The organ was placed on the



Fig. 1: Poolstrasse 12–13, street facade



Fig. 2: Former west facade in the courtyard

west gallery, where there was also space for a choir. The reading desk and the pulpit were arranged centrally in the prayer room. The pews, arranged in two blocks, were reserved for 380 men, while up to 260 women were to sit in the galleries. The inauguration



Fig. 3: Remains of the synagogue's apse

took place on September 5, 1844 after two years of construction. At the end of the 19th century, many Jews settled in the new urban expansion areas around the Aussenalster in today's quarters of Grindel, Rotherbaum and Harvestehude. The main orthodox synagogue at Bornplatz (today: Joseph-Carlebach-Platz) was inaugurated in 1906; it was set on fire in 1938 and demolished in 1939. Recently, the regional rabbi started a discussion about rebuilding or reconstructing the orthodox synagogue. This also drew attention to the history of the temple synagogue and its decay that had been criticised for some time.

In 1930/31 the temple association on Oberstrasse had a new religious building erected in a modern architectural language. This building replaced the temple synagogue in Poolstrasse, which was initially used as a store, but then had to be sold in 1937. The synagogue in Oberstrasse was forcibly profaned in the "Third Reich" and passed into the possession of the city in 1941. In 1950 the building was converted into the broadcasting hall of the Norddeutscher Rundfunk (North German Radio). While the exterior architecture of the building on Oberstrasse has been preserved and, as an important example of Hamburg's building culture, was a major contribution to the Bauhaus year 2019, the temple synagogue in Neustadt was largely destroyed by bombing in 1944. Remains of the western porch, surrounding walls and the eastern part of the building with the now visible apse niche have

been preserved. The ruins are used for instance by a car repair shop and a gallery, but are subject to severe deterioration. In 2003, Hamburg's monument authority listed the remains of the building together with the well-preserved buildings on the street front at Poolstrasse 11–14. They were also designed by Johann Hinrich Klees-Wülbern, have neo-classical facade elements and accommodated preachers and employees of the temple association. Together with the remains of the temple synagogue, they represent not only an important testimony of Jewish life, but the nucleus of international liberal Judaism, as the monument protection office emphasised in the justification for the listing. The current owner is planning a new building on the property. He received a security order from the monument authority at the end of November 2019. The ruinous state of the remains of the temple has attracted attention and concern among the liberal Jewish communities in Great Britain and the United States. In 2017, the 200th anniversary of the "New Israelite Temple Association" was celebrated in Hamburg with guests from all over the world. Only since 2004 Hamburg has had a "Liberal Jewish Community Hamburg" once again. It wants a public meeting place and place of commemoration to be created in Poolstrasse.

Jörg Schilling

References

- Denkmäler Hamburg-Mitte. Poolstraße 11, 12, 13, 14: Ehemalige Synagoge mit Wohnhäusern, <https://www.hamburg.de/auswahl/nofl/177588/poolstrasse-11-14.html> (last accessed 18/12/2019)
- Denkmalverein Hamburg: Vergessener ehemaliger Tempel, <https://www.denkmalverein.de/gefaehrdet/gefaehrdet/verges-sener-tempel> (last accessed 18/12/2019)
- Hipp, Hermann: *Freie und Hansestadt Hamburg. Geschichte, Kultur und Stadtbaukunst an Elbe und Alster*, 2nd ed. Köln 1990
- Koglin, Michael: *Zu Fuß durch das jüdische Hamburg. Geschichte in Geschichten*, 3rd ed. Hamburg 2012
- Lasst uns die Synagoge am Bornplatz wieder aufbauen, in: *Hamburger Abendblatt*, 28/10/2019, p. 13.
- Wenderholm, Iris: Ehemaliger jüdischer Tempel, <https://kunst-historiker.org/verband/rote-liste/ehemaliger-juedischer-tempel/> (last accessed 18/12/2019)

All images www.dorfmuellerklier.de

Great Frustration in the Bauhaus Year

The number of events celebrating the 100th anniversary of the founding of the Bauhaus in 2019 was probably thousands throughout Germany alone. Even if not everything is Bauhaus that is cuboid and without ornament: the opportunity was very welcome to recall the variety and range of modernity in the early 20th century. The number of buildings from this period that were demolished in Germany in 2019 is – fortunately – significantly lower. The Deutschlandhaus in Hamburg (although it was later greatly altered) is one example: it gave way to a new building by Hadi Teherani that is based on the historic model and certainly has its qualities. In Bad Neuenahr, however, the spa buildings from 1937 will give way to a green meadow. What has happened?

Taking a cure in Bad Neuenahr

The great period of the health resorts was the 19th century. In Bad Ems, Baden-Baden, Wiesbaden, Karlsbad, Spa, and many other famous places in Europe the noble, the middle-class and the cultural elites took a cure, drank and bathed. This bathing culture is a genuine European “shared heritage”, for which the World Heritage title is also being sought. Around the healing waters – whether one drank them or bathed in them – a lively social life developed, which found its architectural expression in spa houses, spa hotels, pump rooms, colonnades and other historicist ensembles that still characterise many health resorts today and represent an important asset in terms of value and identification.

The famous Apollinaris Fountain, discovered by a winegrower, was drilled in 1852 in the village of Wadenheim. Four years later the healing springs were developed and in 1858 the first spa was opened which was allowed to bear the name “Neuenahr” with the permission of the Prussian government. The community of Neuenahr was formed in 1875 by merging Wadenheim with two other villages. In the last quarter of the 19th century it experienced its first heyday. The Ahr valley railway, opened in 1880, ensured an influx of spa guests, and the infrastructure was further

expanded. Within a few years around 1900, the facilities that still shape the townscape today were built, including the thermal bath house (1899–1901), the spa hotel and the spa house (1903–05). Especially the latter building, today a casino, represents the splendour of this health resort at that time. Its neo-baroque style shows high design standards and draws on castle architecture. The thermal bath house is also richly decorated in the neo-classical style. In historicism, many things were possible at the same time.

The attractive landscape and the spa gardens planned by Peter Joseph Lenné offered opportunities for recreation in the fresh air. In addition, guesthouses and hotels, as well as upscale apartment buildings and villas, were erected. Unfortunately, especially many hotel buildings have fallen victim to a renewal of substance. The town is currently enjoying an unbroken influx of pensioners, and therefore accordingly equipped apartments or “residences” are often on offer. However, their design quality leaves a lot to be desired, but that is another story.

Late development project

The state recognition of the healing character of the Neuenahr springs came surprisingly late, only in 1927, and since then the community has been allowed to call itself “Bad Neuenahr”. A unique building project, which had few parallels at its time, was part of this development. In 1927, the Kur AG announced the competition for a new spa complex. The spa gardens were also to be redesigned, and a new pump room was to be built in the centre. The old cast-iron pump room was demolished and even the course of the Oberstraße was changed. This was done to combine the relevant facilities into one unit. The competition was well received throughout Germany. The jury was made up of important representatives of the German architectural avant-garde of the 1920s – for instance, Ernst May, who two years earlier, as a city planning officer, had proclaimed the “New Frankfurt”.

The winner of the competition was Hermann Weiser, who, in his time, was a well-known architect. As a master student of Peter Behrens, co-founder of the Deutscher Werkbund, Weiser was influenced by the debates of the time on contemporary architecture. Weiser originally planned a complex that art and travel guides today would undoubtedly call “influenced by the Bauhaus”. He dispensed with traditional stylistic devices and chose cubic forms, large glass surfaces and flat roofs. No “Bauhaus”, but still in the spirit of the Neues Bauen. Construction was delayed until the 1930s, began in 1933 and was only completed in 1937. Now the buildings were strikingly more traditional: The division with cornices and pillars is more of an abstract neo-classicism, even close to Behrens’ ideas from the 1910s. But this makes the relationship to the adjacent neo-classical thermal bath house all the more interesting!

Time layers provide information

The complex has been preserved in this form until today; a café wing was added in the 1970s. The Great Pump Room was given a graphic ceiling design of suspended concrete elements. The frames and partitions of the large glass surfaces, providing a view of the spa gardens, were replaced. In this process, the profiles naturally became wider. But regardless of such typical contemporary changes, much of the spirit of the Neue Sachlichkeit is still evident in the buildings today. The complex is as important as a few contemporary German ensembles, including Bad Mergentheim and Bad Elster. Although many spas were (partially) modernised



Fig. 1: Bad Neuenahr, spa park and spa buildings (photo Michael Lentz, 2019)

in the 1920s and 1930s, such extensive new buildings as in Bad Neuenahr remained exceptional. Once again in the second half of the 20th century, numerous spa facilities with a functional character were built. For its time, however, Bad Neuenahr can claim to be special, even unique in quality and scope. The rotating concert shell, which can be directed inwards as well as outwards – towards the open-air concert – is a detail of rare charm.

Bad Neuenahr thus is particularly interesting as here one can trace the development of bathing culture from the 19th century to the present: from the garden design of Lenné to the beton brut additions of the recent past, for whose evaluation we are still too close.

Demolishing and building new

However, the town of Bad Neuenahr-Ahrweiler does not wish to subscribe to this complex cultural heritage; on the contrary, it wants to have something new. Full of empathy one may have a certain understanding for this attitude. It is clear that taking the cures (in modern terms: wellness) today follows different procedures than in the 19th century or in the 1930s. Even the 1970s are no longer a model for people's demands today. Other services are expected today and the expectations, also of new target groups, are high. However, to make such modernisations of existing buildings possible is precisely the core idea of monument conservation. It does not want to preserve and use buildings like a museum, but rather in a life-related and new way. In this respect, monument conservation is always prepared to make changes and allow appropriate further developments. And if nothing really works anymore, a high-quality redesign is also possible.

However, there has been a fierce debate for years if nothing is possible with the existing buildings. The town, which took over

the facilities from the Kur AG a few years ago, understandably argues that there is a need for modernisation. Conservation is allegedly not possible for technical reasons. The basic attitude of the town which is not prepared to commission an expert opinion explicitly on the redevelopment options remains the crucial point. On the contrary, the existing building was only examined for its unfitness to be preserved, which gives the conflict its unpleasant taste. *Honi soït qui mal y pense* of the fact that the new building would also increase the size of the accompanying buildings, which could be rented out as upscale apartments, offices and shops. With this knowledge, the town's asserted wistfulness about the loss of heritage is difficult to distinguish from false tears.

Years ago, the state monument authorities *nolens volens* approved the demolition, unfortunately a partial victory for the town which thus further legitimised the decision to dispense with an expert renovation report. It is hoped that the decision was made in Mainz due to insufficient information. This could have been remedied.

The demolition seemed to fit into the town's plan all too well, because at the state horticultural show planned for 2022, Bad Neuenahr wanted to present itself with a new building. Why was it never considered what added value a well-restored Bauhaus ensemble – let's call it that for advertising reasons – would have had? These are questions that were asked, for example, by the local citizens' initiative "Lebenswerte Stadt" committed to the preservation and renovation of the spa facilities.

"Where there is danger, saving measures will also grow?"

It is obvious that the Neuenahr spa facilities need to be renovated and modernised. At the same time their outstanding importance



Fig. 2: Inside the pump room (photo Michael Lentz, 2019)

is undisputed. Numerous nationwide monument organisations, including ICOMOS Germany, therefore signed an appeal in August 2018 for the preservation of this heritage and presented it to the town. The Deutsche Stiftung Denkmalschutz even went as far as to promise financial support for an expert renovation report in order to achieve the long-needed change of perspective, possibly including further subsidies. The Rheinischer Verein für Denkmalpflege und Landschaftsschutz and the Arbeitsgemeinschaft deutscher Kur- und Bädermuseen offered to support the town in order to establish helpful contacts and to bring a positive narrative to a broad public.

Nevertheless, the town has not deviated from its basic attitude. Even though it was prepared to hold several meetings with representatives of conservation advocates, a conservation report and its possible consequences were clearly ruled out. It claims that the non-sustainability has been proven and in addition, the state monument authorities have already agreed... ha ha!

More than a year after the appeal, the town council invited tenders for the demolition work and then awarded the contract. This now hovers over the ensemble like the Sword of Damocles. Perhaps the demolition will already be completed by the end of 2019. The fact that the investor has meanwhile disappeared: no problem! Then there will be a green meadow for the state horticultural show at this site, so the mayor says. One has to bite one's tongue not to call this ignorance and barbarism. Subsidies from the state capital are supposed to help with the conversion into a kind of cultural centre, even the municipal library is supposed to move into the new building.

In the dispute over the prerogative of interpretation, the town naturally interprets the fact of the loss of cultural heritage quite differently: With "the future project starts", a municipal press re-

lease advertises for the redesign of the Kurpark properties, which are now to be "significantly upgraded". Apart from all the jingling of words about sustainability and public utility, the town is at least honest enough to admit that the new building is meant to shape the "modern townscape" and that it does not intend to refer to the architectural heritage at all. For those in favour of preserving the ensemble, it is absolutely frustrating that this important cultural heritage could not be saved, even though every conceivable help had been offered. What remained was to physically oppose the demolition, to hope for a miracle or legal finesse. Hoping for insight, on the other hand, might be in vain.



Fig. 3: Demolition of the spa buildings in spring 2020 (photo Michael Lentz)

Status of May 2020

In spring 2020, the Deutsche Stiftung Denkmalschutz once again offered the city of Bad Neuenahr-Ahrweiler financial support for a restoration report. The offer was rejected with the argument that there was a damage survey and that the site could not be restored. By April, the buildings were completely demolished, except for the rotating music shell, which is protected as an individual monument. The city then publicly presented the new building plans of a Bonn architectural office. There has been no critical discussion about this; a real architectural competition for this important new building project has never taken place. The funding has not yet been secured. Instead of Bauhaus now: green field and big plans in Bad Neuenahr.

Dr. Martin Bredenbeck

Illegal destruction of Berlin's St. Hedwig's Cathedral Started in October 2019

As suspected by Sabine Schulte (Berlin Conservation Authority) in *Heritage at Risk 2014–2015*, pp. 42 f., Archbishop Heiner Koch decided in 2016 against the widespread protest of experts and lay-

men to destroy and replace the listed interior of Berlin's Roman Catholic Cathedral by a completely new design (the result of a competition of 2013–14). The now abandoned post-war interior designed by the West German architect Hans Schwippert, which after the heavy air-raid destructions of 1945 filled the 18th century shell of the domed Pantheon-type-building, was considered a unique monument for several reasons: Consecrated in 1963 by Cardinal Bengsch, it represented the unity of the Catholic Church and the fraternal collaboration of Western and Eastern artists and artisans during the Cold War and in the very heart of the socialist satellite nations. The artistic expression in this extraordinary case united features of functional Western post-war modernism with a solemn neoclassicism, which in the late 1950s was still valid in socialist architecture and crafts. Tradition and innovation were perfectly balanced. Anticipating the final results of the Second Vatican Council, Schwippert moved the altar closer to the centre, which allowed already to celebrate Mass versus populum. Reflecting the old tradition of a circular confessio in front of the altar, he also opened the floor of the nave and installed broad stairs down to the crypt, which became a sanctuary for the beatified provost Bernhard Lichtenberg (1875–1943), a victim of the Nazi terror. Martyrdom thus could be experienced as a profession of faith in the abhorrence of current history.

The whole wealth of these artistic, emotional, historic and theological values will be erased by the new interior (architects Sichau/Walter/Zogmayer): The crypt is to be closed in favour of a neutral circular space, while benches will be arranged around the altar in the centre. The elaborate décor and furnishings, including the stained-glass windows, the organ and the bronze-crys-



Fig. 1: The interior of the Cathedral before the demolition (photo Wolfgang Bittner, 2014)



Fig. 2: The interior in August 2020 (photo Magdalena Thiele)



Fig. 3: Visualisation of the planned redesign of the circular communion room with the altar in the middle (© Nightnurse Images, Zürich)

tal balustrades have already been dismantled since October 2019. The monumental marble stele, which connected the lower altar in the crypt and the main altar in the nave, has been irreversibly destroyed. These destructions – declared as “preparatory measures” by the archdiocese – were illegal, because up to now the archbishop has not presented a building-permit and so far has no destruction permission. Moreover, a lawsuit about the titles of the copyright-holders in regard to the interior and its furnishings was postponed to March and now again to July 2020. In the meantime, the destruction and transformation of the widely intact copper covering of the dome – matching the new project, but declared only as an independent “energetic refurbishment” which needs no planning permission – was started in March.

How does all that fit in with the monument protection laws? While Berlin's Landesdenkmalamt (Conservation Authority) in

2017 denied the destruction permission, its political head, Berlin's Senator for Culture, gave the go-ahead in February 2018, referring to the constitutional autonomy of the Churches in matters of their property (but of course not without a precise building and destruction permission). Furthermore, his more or less political decision is still dubious, because in 2014 and 2017 two leading Catholic experts in matters of liturgy and also the appropriate papal congregation in Rome had rejected the archbishop's reasoning that the replacement of the interior was obligatory under liturgical regulations.

The true motivation for this unique destruction scandal is a strong desire for a new self-representation of the Roman Catholic church in the German capital, fostered by Archbishop Koch, who inherited the project from his ambitious predecessor Cardinal Woelki (now Cologne). Financially supported by the Federal Government of Germany and by Berlin's Senate with considerable sums, the church dignitaries hope to compete with the new architectural highlights around the historic centre and thus to connect their names forever with history by eliminating theological and political memories of a critical epoch and providing a would-be spectacular stage for pompous ecclesiastical festivities, prominent burials and stately ceremonies. Instead, a professional restoration of the unique post-war invention – as demanded by all experts and many parishioners for a long time – would not only save about at least 60 million euros (to be spent for better Christian purposes), but would also open the eyes of future generations for the once progressive and respectful role of the Catholic Church in our divided world.

For detailed information on the battle about St. Hedwig's preservation since 2014 cf. the website of “Freunde der Hedwigskathedrale”, including all relevant facts, documents and resolutions [<https://www.freunde-hedwigskathedrale.de/>].

Prof. em. Dr. Adrian von Buttlar
Former Chairman of Berlin's Council for the Preservation of Monuments (1996–2009)
Member of ICOMOS Germany

Status of September 2020

The action brought by the copyright owners against the distortion of the listed spatial creation by Hans Schwippert and cooperating artists was dismissed by the Berlin Regional Court on 14 July 2020. In addition to the reference to a predominance of powers of the property owner over other rights, the presiding judge Claas Schaper justified the decision, stating: “Nothing will remain of the work”. “We are of the opinion that this is a destruction.”

The demolition of interior structural elements, which had already begun in September 2019 and in the meantime had led to an officially imposed building freeze, was subsequently partially legalised by a building permit issued on 16 July 2020 for an application to convert St. Hedwig's Cathedral, which had not been submitted before 25 February 2020.

The Roundhouse in Berlin-Pankow*

The industrialisation that started in England reached Germany in the middle of the 19th century. The railway network also grew at a great speed. The trains became faster and longer – and with them the locomotives. This meant that the young building type of the roundhouse, which had been developed after 1860, ended again before the turn of the century: The more advanced steam locomotives with a tender required more space than such a building could offer. Germany's last roundhouse was built in Berlin-Pankow in 1893. It remained in operation until 1997 and still exists today as one of two surviving examples in Germany.

reconstructed in the 1990s) in Oranienburger Strasse is also a Schwedler design. Thanks to his position as railway master builder and supreme Prussian building officer, Schwedler is considered the most important protagonist of structural engineering in the German-speaking countries in the second half of the 19th century.

The circular building in Berlin-Pankow offered space for 24 locomotives and is thus not only the last but also the largest of all 25 locomotive sheds of this building type. Its roof spans about 40 metres; the surrounding pent roof is crowned by the dome above the turntable. The filigree iron truss construction is made of radially curved rafters and connecting horizontal rings. Bracing cross members are located between the main beams in the dome surface. This construction, in which each concentric ring forms a solid system, is stable even under unequal loads. Remarkable is



The roundhouse in Berlin-Pankow (photo D. Bartetzko)

After 1900, only ring locomotive sheds were built with a turntable in front of their gates. The roundhouse, on the other hand, combined a central turntable and radially arranged sidings under one roof: impressive buildings with brick walls decorated with typical ornaments of the time, small iron windows and elaborate steel dome roofs. These go back to the engineer Johann Wilhelm Schwedler (1823–1894).

In 1863, the “Schwedler dome” was used for the first time for a Berlin gas tank. The roof of the Berlin New Synagogue (1863,

the low weight of the roof, which is still contemporary today, of only about 30 kg per square metre.

After most of the steam locomotives had been taken out of service, the roundhouse was used for repairs and as a material store. The surrounding Pankow-Heinersdorf depot was used by the GDR Reichsbahn after 1945, most recently by the Deutsche Bundesbahn. Today there are only two roundhouses left in Germany, both in Berlin: one in the Rummelsburg depot (1875) and the other in Pankow. Others have been preserved in Poland

(Pila/Schneidemühl; Bydgoszcz/Bromberg; Tczew/Dirschau) and in the Russian town of Chernyakhovsk (formerly Insterburg). All of them are recognized as technical monuments, some have been restored and converted. The German sheds are left to decay.

The Deutsche Bahn (German Railways) has shown little interest in the two technological monuments and has not protected them against vandalism. There is a demolition order for the shed in Rummelsburg. The building, surrounded by tracks in use, is in a desolate state: its roof is largely uncovered – and right now it offers the most fascinating view of the Schwedler dome. The basic structural substance still seems to be savable, but a change of use is problematic, as safe access to the building on the premises of the Deutsche Bahn is hardly possible. As the building is located on a railway site, the Eisenbahnbundesamt (Federal Railway Authority) itself is responsible for approving the demolition application.

In Pankow the chances could be better – actually. Since 2009, the plant, which was added to the Berlin monument list in 1996, has belonged to the entrepreneur Kurt Krieger, who wants to build around 2,000 apartments, a shopping centre and a furniture store on the surrounding 400,000 square-metre site. Initially, the engine shed was to be included in the project: as a multipurpose hall or part of a school. Soon after that, there was no more talk of this. Obviously, the owner now hopes to obtain the right to demolish the building as its decay progresses. After years of negotiations about the use – he wants more space for business, the state of Berlin wants more apartments and space for schools and public needs – the responsible district office in Pankow has ordered Kurt Krieger to take measures for the emergency securing of the listed buildings. His appeal against this failed in 2019 before the administrative court. It was found that the integration of the engine shed was reasonable, as he had acquired the area with the knowledge that the listed buildings had to be preserved. In addition, he could compensate for the costs of this through building rights on the 400,000 square metre site. Krieger has appealed against the decision; the decision of the Berlin Supreme Administrative Court is still pending at the end of 2019.

However, because the demand for apartments and schools in the Pankow district is great, Krieger can continue to put pressure on Berlin politicians despite his poor prospects in court: He is offering to give up retail space and build more apartments, provided the school buildings are built in place of the roundhouse. Despite the administration's success in court, the responsible Berlin politicians seem to be accepting the deal and sacrificing the presumably last roundhouse on German soil, including other listed railway buildings, to the development of the entire area. In September 2019, the Berlin city government decided to work towards a solution to the still open question of monument protection.

One can only hope that an interested public will dissuade the political decision-makers from giving in to poker with Kurt Krieger: the demolition of the Rummelsburg engine shed alone would be sacrilegious. If in Pankow however the then last round locomotive shed of Germany would also be sacrificed, one would have to call this rightly scandalous.

Daniel Bartetzko

Berlin: Brutalist Icons Threatened by Demolition

Berlin is in danger of losing two icons of post-war architecture at once. Two large research facilities, both superb examples of brutalist architecture, are facing demolition because their owner, the Charité, one of Europe's largest university hospitals, is questioning their aesthetics and their profitability. They were both built for the Freie Universität Berlin during the 1960s and 1970s and have since served as major sites of research and education: the Institute for Hygiene and Microbiology, 1966–1974, by architects Fehling+Gogel, and the Central Animal Laboratories, 1967–1981, by architects Gerd and Magdalena Hänska and Kurt Schmiersow. The Charité runs public hospitals as well as the research and education departments of Berlin's university medical schools. It recently earmarked the two sites for demolition and redevelopment. Protecting both buildings as heritage sites is legally possible but would require swift action by Berlin's senate and the monument authority. They hesitate stepping forward because there was little sign of public interest in the past. However, leaked demolition plans have sparked strong public response as well as a whole list of newspaper articles, both local and international. A petition for rescuing both buildings has been able to collect more than 1000 supporters within the first two weeks. Will the heritage authorities reconsider their stance at the very last moment?

The Animal Laboratories are one of the most radical examples of high-tech brutalism. Their exterior is both iconic and highly functional. Blue ventilation pipes protrude like cannons from a futuristic battleship to ensure stable climatic conditions. Pointed windows provide indirect, controlled sunlight for the laboratories. The various prefabricated façade elements make the internal functions like the interposed floors for the building's HVAC and technical systems immediately legible from the outside. Due to cost overruns, construction was completed only in 1981, after more than a decade of work. Due to the structure's appearance, it quickly gained the nickname Mouse Bunker (Mäusebunker). Today, the Mouse Bunker is only partially in use, since live animal experimentation has been quite controversial, and this field of research has been greatly reduced. In 2003, the Charité took over this facility and renamed it Research Institutes for Experimental Medicine, removing any hints at animal experimentation.

Vis-à-vis, hidden behind shrubs and trees, is the Hygiene Institute. Its overall shape is much more sweeping and extravagant. With its lively, dynamic geometry and unapologetic use of exposed board-marked concrete it is a prime example of organic architecture and brutalism alike. The architects Fehling+Gogel are known for their expressive and irregular designs. They followed the models of Hans Scharoun and Frank Lloyd Wright in their desire to make their creations as varied and multi-parted as possible. In contrast to the high-tech Mouse Bunker, the Hygiene Institute is made of beautifully textured in-situ concrete. It certainly is Berlin's largest and possibly most exquisite example of *béton brut*.

Strict functional demands of specialised research institutions have inspired great architectural innovation and given rise to highly original buildings around the world. It is no coincidence that some of the most celebrated works by Louis I. Kahn and I. M. Pei are scientific research facilities. However, medical research methodologies have changed significantly and require dif-

* The article, updated for this publication, first appeared in January 2017 (in German) in the online magazine *moderne-REGIONAL* (www.moderne-regionale.de).



Figs. 1 and 2: Gerd Hänska, Magdalena Hänska and Kurt Schmiersow, Central Animal Laboratories, 1967–1981, threatened by demolition (photos Felix Torkar)

ferent types of spaces today. Concerns about the reuse of such highly specialised structures are legitimate. There is no denying that these buildings are difficult. However, they also feature some true assets. The interior spaces of the Hygiene Institute are well

lit and allow for a multitude of flexible future uses. The Mouse Bunker features a sturdy concrete structure and abundant ventilation. This building is quite well suited to serve as archival storage space or as a data centre. The use of asbestos appears to be an



Figs. 3 and 4: Fehling + Gogel: Institute for Hygiene and Microbiology, 1966–74, threatened by demolition (photos Felix Torkar)

issue only at the Animal Laboratories. However, it was only used in the technical installation rooms as insulation for HVAC piping and could thus be removed relatively easily. The construction quality of both buildings is very high. Neither of them has had to undergo significant repair or remodeling. Considering the cultural heritage aspect of unaltered, authentic physical substance, this is as good as it gets. The Mouse Bunker, in particular, has become an icon of brutalist architecture in recent years. It was featured in numerous publications and is a popular backdrop for film productions. An article in the British newspaper *The Guardian* named it on its list of remarkable brutalist structures worldwide and the exhibition *SOS Brutalism* presented it as one of the most prominent examples of brutalism in Germany. There is widespread public appreciation for both buildings and their cultural significance. But this recognition must now be condensed into visible public action. It is not too late to protect the buildings from demolition and preserve them for future generations. The coming months will decide their fate.

Gunnar Klack and Felix Torkar

Focus Eastern Modernism: The Chemnitz Pylon Roof

The bus station opened in 1968 in former Karl-Marx-Stadt (today again Chemnitz) was considered to be the most modern bus station in Europe at its opening. After extensive renovation in 2000, only the dispatcher tower, the so-called “Klapperbrunnen” (a fountain), and the architecturally distinctive pylon roof still remain of the original ensemble. However, these components are now also to give way to other projects. A translocation of the suspended pylon roof is the current decision, but the feasibility of preserving the existing building is doubtful. This is a plea for new ideas and the preservation of the listed roof at the site.

The bus station as monument

Chemnitz, the “city of modernity”, welcomes bus travelers with an extraordinary aesthetic statement and monument of the Eastern modern art of engineering: the bus station with its pylon roof known and appreciated far beyond Chemnitz as a rare construction of this kind in Germany. The visually and architecturally striking roof spans an area of over 1200 m² and is cantilevered by a cable bracing and eight pylons made of reinforced concrete B450.

The unquestionably cityscape-defining bus station is located in the extended inner-city area of Chemnitz in Saxony, a city of 250,000 inhabitants. In 1966, the entire ensemble appeared for



Fig. 1: The Chemnitz bus station with its striking pylon roof is currently still in operation (photo Ernesto Uhlmann)



Fig. 2: The ensemble is embedded in natural elements so that the visual connection to Schillerplatz has been preserved (photo Ernesto Uhlmann)

the first time in the magazine *Deutsche Architektur* as “KOM-Bahnhof”. The building was planned and erected with a high aesthetic and scientific standard: the “Bauakademie” of the GDR had it constructed as a technical experimental building by architect Johannes Meyer and civil engineer Christian Weise. This was an experiment in the theory of structures, an experiment in the collaboration between architect and engineer, and last but not least an aesthetic experiment whose impressive result has a high identification value. In publications of the time from Karl-Marx-Stadt/Chemnitz, the bus station is repeatedly cited as an example of outstanding architecture and lightweight metal construction.

The original ensemble included a roof spanned by steep ropes, a waiting hall below, twelve arrival and departure platforms with roofing, the dispatcher tower, a fountain and a snack bar in an adjacent old building. The transparency of all building structures should be emphasised, which harmoniously shapes the interplay with the park “Schillerplatz” and preserves the park character of the location.

In January 1968, the first buses started from the 12 departure platforms, in 1995 the suspended pylon roof was listed as a monument, around the year 2000 the complex was completely renewed and renovated. In this context, three of the former twelve departure platforms disappeared and large parts of their original roofing were replaced by a contemporary bus platform roofing.

Current plans: translocation and preservation

Around the bus station, functions and urban layers overlap in a confined space. The architectural diversity and the high mix of uses are representative of the processes shaping the cityscape during the last 200 years in Chemnitz and Karl-Marx-Stadt. Behind the bus station lies the Brühl-Boulevard, a socialist inner-city embedded in a Gründerzeit quarter during the GDR era. For about ten years, it has been developing into an inner-city residential quarter. The former “Aktienpinnerei” situated west of the bus station, a typical building of the golden age of industry, is to be reopened as a university library in 2020. The Schillerplatz as a natural monument functions as a green space between the bus station and the edge of the city centre. The bus station, from

which several thousand people travel every month to other places in Germany and Europe, is centrally located – housing is combined with local recreation, transport and industry, recently supplemented by science and research.

The new university library serves as an anchor for the development of an inner-city campus of the Chemnitz University of Technology. At the same time, the relocation of the bus station from its present location to two new locations in the city area has begun and the areas in front of the old “Aktienpinnerei” are free for new construction. The development plan No. 96/23 of the city of Chemnitz from 2017 is the basis for the construction of two new auditorium and faculty buildings on the site of today’s bus station. The individual cultural monuments “Klapperbrunnen” by Johann Belz and the pylon roof would have to give up their original location.

According to the development plan, these buildings and objects are “in principle to be preserved in an appropriate form” and should therefore not be demolished but moved to another location near the central station. According to the explanations in the plan, “intensive negotiations with the monument authorities” had already taken place. As a result, it is possible to relocate the pylon roof. Evidence for this, e.g. in the form of expert opinions, has not yet been published or named. The undertaking appears questionable, as it was stated as early as 1966 in the explanations on the construction of the roof: “The construction-related mobility of the system as well as the precise adjustment of the construction parts during assembly required special constructive measures at the connections and at the foundation formation”. With this in mind, it seems difficult to dismantle the structure and re-erect it elsewhere. In addition to structural challenges, the question who owns the pylon roof seems to be unresolved: In the comments on the development plan, the operating company of the bus station points out that the “feet” of the roof do not stand on the ground spanned by the self-supporting roof.

Concerns – reflection

The long development plan procedure (1996/2013–2017), inadequate or missing expert opinions on the feasibility of the

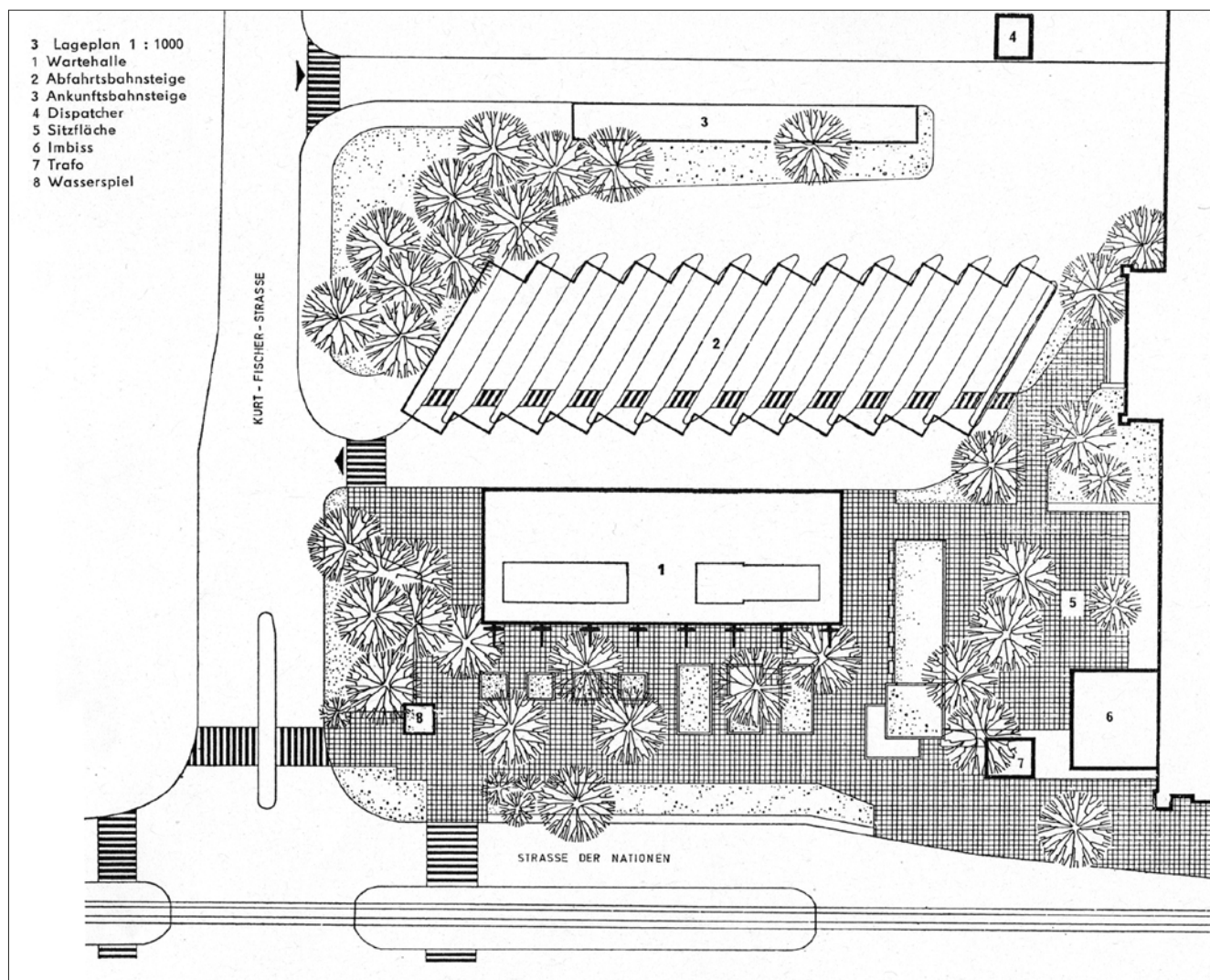


Fig. 3: Site plan of the bus station in Karl-Marx-Stadt with pylon roof, 1969 (© Deutsche Architektur 1969)

translocation of the pylon roof, and the unresolved question of ownership suggest that essential questions about the future of the monument have been postponed to indefinite times and subordinate procedures of urban land-use planning.

According to the available documents, the discussion about the monument has not yet been sufficiently detailed. The protection status of the pylon roof is emphasised in development plan No. 96/23, but the option of preserving the pylon hanging roof at the current location is not negotiated in any publicly accessible statements on the site. A sensitive handling and a cautious contemporary further development of the existing stock in favour of the university uses is not recognisable in the discourse and the decision situation so far.

In the winning design of the urban planning ideas competition, it is stated that “the arrangement of the bus station within this sequence of squares was an urban sin that should be reversed”. In terms of urban planning and urban development strategy, it seems questionable to erect new buildings at a location whose immediate surroundings have numerous vacant buildings, which will also generate further vacancies at another location.

Plea for rethinking

In an open letter of August 2019, the Initiative Kerberos e.V. as well as well-known personalities, urban researchers, art and architectural historians, conservationists and other friends of the pylon roof from Chemnitz and all of Germany called upon the Free State of Saxony and the City of Chemnitz,

- to publish existing reports on a possible translocation,
- to commission an independent settlement opinion,
- to (re-)check the preservation, the restoration in accordance with monument requirements and the conversion at the current location as well as
- to revise the urban planning framework for the new development in front of the Aktienspinnerei in favour of preserving the pylon roof.

At the editorial deadline of this article, the sender of the letter has not received a statement from the institutions yet.

The 1200 m² roof, cantilevered and spanned by steel cables, makes the bus station, including its surroundings of Klapperbrunnen, Aktienspinnerei, Schillerplatz and the facades of the Brühl quarter in the background a unique and identity-cre-

ating building and a testimony to Eastern modern traffic and architectural history. The central bus station and its immediate surroundings are of significance in terms of architectural, urban and transport history.

Here a new understanding and an adequate handling of the cultural heritage of Eastern modern architecture is required: A review of the decisions on the Chemnitz pylon roof need to be carried out in the near future in order to seriously assess the added value in terms of urban development and society and to examine alternative solutions – with the aim of sustainably preserving the ensemble and serving as a model for numerous other decisions on the future of the heritage of this period.

Anna Galda, Verena Pfeiffer-Kloss, Lucia Schaub
Institut für Ostmoderne e.V., Chemnitz/Berlin

F1 (Fertigungshalle 1) and the Material Remains of the Former Heeresversuchsanstalt Peenemünde

‘F1’ (Fertigungshalle 1) denotes a monumental factory building at Peenemünde on the northern tip of the island of Usedom/Germany. It was erected as the main production facility of the experimental plant (Versuchsserienwerk), part of the Heeresversuchsanstalt (Army Research Centre) Peenemünde (HVA), in the years 1939 to 1943, and was dedicated to the first serial production of the A4 aggregate missiles, also known as ‘V2’. In 1936, the HVA was established in order to provide research as well as large-scale production and testing facilities needed for the German rocket programme. It

Structure, design and appearance of the building can partly be conceived on the basis of archival material: F1 was designed as a monumental, three-aisled building of 120 metres width and 245 metres length, in which the central production hall with an inner height of 20.75 metres rose above a low, only four-metre-high ground floor hall. The architectural language applied is essentially modernist, but also displays references to neoclassical detailing, typical of industrial buildings of the National Socialist time. Significant in terms of the history of building technology, the structure combined two innovative building techniques in a previously not employed way: concrete construction shells and prestressed concrete, both concepts that had been developed only a few years prior to the erection of F1. The shed shell construction chosen for F1, based on the halls of the Volkswagen plant in Wolfsburg as templates, can undoubtedly be regarded as one of the most outstanding architectural achievements in terms of structural design during those years. The building’s designation as a factory hall in the context of missile production attributes a historical-technical value to F1 that opens the field wide for critical discussion, addressing the reassessment of the problematic role of science in the context of warfare and a totalitarian regime. The fact that the building’s ground floor housed the concentration camp Karlshagen II, which was set up inside F1 from May to October 1943 for around 600 prisoners from Buchenwald, can be considered exemplary for these issues. A Conservation Management Plan (CMP) for the remains of the HVA developed by the Brandenburg University of Technology in Cottbus (BTU) classified F1 as ‘Category A’, implying that the inherent potential of the building is of outstanding importance for communicating various topics to the public. F1 as a site of archaeological interest can be seen as symptomatic of the problems of preservation encountered regarding the former HVA.

Currently, the whole site including F1 is listed as a monument entailing all buildings, infrastructural elements, and ruins pertinent to it. Considered as a “Flächendenkmal”, protection refers



Fig. 1 Example of structural remains at F1 (© P. Schneider/C. Röhl)

consumed vast resources for the implementation of its building programme. Like most of the architecture of the former HVA, F1 is now a ruin, due both to the Allied air raids of 1943–1944, and to the dismantling, demolition and extraction of building materials after the end of World War Two (Fig. 1). The area was also later used as a military training ground by the National People’s Army (NVA) and, simultaneously and unofficially, as a waste dumping ground by residents from the surrounding municipalities.

to all categories of tangible heritage according to the law in Mecklenburg-Vorpommern (DSchG M-V § 2): single buildings, partial building remains, building ensembles and entire complexes, including their aesthetically significant surroundings, as well as archaeological features. After the German reunification, the municipality of Peenemünde established the Historisch-Technisches Museum Peenemünde (Historical-Technical Museum Peenemünde HTM) in 1991. The museum has been run by a



Fig. 2: Demolished building structure next to the IW
(© P. Schneider/C. Röhl)



Fig. 3 Damage caused by forest fire in 2019 in the area of F1
(© HTM Peenemünde GmbH)

private body (Historisch-Technisches Museum Ltd.) of the state of Mecklenburg-Vorpommern and the municipality of Peenemünde since 2010. The mission of the museum is dedicated to preservation, research and interpretation regarding the former HVA and its history, for which it established the concept of the 'Denkmalandschaft [monument landscape] Peenemünde'. Based on this concept, single ruins and features are made accessible to the public and used as a didactic means for the presentation of structural evidence from the past.

Peenemünde and its potential as cultural heritage place the site within a context of global significance. However, its complex his-

tory and variety of remains in and above ground constitute a challenging task when it comes to the application of methods from archaeology and conservation. Further difficulties arise from contamination issues. Potentially, health hazards could be caused by contamination with ammunition stemming from World War Two and the phases of later reuse by the Russian Army and the NVA. The presence of hazardous substances from the production process of the V2 or even toxic building materials cannot be excluded, either. These issues require the establishment of a methodology addressing practical problems that might be encountered during fieldwork as a prerequisite for further investigation.

Drawing on principles and procedures promoted by the Burra Charter in its statement of polyvalent significance, the CMP addresses major problematic aspects and threats and promotes an appropriate policy concerning the basic understanding of the actual bearers of significance, as well as of the relation of cultural and natural heritage. It further proposes guidelines regarding both the role of the museum and its exhibition concept, and the accessibility and interpretation of a selected number of 10 sub-sites located within the access-restricted area as well as several sites outside it.

Connected to the classification of large parts of Peenemünde as natural heritage, several areas totalling 2.021 ha and containing substantial parts of the former HVA were handed over in 2010 to the DBU Naturerbe Ltd. – a private body held by the Deutsche Bundesstiftung Umwelt (DBU) established on state initiative and dedicated to the protection of the environment. Thus, situated within a nature reserve, the area of F1 requires attention to environmental issues on an equal basis to questions of archaeological research and conservation.

Furthermore, the property situation in general – spreading over the area of two municipalities, Peenemünde and Karlshagen – is quite diverse with a number of private proprietors owning areas that in some cases have already been designated for redevelopment.

Anthropogenic intervention in the landscape

In 2018, after almost a decade of colliding interests between investors, politicians and citizens of Usedom, the planned flooding of an area of 904 ha between Peenemünde and the neighbouring seaside resort Karlshagen was finally dismissed. The project 'Kompensationsflächenpool Cämmerer See und angrenzende Niederungen' would have required dismantling the Peenestrom-deich between Peenemünde and the Baltic Sea. Referred to as the 'Nazideich' by the minister of environment, Till Backhaus, the dyke in question had been built in the 1930s as part of the HVA Peenemünde and therefore constitutes a historic site in its own right. Even worse, the envisioned flooding, intended as a compensation area for the industrial site of Lubmin, would effectively have destroyed large parts of the former HVA, including architectural remains aside from F1 and archaeological features (all information on the project taken from <http://www.kein-deich-rueckbau-usedom.de>).

The potential negative outcomes of designating parts of the former HVA as compensation areas can also be seen in other places. For example, a barrack formerly used by the NVA directly adjacent to the factory hall for repair work (Instandsetzungswerk) next to F1 was demolished in 2019 without further notice, investigation or documentation. While the loss of the building at first glance does not seem too severe, this architectural complex included in fact reused structures from the HVA and was built



Fig. 4 Former 'Wirtschaftsgebäude' at Karlshagen before arson in 2016 (© P. Schneider/C. Röhl)



Fig. 5: Former 'Wirtschaftsgebäude' at Karlshagen after arson in 2019 (© P. Schneider/C. Röhl)

on foundations from the 1930s (Fig. 2). A documentation from the viewpoint of a cursory architectural survey accompanying the demolition process would already have been greatly beneficial for further research on the HVA and its architectural remains.

Forest fires

In June 2019, a forest fire with three main sources caused by unknown factors threatened to also affect the area of F1 (Fig. 3). While thankfully this wasn't the case in the end, the fire continued for two days in an area of six hectares and at times was declared out of control. Presumably, the fire which had not spread to the fir trees and birches around the various concrete ruins in the area, but only to the undergrowth was stopped around F1 by the former cobblestone and concrete slab road system around the ruins of the factory hall, as well as by game passes. As the main risks for forest fires at Peenemünde are connected to the negligent behaviour of tourists and actions related to trespassing into the restricted area, improvements in tourism management could prove to be beneficial for creating awareness. A higher rate of acts of law enforcement could act as deterrents to intimidate intentional trespassers.

Vandalism

In early 2019, the 'Wirtschaftsgebäude' – a multipurpose building designated for administrative and other functions at the former 'VKN-Lager' in Karlshagen, a barrack camp erected for the members of the Reichsarbeitsdienst (Reich Labour Service) during the building phase of the HVA – was partially destroyed by fire (Figs. 4 and 5). As it turned out later, arson was the cause for this destruction, showcasing that even simple vandalism if carried out with sufficient commitment can also eradicate solidly built historic sites associated with the HVA, like the brick architecture of the former Wirtschaftsgebäude, now in a state that is beyond any chance of conservation.

Looting

Looting – uninhibited by the threats caused by unexploded ordnance – poses a major problem at the former HVA (Fig. 6), as



Fig. 6: Looter's trench at the IW (© P. Schneider/C. Röhl)

illicit dealing in V2 parts is a very lucrative business. Artefacts that can clearly be attributed to F1 for example turn up regularly on eBay. So far, attempts to take legal action have led to no major breakthrough. Nevertheless, numerous looters' trenches appearing regularly in and around F1 testify to the severity of the problem. The issue continued even directly after the above-mentioned forest fire in June 2019, at a time when the fire was not even completely under control again. Furthermore, the aftermath of these illegal actions often seems to involve purposefully vandalising the surrounding surface scatter of artefacts, as proven by distinctive items being moved across great distances within F1 or broken to pieces on site.

Commercial interests

Parts of the former HVA have undergone destruction through measures driven by economic (investors') interests. For example, the infrastructure of the HVA also included civilian living quarters for its employees. Built as a new settlement with all the amenities of a small town, neighbouring Karlshagen, the former 'Wissenschaftlersiedlung', was heavily air-raided in 1943 and al-



Fig. 7: Signpost detailing redeveloped areas at the site of the former civilian settlement in Karlshagen in 2019 (© P. Schneider/C. Röhl)

most completely destroyed. Nowadays, its scarce remains which lie scattered in a forest next to the seashore have already in parts been erased without prior documentation by the redevelopment of the area into a holiday resort consisting of single housing for vacationists (Fig. 7).

Conclusion

Assessing the structural remains of the HVA in and above ground on the basis of thorough examination and documentation on site can help to raise awareness of the value of the Peenemünde landscape for scientific research, which is often ignored in its significance for the status of the site as cultural heritage. Yet, contamination and inaccessibility pose challenges, in particular when it comes to archaeological reconnaissance. In cases where neither the preservation of the site's archaeological potential nor its architectural remains can be prioritised, documentation and further investigation consistent with the respective feature or architectural structure are the minimum requirement in order to pay heed to the site's significance as global cultural heritage.

Constanze Röhl and Peter Schneider

INDIA

Case Study 1: Victorian Gothic and Art Deco Ensembles of Mumbai and its Esplanade Mansion

About the site

In the second half of the 19th century, the city of Mumbai became a global trading centre. This led to the implementation of an ambitious urban planning project that resulted in the construction of ensembles of public buildings around the open space, Oval Maidan. The buildings on the eastern side of the Oval Maidan were constructed in the Victorian Gothic style and, then, in the early 20th century, the land on its western periphery was filled up with Art Deco buildings. These two ensembles bear testimony to the phases of modernisation that Mumbai underwent in the course of the 19th and 20th centuries. In 2018, the entire group of buildings on both sides of the Oval Maidan was inscribed on the UNESCO World Heritage List as “Victorian Gothic and Art Deco Ensembles of Mumbai” (Figs. 1 and 2).

This case concerns the grave threats faced by one of the component buildings of the World Heritage property, namely the Esplanade Mansion, originally called Watson’s Hotel. At the time of inscription in 2018, this building, though occupied by multiple tenants, was in a fairly dilapidated condition. Hence, one of the recommendations in the Advisory Body’s evaluation was to “undertake urgent conservation of the grade IIA building, the former Watson’s Hotel (known at present as Esplanade Mansions)” (Fig. 3).

The Esplanade Mansion

The Esplanade Mansion is a Grade IIA landmark historic building (as per DCR 67), with an undisputed local, national and global significance. The building is a work of brilliant engineering and architecture of the Victorian era in Mumbai and is the only Victorian Industrial component in “The Victorian Gothic & Art Deco Ensembles of Mumbai” (Fig. 1). Built in 1867–70 by John Hudson Watson as Watson’s Hotel, it is significant as Mumbai’s first “well-equipped, European type” hotel, and is an important testimony to the emergence of the city as a global commercial centre. The Esplanade Mansion is a prefabricated structure, using a combination of cast and wrought iron. It was designed by Rowland Mason Ordish, who had worked as an assistant draughtsman with Charles Fox and Henderson for the design of the Crystal Palace. Esplanade Mansion was fabricated and assembled by the Phoenix Foundry Company, Derby, England.

Today, it survives as “the only multi-storey, fully framed building, arguably the most ambitious and technically accomplished of all the exported buildings of the 19th century”, also housing India’s first power-operated elevator. It is recorded as the first

residential building in the world, using the said structure system construction technology.¹ As a unique example of ‘Shared Built Heritage’, it represents the adaptation of a Western idiom to the local climatic conditions. The openness in plan with central courtyard, break in the rear elevation and balconies allowed free circulation of air through the building. The building also interprets Mumbai’s domestic vernacular architecture in a modern, industrial material. The building is also significant in the history of Indian cinema as the location of the very first screening of motion pictures in India.

With this cultural significance, the Esplanade Mansion contributes to the Outstanding Universal Value (OUV) of the Victorian Gothic and Art Deco Ensembles of Mumbai and to the criteria (ii and iv) under which this World Heritage site is inscribed. The Esplanade Mansion is also one of the 40 CESSSED buildings in the inscribed WH property (Fig. 2). CESSSED buildings are governed by the CESS Act,² under which the Maharashtra Housing & Area Development Authority (MHADA) is responsible for the repair and restoration of such buildings (Figs. 4 and 5).

Threats to the site

In May 2019, MHADA issued notices to all occupants to vacate the building for repairs. The Indian Institute of Technology Bombay (IIT-Bombay) in Mumbai was also approached to undertake its structural audit. On 23rd May 2019, the ‘Mumbai Mirror’ reported that the IIT-Bombay had recommended demolition of the historic structure, also reproducing the following excerpts from the IIT-Bombay structural audit report: “The rigidity of the structure is lost. Several alterations have been made in the form of rooms and mezzanine floors, which have increased load on structure. In our view, any kind of structural repairs are neither logical nor economically viable. The repair of the building will be a dangerous job as many structural elements are not rigidly connected to each other. The repairs also cannot make the structure habitable under seismic conditions. Considering the above, it is of the opinion that it will be prudent to demolish the building.” MHADA, in turn, submitted the report to the Bombay High Court for seeking permission for the building’s demolition.³ On 4th June 2019, ‘The Times of India’ reported that the Bombay High Court had asked MHADA to list precautions for demolition (Figs. 6–9).⁴

Action by ICOMOS India

On 10th June 2019, ICOMOS India wrote letters to all stakeholders, i.e. to MHADA, the Office of the Chief Minister of the Government of Maharashtra, the Archaeological Survey of India, the Municipal Corporation of Greater Mumbai (BMC), the Mumbai Heritage Conservation Committee (MHCC, an advisory body to Municipal Corporation of Greater Mumbai), pointing out the potential loss of the integrity and authenticity of the entire World Heritage site that the intended demolition would cause,

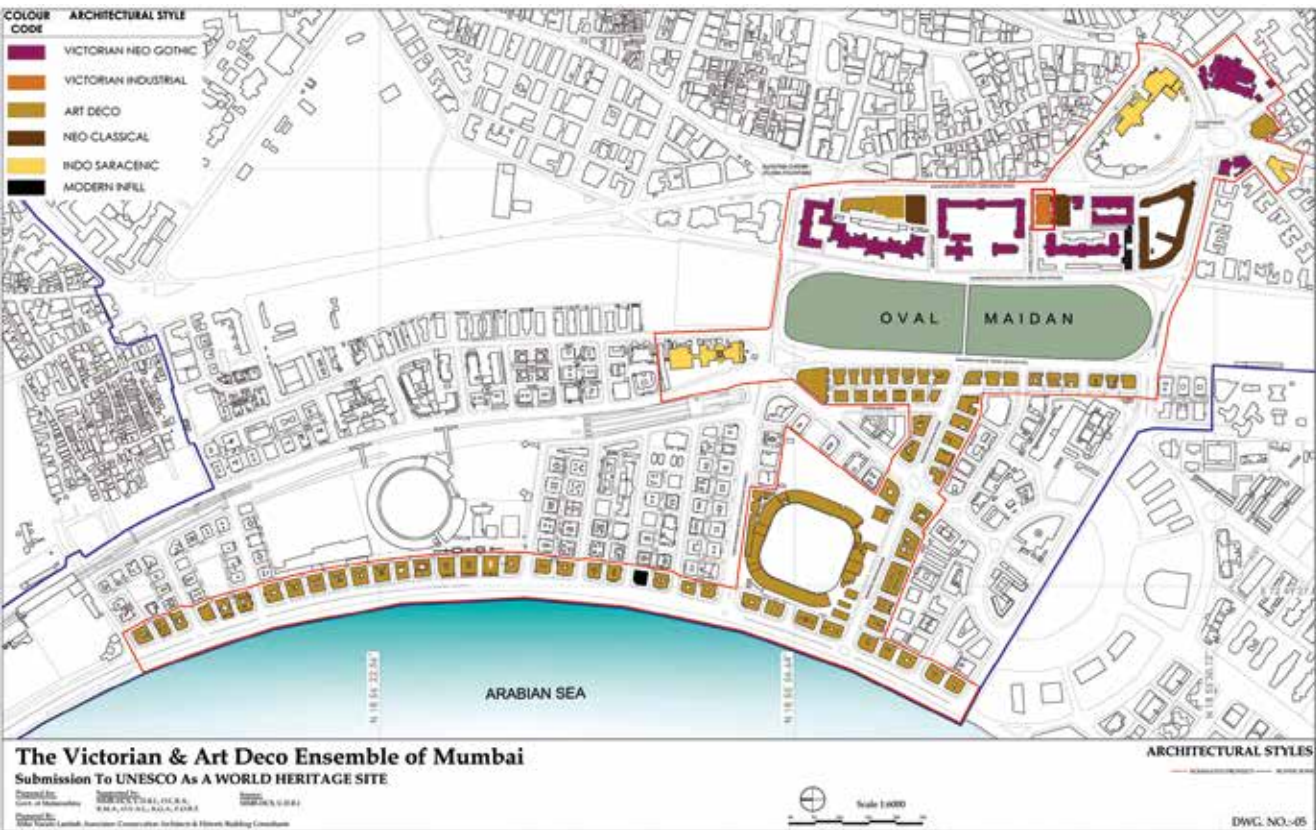


Fig. 1: Map showing various architectural styles of the World Heritage property where the Esplanade Mansion is highlighted under Victorian Industrial style (Source: Maps, Victorian Gothic and Art Deco Ensembles, UNESCO World Heritage Centre website <https://whc.unesco.org/en/list/1480/documents/>)

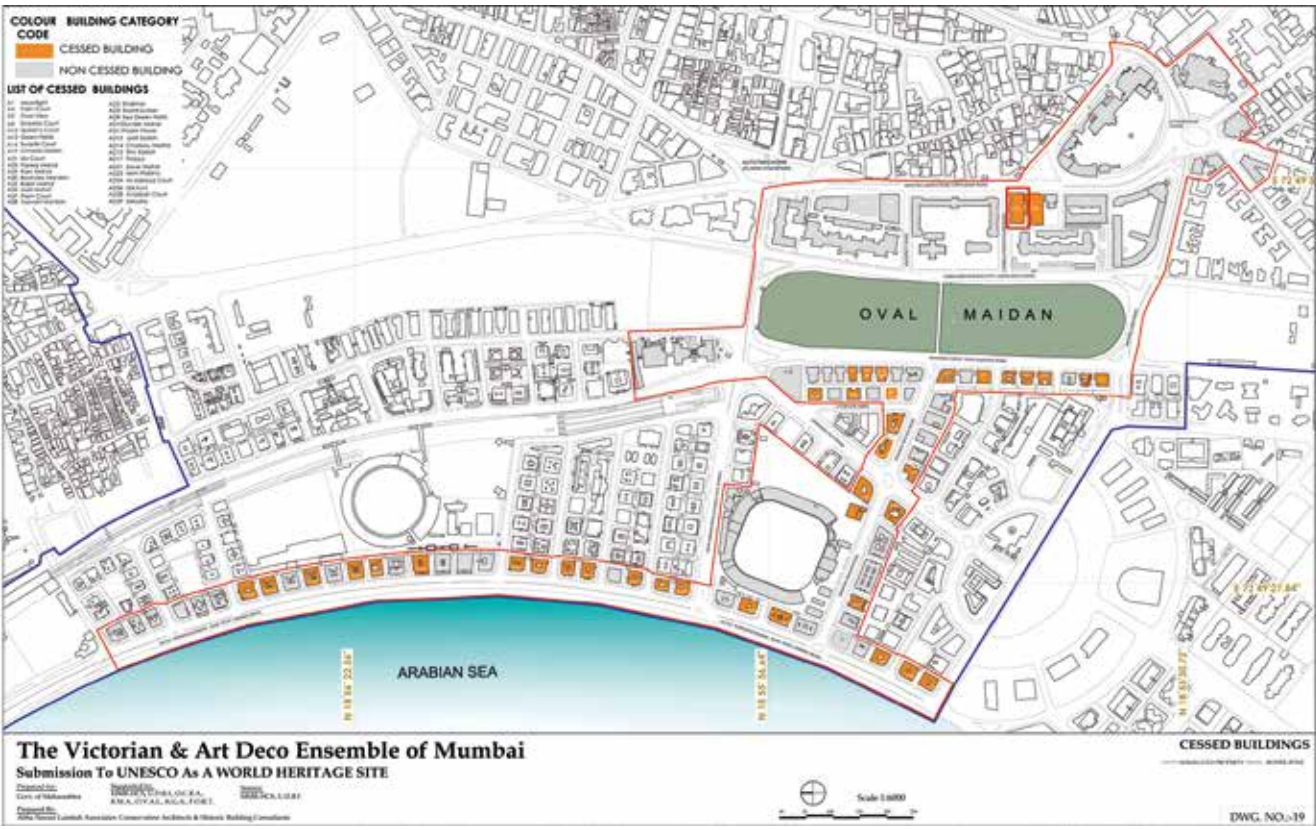


Fig. 2: Map showing Cessed buildings in the World Heritage property where the Esplanade Mansion is highlighted (Source: Management Plan, Victorian Gothic and Art Deco Ensembles, UNESCO World Heritage Centre website <https://whc.unesco.org/en/list/1480/documents/>)



Fig. 3: Aerial view showing Esplanade Mansion on extreme right (photo: Jehangir Sorabjee, Abha Narain Lambah Associates, 2010; Source: Victorian Gothic & Art Deco Ensembles of Mumbai, WHC)



Fig. 4: Esplanade Mansion (photo: Nichalp, 2005; Source: Wikimedia Commons)



Fig. 5: Esplanade Mansion in the 19th century (photo: public domain, Source: Wikimedia Commons)



Fig. 6: Esplanade Mansion, main (north) facade, June 3, 2019

and the need for the conservation of the Esplanade Mansion, while also offering technical guidance for the same. The letter was also copied to the Director of ICOMOS.

The specific recommendations given by ICOMOS India included a conservation-led methodology for scientific conservation and retrofit of the Esplanade Mansion by experts in cast-iron restoration, ensuring protection of the authenticity and integrity of the said building, and consultations with all stakeholders for sustainable management of the World Heritage site. ICOMOS India also offered technical guidance through the experts in its National Scientific Committee of Analysis and Restoration of Structures of Architectural Heritage (NSC-ARSAH). It was stressed that conserving the Esplanade Mansion would not only serve as an example for the conservation required of other buildings of the “Victorian Gothic and Art Deco Ensembles of

Mumbai”, but would also serve as a catalyst for other similar examples of Shared Built Heritage, Industrial Heritage and Modern Heritage in India.

Impact of ICOMOS India letter to stakeholders

On 13th June 2019, ‘The Times of India’ reported that the members of the Mumbai Heritage Conservation Committee had unanimously suggested that the restoration of the Esplanade Mansion should be considered.⁵ On 22nd June 2019, the same paper reported on the Bombay High Court’s direction to MHADA and BMC to introduce safety measures, including creation of a pedestrian walkway outside the Esplanade Mansion to avert accidents (Fig. 5).⁶ On 6th July 2019, ToI reported that the Bombay High Court had directed MHADA to take additional safety pre-



Fig. 7: Esplanade Mansion, internal courtyard, June 3, 2019



Fig. 8: Main staircase, wrought and cast-iron details, June 3, 2019



Fig. 9: Esplanade Mansion, internal façade details, June 3, 2019



Fig. 10: Esplanade Mansion, barricading and provision for pedestrian pathway by MHADA after Court Orders, July 5, 2019

cautions by covering the Esplanade Mansion with a net to avoid any possibilities of collapse of parts of the building (Figs. 10 and 11).⁷ On 8th August 2019, ‘The Times of India’ reported that the Bombay High Court had directed all the stakeholders, including the Government of Maharashtra, BMC, MHCC, MHADA, landlord, and the Indian National Trust for Art & Cultural Heritage (INTACH), which had filed a Public Interest Litigation (PIL) in the Bombay High Court for preventing the demolition of the Esplanade Mansion, to state the possibility and the cost of structural restoration.⁸

INTACH seeks advice from ICOMOS India

On 12th September 2019, INTACH Mumbai approached ICOMOS India to advise on the consequences of the demolition or its loss due to inaction and/or neglect, also asking details of

the provisions under which UNESCO could take any action(s) to prevent this.

In response, ICOMOS India highlighted commitments made in the Site Management Plan⁹ by the State Party as well as by other stakeholders such as MCGM and MHADA, who are responsible for the protection and the management of the CESSÉD buildings such as the Esplanade Mansion.¹⁰ It was made clear that the demolition, or any irreversible alteration/damage to Watson’s Hotel/Esplanade Mansion, or the failure to control deterioration processes or, implement measures for conservation of the historic building would adversely impact the “Integrity” of the physical fabric of Watson’s Hotel/Esplanade Mansion as well as the visual & physical relationships between various components of the Ensemble. The “Conditions of Authenticity” and the “Statement of Outstanding Universal Value” adopted during inscription of the property on the World Heritage List would also be compro-



Fig. 11: Esplanade Mansion, protection and netting done by MHADA after Court Orders, July 23, 2019

mised. The loss of Esplanade Mansion could also be construed as the State Party's failure to stand by its commitment to protect and conserve the World Heritage property, as well as, amount to ignoring the ICOMOS recommendation to undertake its urgent conservation.

It was also mentioned that any action leading to the demolition or a lack of urgent and appropriate conservation action with regard to the Esplanade Mansion would increase the possibility of the site being categorised as 'under threat', and setting up of 'reactive monitoring.' Mention was also made of the possibility of inscribing the site on the "List of World Heritage in Danger", an action taken when a property faces actual or potential threats, including serious deterioration of materials, structure and/or ornamental features; significant loss of historical authenticity; important loss of cultural significance; lack of conservation policy.

To conclude the letter, ICOMOS India reiterated the importance of undertaking a conservation-led methodology for sustaining the authenticity, integrity and cultural significance of the World Heritage site.

Current status

On 14th August 2019, the 'Mumbai Mirror' reported that the Government of Maharashtra wanted MHADA to get a fresh structural audit of the Esplanade Mansion through a structural engineer experienced in restoring heritage structures. A MHADA official, at the same time, also spelt out their need for funding the high cost of restoration. 'Mumbai Mirror' quoted MHADA officials: "(...) If this building was a public-owned building like the Gateway of India, then it would have been wise to spend public money to restore it. It won't be advisable for us to use public funds and hand over the building to a private landlord. If MHADA spends so much money on repairing one building, it won't be left with any funds for other CESSSED building."¹¹ Subsequently, following the directions of the Bombay High Court, two conservation architects and a structural engineer were appointed to

estimate the cost of conservation. The Court has also directed the owner of Esplanade Mansion to deposit the estimated amount as a bona fide based on his willingness to pay for the restoration of the building.

The matter is pending at the Bombay High Court due to the lockdown imposed due to the COVID-19 pandemic.

Several commitments were made through the Management Plan submitted at the time of the property's inscription. Despite this, as of today, the restoration and funding of the restoration work of the Esplanade Mansion is still in question.

Ritika Jharia and Kiran Joshi
Members of ICOMOS India

Case Study 2: The Risk of 'Contemporising' Historic Urban Landscapes – The Case of the Sacred Town of Varanasi

Description of the town

Varanasi, also known as Benaras or Kashi, is situated on the banks of India's holiest river Ganga in Uttar Pradesh. It is said to be the oldest living city in the world and is heterogeneous with multiple layers of culture, religiosity and art forms. The urban form of Varanasi is informed by the sacred geographies of various religions and has a multitude of meanings underpinning its sense of place.

The city is a famous centre for music and arts and is identified as part of the UNESCO Creative Cities Network due to its vision of a creativity-led development as a bridge to sustain and revitalise its rich cultural heritage. Cultural knowledge embedded in the tangible and intangible heritage of Varanasi continues to be transferred through rituals, festivals, fairs, processions, formal schools and informal interactions. The dense labyrinthine historic core remains the epicentre of significant activities of Varanasi.

Vishwanath Dham Corridor Project

The Vishwanath Dham Corridor Project was introduced in mid-2018 with the intention to create an open vista in front of the most visited and worshiped Vishwanath Temple. The Corridor Project is spread over about 11.6 acres (47,000 square metres) extending from the Temple to the three famous Ghats on the Ganga – Mahakarnika, Jalasen and Lalita (Fig. 1). The design envisages a large Mandir Chowk (square), an open space fronting the Vishwanath Temple, and a smaller open space that provides the foreground for the Gyan Vapi Mosque adjacent to the temple (Fig. 2).

About 250 individual or family properties have been acquired and cleared for redevelopment. There are 51 temples within this area, most of which have come into public view during the site clearance as several had been covered by the extensions to buildings (Figs. 3 and 4).

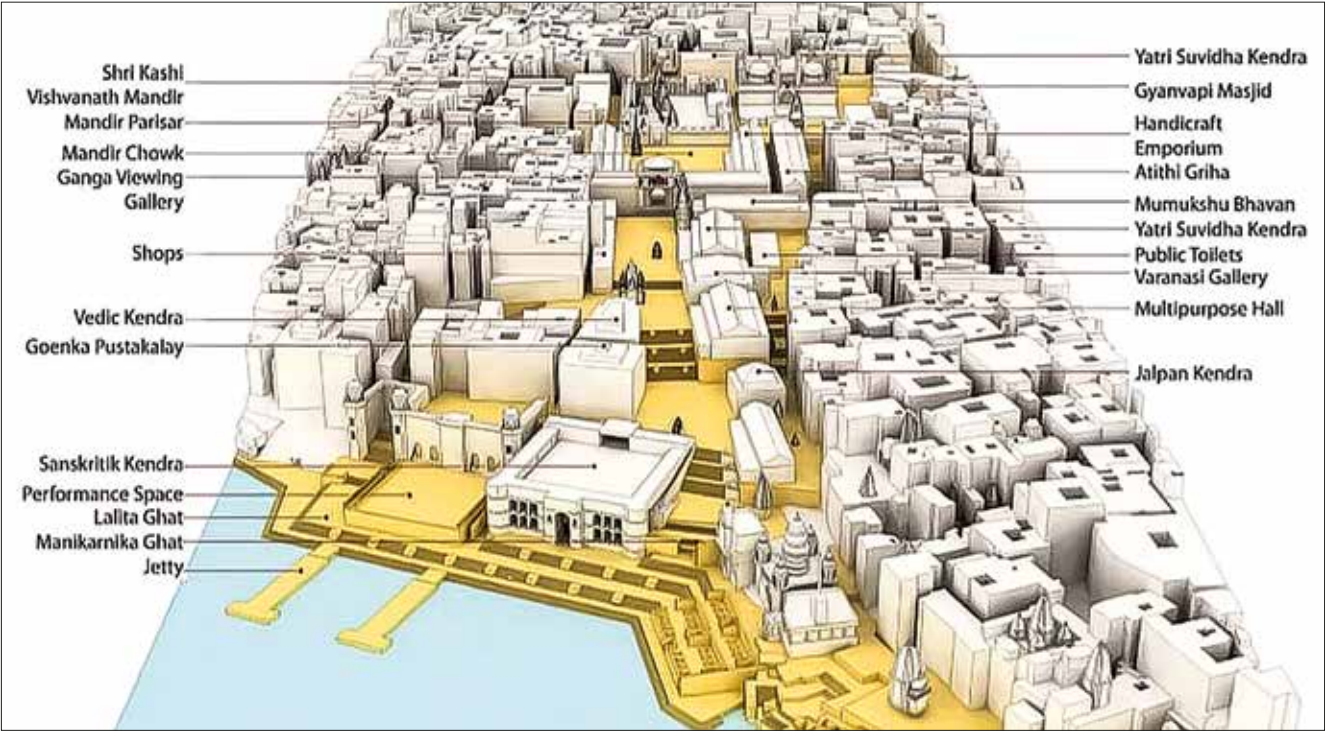


Fig. 1: A view of the proposed "redevelopment", the Vishwanath Dham Corridor Project (Source: "Varanasi, by design: Vishwanath Dham and the politics of change", <https://www.thehindu.com/society/varanasi-by-design-vishwanath-dham-and-the-politics-of-change/article26607193.ece>)



Fig. 2: An artist's rendition of the project(© HCP Design, Planning and Management Pvt. Ltd. Source: "Varanasi, by design: Vishwanath Dham and the politics of change", <https://www.thehindu.com/society/varanasi-by-design-vishwanath-dham-and-the-politics-of-change/article26607193.ece>)

Action by ICOMOS India

The ICOMOS India Annual General Meeting was held in Varanasi in June 2019, along with the scientific symposium *Interfacing Sacred Heritage, Cultural Landscapes and Sustainable Development Goals (SDGs): Exploring Reciprocity among Tangible and Intangible Heritages in the Context of*

Sacredsapes with the intention to deliberate upon issues of urban development in historic cities of religious significance. There was consensus among members that a memorandum must be submitted to the concerned authority to bring to their notice the lacunas in the processes of designing such projects and the subsequent methodologies for their implementation. At present, these processes do not require the presence of conservation pro-

professionals; thus, the loss of significance comes to light only when it is too late. Outlined briefly below is the content of the memorandum:

It was felt by the General Body of ICOMOS India that, since Varanasi is a globally significant, sacred historic centre of knowledge and culture, the current proposal for the 'Vishvanatha Dham Corridor Project' also needs to address the multiple cultural, historic and social sensitivities that are intrinsic to the city of Varanasi, the significance of which is cherished by its residents and visitors alike. It was felt that various scientific methods and processes necessary to retain the integrity and heritage character of this very significant area of Varanasi need to be adopted as part of the said Project.

The General Body of ICOMOS India, therefore, proposes that the following steps be taken up on an urgent basis by all concerned:

1. Establish a dialogue with citizens and local experts who have done extensive studies to address multiple sensitivities of the tangible and intangible heritage of this sacred city;
2. Make efforts to integrate the project area's embedded knowledge systems of science and culture in the development plan as well as the associated conservation works;
3. All intervention planned on the site should aim at conserving and valorising the heritage artefacts found on site. Careful



Fig. 3: The streets of Varanasi at the time of the demolition of residential fabric (© Gurmeet Rai)

- planning and monitoring of the execution process, through involvement of conservation professionals, is required;
4. Varanasi is one of the cities in the Creative Cities Network of UNESCO. ICOMOS, as an advisor on World Heritage matters to UNESCO, recommends that a Heritage Impact Assessment of the 'Vishvanatha Dham Corridor Project' be undertaken



Fig. 4: Temple foreground area after removal of residential fabric (© Gurmeet Rai)

and, mitigation measures be carried out wherever possible; ICOMOS India, as an association of heritage professionals working towards conservation and safeguarding of tangible and intangible heritage, extends its support and assistance, in an advisory capacity, to the organisation executing the project towards achieving the above.

Current status

At present the demolition of the private properties has been completed and the project is to be awarded to a contractor. ICOMOS India has been informed through informal sources that conservation architects have now been included in the project team of the consultant for preparing the conservation plans for the temples and other features of historic and cultural significance. The project team has also introduced stakeholder workshops and interactions with local expert as a part of their process.

Dr. Jigna Desai
Scientific Counsellor, ICOMOS India

Case Study 3: Saving Chandni Chowk, the Mughal Ceremonial Avenue of Shahjahanabad

Shahjahanabad, founded by the Mughal emperor Shah Jahan, was one of the three most important capitals in the world of the 17th century. The city was planned on two rocky eminences situated on the western bank of river Yamuna. The palace citadel called the Lal Qila, or Red Fort, was built on the hillock northeast of the city walls and the Jama Masjid on a higher hillock within the city walls. Shah Jahan had a highly cultivated aesthetic sense and the city was planned on a noble scale. At the time it was planned, it displayed an urban morphology that was unprecedented. It is an exemplar of the sovereign city model of pre-modern cities, conceived as axis mundi. The design of Shahjahanabad itself was inspired by Isfahan. To quote Muhammad Salih, “neither Constantinople nor Baghdad could compare with Shahjahanabad’s splendour”.

Shahjahanabad moved beyond precedents set by the earlier Sultanate capitals to introduce grand vistas and dramatic planning. The walled settlement constituted a splendid ceremonial avenue, a principal physical and visual east-west axis. “The main artery of the city was 40 yards in width, 1520 yards in length. Along this radial road lay Kotwali Chabutra, Urdu Bazar, Chawk of Saadullah Khan and Chandni Chawk, latter measuring 100 by 100 yards”.¹² “This grand street was laid out by Jahanara Begam, daughter of Shah Jahan in 1600 AD. Through the centre of the street ran the canal of Ali Mardan shaded on both sides by trees.”¹³ This ceremonial way of the historic settlement was flanked by bazaars and gardens with a channel of water running on the central median. In the centre of the square fronting the *sarai* sat an exquisite octagonal pool reflecting moonlight (*chandni*) which gave this square the name “Chandni Chowk”. The name later extended to the whole avenue. The principle of *Qarina*, an organisational axis which ensures balance and bilateral symme-

try without uniformity, i.e. *Sawal-Jawab* [Question-Answer], was utilised consciously as a guiding principle for the layout of Chandni Chowk. The axis was planned with trees and waterbodies, modulating the microclimate and providing an outdoor living space for the inhabitants. Standing atop the gate of Red Fort, one got an uninterrupted view of the promenade that culminated at Fatehpuri Masjid. Chandni Chowk, which was an integral component of Shahjahanabad, the Mughal capital, was an important bazaar street during Mughal times and remains so even today.

This famous ceremonial promenade, one of the most formally complex and vital public spaces of Shahjahanabad, was used later as a model and emulated while designing many other historic promenades and boulevards. The visual effect is extraordinary and unique. Moving on foot along the centre from the vantage point of Red Fort to the Fatehpuri Mosque at the other end creates an experience of varied architectural enclosures through a constant dimensional variation in plan and section.

Today the avenue is flanked by shops on either side, punctuated by iconic structures, mostly religious and institutional buildings, built from the mid-17th to the early 20th century. The very inclusive nature of the city is reflected in the fact that shrines of different religions coexist on the same street, imparting a strong cultural harmony. The street and its squares are also the setting for religious and secular celebrations and processions, some going back to the days when the city was founded. Gradually the settlement began to evolve as a wholesale market. The shopping experience retains its original charm of close interaction with the shop owner and a sense of getting a great bargain. The footfall has increased because of the connectivity by the Metro rail. Therefore, there is an urgent need to make this vast market street safe and to provide public amenities while retaining its historicity.

The Shahjahanabad Redevelopment Corporation, (SRDC), a Special Purpose Vehicle, was set up in May 2008 specifically to promote conservation.¹⁴ Its vision for the redevelopment of Chandni Chowk, as stated on its website, is as follows:¹⁵

- The proposed project should be a catalyst for the future conservation and revitalisation of Shahjahanabad.
- It should generate a physical and visual continuity in the streetscape, which will augment the imageability of the streets.
- The main intention is to reinforce safe and free pedestrian movement, by giving significance to pedestrians over vehicles.
- The multifunction of Chandni Chowk as a market street, a gathering place for the public and a ceremonial axis for festive processions will be considered and retained.
- To bring landscape back, trees will be planted along the two sides of the road.

The scheme to prioritise the pedestrian, retrofit services and public amenities in Chandni Chowk was first formulated by SRDC in 2012. It was based on an understanding of the way the ceremonial public space functioned in historic times and of the contemporary needs. This scheme went through statutory approvals. However, work on the scheme did not begin for multiple reasons related to availability of funds, the technology to put in a service tunnel and political will. The scheme was drastically altered at a meeting of the Unified Traffic & Transportation Infrastructure (Planning & Engineering) Centre, which was set up by the Delhi Development Authority (UTTIPEC)¹⁶ in August 2018.

The current redevelopment scheme proposed by SRDC misunderstands the central axis, creates a physical divide with structures such as public amenities and transformers on this sacrosanct



Fig. 1: Map of Shahjahanabad dated c. 1850, redrawn by E. Ehlers, T. Krafft, J. Malik (Source: from an original manuscript in the Map Section of the Oriental and India Office Records)

axis.¹⁷ It places 23 transformers (3.5 x 4.5 metres each) along with six toilets (3.5 x 11.2 metres each), three urinal blocks (3.5 x 4.8 metres each), three police booths (3.5 x 2.4 metres each), two police posts (3.5 x 9.2 metres each) and two traffic police booths (3.5 x 2.4 metres each) on the central verge of Chandni Chowk. This intervention, under the guise of urban renewal, will destroy the character of the central section of the axis mundi in the ceremonial wide historic public space. Incorporating such large intrusive service blocks on the central verge will compromise the significance of this street along with destroying the uninterrupted views along and across the central vista. This construction will amount to making a high 3.5-metre-wide wall along the most significant part of the most important processional avenue of the historic city of Shahjahanabad. This scheme will cut the avenue into half, disrupting the integrity of the whole settlement.

However, the SRDC architect and proponents of this scheme argue that historically, an asymmetrical road is not accept-

able; therefore, a symmetrical road having two carriageways with central verge has been proposed, which will facilitate the smooth movement of emergency vehicles, fire tenders, etc. This argument is arbitrary and without any understanding of the complexities or the attributes of authenticity embodied in the settlement.

The redevelopment scheme could have been the best opportunity to reinforce the historic concept of this highly significant Mughal ceremonial avenue through a conceptually balanced virtual symphony of diverging dimensions, an ode to asymmetry and irregularity. The sidewalks could have been varied, with the utilities placed in the sections that widen out. Unfortunately, the historic hydro-engineering innovations have not been understood or respected in the proposed redevelopment scheme. The river Yamuna (along which Shahjahanabad is sited) was tapped up north and water was brought in to the centre of this spine. To quote Ebba Koch on one of the main water-works in the reign

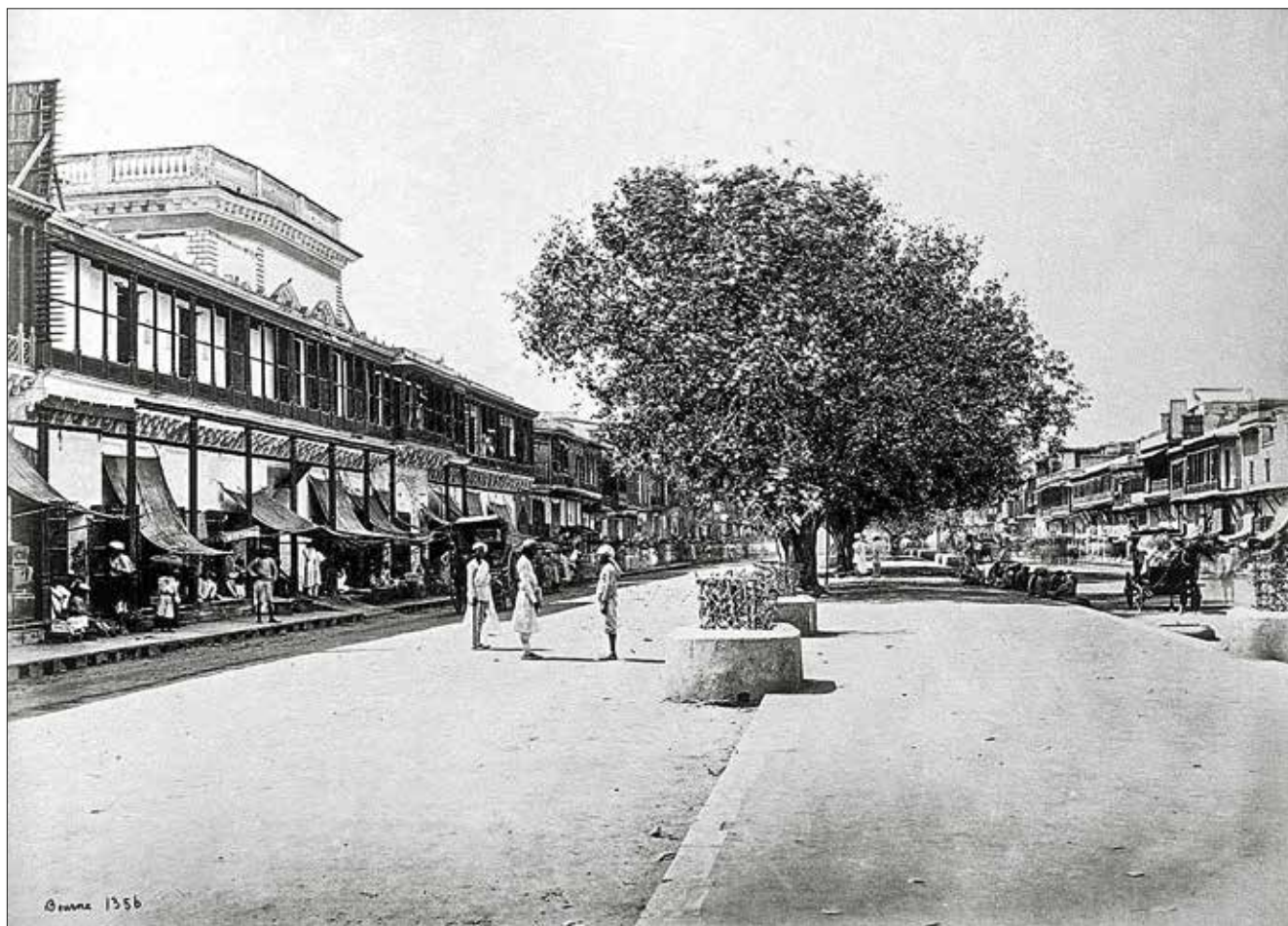


Fig. 5: Chandni Chowk, 1863–67 (Source: upload.wikimedia.org/wikipedia/commons/ee/aChandni_Chowk%2C_Delhi%2C_1863-67.jpg)

ernment, but since their team consisted of only implementing bodies and no heritage professionals, they could not understand the value of inheriting such an invaluable heritage resource.

3. The demographic profile of Shahjahanabad also had a role to play in this culturally inappropriate intervention. The clustering of the original inhabitants of the historic city was based on communities with artisanal skills, who lived and worked in different *mohallas*, such as the Daria Kalan, the Kinari Bazaar and Balimaran. The Partition of India in 1947 resulted in a historic divide based on religion. Muslim artisans fled to Pakistan, thereby destroying the peaceful co-existence of communities which produced and sold items they created. The abandoned built fabric was then occupied by people who came to India from the Northwest Frontier in Pakistan. These historic properties were then termed as ‘evacuee properties’ in the land records, with undefined ownership, and issues resulting from disputed ownership have been left unresolved to date. Along with this an archaic Rent Control Act has led to neglect and thus deterioration of the physical fabric. The second exodus was of families becoming affluent and moving towards newer areas with better amenities and more space. Both these factors resulted in a lack of any attachment of local inhabitants to the heritage or understanding of local values.

Despite having SRDC in place, the tailor-made site selection process for each segment of the street to retrofit public amenities

is bypassed. The historic maps made by Thomas Kraft (based on a map of c. 1857) and Wilson’s detailed survey of c. 1910 are available to make sensitive decisions which prioritise the heritage components in the settlements. Modern technology can be used for accurate three-dimensional mapping of the area. The issues are deeper than just providing pedestrian zones, electricity and other public amenities. The historic structures in Shahjahanabad were listed more than two decades ago but framing of regulations for interventions are still pending. Hence the change that we see is disruptive, with the skyline marred with aluminium panel facades.



Fig. 6: Historic photograph showing the Procession of King Edward VII and Queen Alexandra as Emperor and Empress of India, 1903, Delhi Durbar (Source: en.wikipedia.org/wiki/Chandni_Chowk#/media/File-Durbar_Procession_in_1903)



Fig. 7: Current view of transformers being installed on the central median where the historic canal flowed (photo Smita Datta Makhija, October 2019)



Fig. 8: Historic facades being concealed and replaced by aluminium-clad discordant materials and forms (photo Smita Datta Makhija, October 2019)



Fig. 9: The complexity of architecture on Chandni Chowk needing tailor-made solutions for facade restoration, upgrading and infill (photo Smita Datta Makhija, October 2019)

After pursuing the case in court and the involvement of the Lieutenant Governor of Delhi, a few issues have been resolved by placing police booths, urinals and toilets away from the central median to government-owned locations. However, the relocation of transformers is still to be addressed along with the appropriate technology selection for this densely populated heritage core.

To conclude, both the integrity and the authenticity of Chandni Chowk's grand historic vista, as well as the relationship of its visual axis with the historic built mass is at high risk. There is the likelihood of unparalleled loss of both historic memory and glorious meanings embedded in each segment of Chandni Chowk due to the proposed interventions. The professional global communities comprising of conservation architects, historians, landscape architects, town planners and engineers must raise their voice re-

garding the significance of Chandni Chowk. A Heritage Impact Assessment must precede any implementation of ill-advised and detrimental proposals on this magnificent heritage that our generation has inherited and is the custodian of.

Status of June 2020

The litigation for keeping the central verge of the Chandni Chowk free of service infrastructure is ongoing in the Delhi High Court. The petitioners, along with DUAC, have suggested nine feasible locations for relocation of the electric transformers and also advised use of dry type pad mounted transformers instead of the hazardous oil type ones. While the government has agreed to consider two of the suggested nine locations to fit 14 transformers, the rest of the issues remain unresolved.

Smita Datta Makhija
North Zone Representative, ICOMOS India

Footnotes

- ¹ Clarke, J. 'Like A Huge Birdcage Exhaled from the Earth: Watson's Esplanade Hotel, Mumbai (1867–71), and its Place in Structural History', *Construction History* 18 (2002), 37–77.
- ² 131–134 the CESS Act, CESS buildings under the nominated property from *Annexure B Site Management Plan* of Victorian Gothic and Art Deco Ensembles of Mumbai, India, submitted by Government of Maharashtra.
- ³ Mumbai Mirror article, IIT-B audit report sounds death knell for 155-year-old Kala Ghodabuilding, says Esplanade Mansion is dilapidated beyond repair, <https://mumbaimirror.indiatimes.com/mumbai/cover-story/prudent-to-demolish-esplanade-mansion/articleshowprint/69449802.cms?prtpage=1>.
- ⁴ TOI, Esplanade Mansion: Bombay HC asks Mhada to list precautions for demolition, <https://timesofindia.indiatimes.com/city/mumbai/esplanade-mansion-bombay-hc-asks-mhada-to-list-precautions-for-demolition/articleshowprint/69649525.cms>.
- ⁵ ToI, Esplanade Mansion can be restored: Heritage panel, <https://timesofindia.indiatimes.com/city/mumbai/esplanade-mansion-can-be-restored-heritage-panel/articleshowprint/69765458.cms>.
- ⁶ ToI, HC orders walkway outside Esplanade Mansion, <https://timesofindia.indiatimes.com/city/mumbai/hc-orders-walkway-outside-esplanade-mansion/articleshowprint/69901568.cms>.
- ⁷ TOI, MHADA gets seven days to draw up safety plan for Esplanade building, <https://timesofindia.indiatimes.com/city/mumbai/mhada-gets-seven-days-to-draw-up-safety-plan-for-esplanade-building/articleshowprint/70100368.cms>.
- ⁸ TOI, HC tells Maharashtra, INTACH to decide if Esplanade Mansion can be saved, <https://timesofindia.indiatimes.com/city/mumbai/hc-tells-maharashtra-intach-to-decide-if-esplanade-mansion-can-be-saved/articleshowprint/70598205.cms>.
- ⁹ *Annexure B Site Management Plan* of Victorian Gothic & Art Deco Ensembles of Mumbai, India submitted by Government of Maharashtra (a copy of the same is available on UNESCO World Heritage Centre website <https://whc.unesco.org/en/list/1480/documents/>).
- ¹⁰ Pages 112–121, Ownership and Stakeholders, from *Annexure B Site Management Plan* of Victorian Gothic & Art Deco Ensembles of Mumbai, India submitted by Government of Maharashtra.
- ¹¹ Mumbai Mirror, A second chance for Esplanade Mansion: State government orders fresh audit of city's last surviving cast-iron buildings <https://mumbaimirror.indiatimes.com/mumbai/cover-story/a-second-chance-for-esplanade-mansion/articleshowprint/70667409.cms?prtpage=1>.
- ¹² RE Frykenberg, *Delhi through the Ages*, p. 61, New Delhi 1993, p. 61.
- ¹³ Stephen Carr, *Archeology and Monumental Remains of Delhi*, New Delhi 1876, p. 247.
- ¹⁴ The Mission of SRDC, as stated on its website, is: The main objective of the Corporation is to promote conservation of built and natural heritage in the National Capital Territory of Delhi which needs to be protected, nourished and maintained by all citizens, conservation as an attitude in city's urban development process, conservation of the civic and urban heritage which would include architecturally significant and artisan works, historical landmarks and living monuments having socio-cultural value not with the motive of profit. <https://www.govserv.org/IN/New-Delhi/118442228224828/Shahjahanabad-Redevelopment-Corporation>
- ¹⁵ http://srdc.delhigovt.nic.in/wps/wcm/connect/DoIT_Shahjahanabad/doi_shahjahanabad/home/ongoing+projects/redevelopment+of+chandni+chowk
- ¹⁶ Notified under Gazette of India Extraordinary, see S.O. No. 1903(E), dated 31.07.08. All transportation projects/transport engineering solutions in Delhi by any agency having road engineering/infrastructure implication require clearance of the UTTIPEC. <https://www.govserv.org/IN/New-Delhi/180371992031994/UTTIPEC-Delhi-Development-Authority>
- ¹⁷ Drawings available at <http://srdc.delhigovt.nic.in/wps/wcm/connect/d9da3d8047f211bc914efbbbd1c31d3c/CC-Presentation-27-11-18.pdf?MOD=AJPERES&lmod=1939364257&-CACHEID=d9da3d8047f211bc914efbbbd1c31d3c>
- ¹⁸ Ebba Koch, *Mughal Architecture*, New Delhi 2002, p. 124.
- ¹⁹ See "Delhi – A Heritage City", Tentative List of India <http://whc.unesco.org/en/tentativelists/5743/>

KOSOVO

Heritage at Risk

Brief history of Kosovo

Kosovo is located inland on the Balkan Peninsula in Southeast Europe. Its fertile highland valleys are separated from the Adriatic Sea by the Prokletije Mountain range yet connected via the Drini River. Kosovo's history is deeply intertwined with neighbouring regions. In the 1st century AD, the area was known as Dardania and was part of the Roman province of Moesia. By the Middle Ages the region was part of many empires: Bulgarian, Byzantine, Albania and the Serbian medieval states. It was conquered by the Ottoman Empire in 1455 and derives its name from the Kosovo Plain, where the famous Battle of Kosovo was fought between Serbia and the Ottoman Empire 70 years earlier.¹

The recent past

Until the second half of the 20th century, cultural heritage properties of Kosovo were maintained and protected by locals. In the recent past, these properties have been looked after inadequately; therefore, the loss is enormous. Especially during the 1998–99 War in Kosovo thousands of monuments and sites were burnt and destroyed. Thousands of archaeological and ethnological collections, as well as the entire documentation of Kosovo's cultural heritage institutions are still being kept in Serbia.²

Well-preserved historic urban centres in Gjakova, Vushtrri and Peja have suffered severe devastation.³ Artistic objects and important collections of material culture also perished in the flames as Serbian forces burned down an estimated 70,000 homes, including more than 90 percent of Kosovo's 500 *kullas* – traditional vernacular houses. In addition to that, Islamic sacral art in Kosovo, including art objects as well as illuminated manuscripts, suffered large-scale devastation during the war. A major part of the heritage of Kosovo's 600-year-old Islamic tradition was burned, vandalized or looted as more than 200 mosques were destroyed or seriously damaged by Serbian forces. Furthermore, museum collections in Kosovo have also been despoiled, not by acts of deliberate destruction but by appropriation. By order of the Serbian Ministry of Culture, hundreds of the most valuable archaeological artifacts from three important museum collections in Kosovo – the Museum of Kosovo, the Municipal Museum in Mitrovica and the Regional Archaeological Museum in Prizren – were removed to Belgrade at the beginning of 1999, ostensibly for an exhibition.³ Until now, the official records on the cultural heritage of Kosovo have not been handed over to the authorities of Kosovo.

According to the ICOMOS Heritage at Risk Report elaborated by Dick Sandberg in 2005 regarding the riots of 2004 in Kosovo, a few orthodox buildings were damaged. About 35 churches, chapels and monasteries in 17 locations were damaged.⁴ These



Fig. 1: Mosque in Deçan burnt during the 1998–99 War (© Riedlmayer, 2014)



Fig. 2: The historic centre in Gjakova in 1999 (© Knight, 2018)

damaged buildings were immediately repaired or restored by the Government of Kosovo with international support.⁵

The UNESCO World Heritage List contains four sites, the so-called medieval monuments in Kosovo, which include the Monastery of Decani, the Patriarchate of Peja, the Church of the Virgin of Levisa and Gračanica Monastery. These assets were put on the Tentative List in 2004, then in 2006 were designated and nominated on the basis of criteria ii, iii, iv and vi. The World Heritage sites of Kosovo are owned and managed by the Serbian Orthodox Church, Diocese of Raska.⁶ The UNESCO Convention of 1972 states that World Heritage sites should be managed by the government administration, in this case the Republic of Kosovo administration. In addition to that, conservation works at these sites are carried out by the Institute for the Protection of Cultural Monuments of the Republic of Serbia.⁷

The sites are guarded day and night by either Kosovo police forces or KFOR.

In 2006, these sites were put on the List of World Heritage in Danger in order to allow international support to address the following benchmarks:

- Full and permanent protection of the property under secure and stable political environment;
- Agreed medium-term plan for the restoration of wall paintings (including preventive conservation regime) and conservation and rehabilitation of the property; and
- Implementation of the management plan, and full establishment of buffer zone and boundary including its legal protection (UNESCO WHC, 2007, p. 38).

These World Heritage sites are not actively managed by the Serbian Orthodox Church although it is officially in charge; management plans don't exist.⁸ On the other hand, Kosovar institutions are not allowed to monitor these World Heritage sites in their territory, as they have been outside their area of responsibility since 1999.⁹

World Heritage sites in Kosovo are also protected by the Kosovo Status Package.¹⁰ Annex IV on Religious and Cultural Heritage states clearly the rights and preservation that Kosovo should give to all effective protective zones (buffer zones surrounding the perimeter of the protected heritage property) (Figs. 1 and 2).¹¹

Legal protection of cultural heritage

It was not until after the Second World War that cultural heritage management as a state-organised activity was established in Kosovo. In the second half of the 20th century when Kosovo was part of the Yugoslavian state, cultural heritage was redefined and managed according to the standards set by the political regimes.¹² As in many Southeastern European countries, the protection system of cultural heritage in Kosovo does not fulfill the requirements of international recommendations and guidelines. This is a result of over half a century of political instrumentalisation and its subjective treatment by the former communist regime dominated by Serbian experts and politicians. Despite the efforts to improve the situation during the transition period, the cultural heritage sector remains quite complex and fragile in the context of the new general developments.¹³

There are 1567 cultural heritage assets included in the temporary protection list selected by the Ministry of Culture, Youth and Sports. These assets are part of the List of Cultural Heritage under Temporary Protection and include monuments and sites of archaeological and architectural heritage, architectural conservation areas, movable objects, cultural landscapes and intangible heritage. Since 2011, this List has been extended every year by the Ministry of Culture. In 2017, the Ministry started to include architectural heritage buildings of the 20th century. Only 23 cultural heritage buildings have been designated under the permanent protection, selected from thousands of heritage assets on the temporary protection list.

The Kosovo's authorities have started to pay attention to preservation through the application of preventive conservation or repair / restoration, the reinforcement of laws, the establishment of the proper documentation and inventory system, and the modernisation of the administration and education system.¹⁴ However, the process is very slow to effectively protect and preserve cultural heritage assets in Kosovo.



Fig. 3: An abandoned neighbourhood in Elez Han – designated cultural heritage asset (© Cultural Heritage without Borders, 2017)



Fig. 4: Novobrdó Fortress, 2019 (unpublished photo by Atidhe Mulla taken for CHwB Kosovo, 2019)



Fig. 5: The collapse of walls after interventions (photo C. Jäger Klein, 2019)

Current condition and risks

In general terms, the cultural heritage assets in Kosovo are in a precarious and vulnerable situation resulting from the dire consequences of the armed conflicts of 1998–99, natural aging processes, and decay greatly exacerbated by environmental pollution, significant long-term neglect and a chronic lack of heritage policies, strategies, proper inventories, conservation plans, and funds for preservation and rehabilitation, in accordance with international principles and standards.

The crucial problems to be addressed are:

- Identifying conservation areas (perimeter, protective zones, protected areas) in spatial plans of architectural and archaeological heritage;
- Controlling (both legal and illegal) buildings in urban and rural areas which affect the setting and context of cultural heritage sites and landscapes;
- Reviewing the current list of protected heritage assets. Based on the recent findings there are listed buildings that unfortunately don't exist anymore;
- Establishing monitoring departments that will assess buildings consistently and identify the risk factors that may endanger heritage assets;
- Increasing the professional capacities in Disaster and Risk Management (DRM), respectively in monitoring and implementing preventive measures;
- Establishing a taskforce of trained architects and craftsmen that will intervene with temporary preventive measures in order to prevent the loss of heritage assets;
- Increasing the cooperation between institutions on the central and local levels in order to increase the efficiency in managing possible risks;
- Prioritising funds for emergency interventions based on the assessment of needs;
- Establishing connections with owners of heritage assets to inform them about their role, train them to monitor their properties, where and how to report the damage and risk they notice, and to possibly intervene with simple measures;
- Subsidising or rewarding owners who regularly maintain their cultural heritage assets;
- Working closely with local and national NGOs to increase the knowledge about the risk to cultural heritage and to raise awareness of each stakeholder's role by organising campaigns, debates and public lectures.

A lack of basic information about cultural heritage assets with legal protection status is also a crucial problem, which also points out the need for each monument to be identified and monitored. Mapping cultural assets strengthens the base of information that can be used to inform local and central authorities in future planning and decision-making. With regard to this, Cultural Heritage without Borders Kosovo, a former Swedish NGO, now a local NGO, has developed the project "Mapping of Cultural Heritage Sites in Kosovo", which identified on the map 870 cultural heritage monuments of architectural and archaeological categories by gathering relevant data. During the field research conducted, among other collected information, special attention was paid to the assessment of the condition of monuments. The physical condition of assets has been classified into six categories, including: good, fair, poor, very bad, partially ruined, and completely ruined. This classification was

based on the condition assessment of cultural heritage assets from Historic England.

In order to categorise an asset, an assessment was conducted to evaluate the type of damage to the elements of the asset/structure, including wall structure, roofs (covering, chimney, gutters and downpipes), doors and windows, and the interior, where access was possible. As a result, when different damage aspects of an asset were combined, it was possible to come to a clear evaluation of the physical condition of the monument and consequently list it under one of the six above-mentioned categories. This information was gathered in order to develop the Heritage at Risk Register, which is an online digital platform consisting of a list of assets classified in the three assessment categories very bad, partially ruined, or completely ruined. Relevant institutions working with cultural heritage are responsible for creating and monitoring the Heritage at Risk list, as well as for prioritising their investments based on the condition of these assets.

Among the 870 assets which have undergone assessment of their physical condition as part of the wider project Mapping of Cultural Heritage Sites in Kosovo, in total 139 assets are listed in the Heritage at Risk Register. Therefore, this means that 17.2% of the designated assets in Kosovo are at risk of being demolished due to their bad physical condition (Fig. 3).

The degradation of Novobrdó Fortress

The significance of the site

Novobrdó Fortress, a designated monument protected by the Ministry of Culture in Kosovo, stands on a 1100-metre-high hill of the Kopaonik Mountains. The fortress is a monument of great cultural, historical, archaeological and architectural significance. Its historical value derives from the fact that it is the biggest fortress from the Illyrian period, 4th–3rd centuries BC. Based on the outstanding quality of the ceramic and metal findings and the Cyclopean ashlar, it is assumed that at this very site the Illyrian city of Damastion may have existed which was well-known for producing silver coins.

Novobrdó is the best-preserved historic mining town in Kosovo and in the region. It provides exceptional testimony to the area's international importance for the mining of lead, silver and gold in continuity, since prehistory. Its landscape forms a multi-layered heritage site which has significant and important industrial, historic, archaeological, architectural, and ecological attributes. The terrain is rough and characterised by rock, mining places and semi-natural grasslands. Overall, the location powerfully reflects the distinctive culture that had developed in the lead, silver and gold mining system of Kosovo and provides a complete picture of the patronage and the social structure of the community. The medieval town of Novobrdó was erected on the top of the hill, in a dominant position of a very picturesque landscape. There has been cultural stratification since Roman times and extensive parts of the fortification architecture belong to the late Byzantine and Ottoman periods. According to Roman coins and tiles found at this site, some objects could belong to the Roman period.¹⁵

Current condition and recent developments

Starting in 2014, conservation activities were undertaken at the fortress. The intervention was managed by UNESCO and financed by the European Union. Currently, the new reconstructed structure has partially collapsed and there are other structures that are about to collapse. The Ministry of Culture has closed the site to visitors because it is considered a threat to them.

The current condition of the castle is very poor and unacceptable. It can be observed that the structure has many damages, such as constructive cracks and masonry erosion. Therefore, the safety of the structure and the people visiting it is of high concern (Figs. 4 and 5).

Conclusion

Since 2001, there have been various international initiatives and projects aiming to restore the damages in cultural heritage sites that were caused by conflicts. The destruction at historic sites caused by the riots of March 2004 was mostly repaired.

However, cultural heritage sites in Kosovo are in a degraded state, mainly because of a lack of maintenance, awareness, and improper management. Significant numbers of heritage sites are at risk of being completely ruined. The primary legislation on the cultural heritage of Kosovo has been completed. However, there

is still a lot of work to be done in the secondary legislation as well as in the enforcement of existing laws.

The fragile institutions are heavily suffering due to the lack of human capacities. They have failed to create a monitoring mechanism that would provide data of the current condition of heritage sites. The local communities are almost ignored in the decision-making process. This situation has resulted in investments in the field of cultural heritage not being based on the actual needs.

The Kosovo institutions need to be reformed in order to be efficient in the protection of cultural heritage. In addition, there is a need to reform the education system so that young generations are capable of understanding every aspect of cultural heritage preservation, including the legislative and technical aspects. In general, there is insufficient education provided in management, professional and technical trainings in the various fields of cultural heritage preservation and management, sustainable tourism development, restoration techniques, and promotion.

Kaltrina Thaçi, conservation architect/ program manager at CHwB Kosova, member of ICOMOS Kosovo
Sali Shoshi, executive director at CHwB Kosova, member of ICOMOS Kosovo

With additional comments from:

Gjejlane Hoxha, member of ICCROM and ICOMOS Kosovo
Arnisa Kryeziu, assistant teacher for architectural heritage at UBT Prishtina, member of ICOMOS Kosovo
Verona Ymeri-Hoxha, member of ICOMOS Kosovo

Initiated by:

Caroline Jäger-Klein, Professor of Architectural History, TU Wien, President of ICOMOS Austria

References

- CoE – Council of Europe (2004) *Integrated Rehabilitation Program Plan for Architectural and Archeological Heritage in South-Eastern Europe*. Preliminary Technical Assessment, PIL, Kosovo/UNMIK, 2004. Strasbourg: CoE.
- Haliti, S., Thaçi, K. & Eppich, R. (2016) *Interpretation and Management of Fortified Sites in the Mediterranean: The Case of the Prizren Castle, Kosovo*. Defensive Architecture of the Mediterranean XV to XVII centuries/ Vol IV Giorgio Verdiani (ed.) Proceedings of the International Conference on Modern Age Fortifications of the Mediterranean Coast FOTRMED, Florence, November 2016, http://www.fortmed.eu/OV/4-DEFENSIVE%20ARCHITECTURE%20OF%20THE%20MEDITERRANEAN_2016.pdf.
- Herscher, A. & Riedlmayer, A. (2000) *Architectural Heritage in Kosovo: A Post-War Report*. Archnet. Kosovo Cultural Heritage. Available at: <https://archnet.org/collections/22/publications/4736>
- Historic England (2017) *How to Assess Condition*. Available at: <https://historicengland.org.uk/advice/caring-for-heritage/help-historic-buildings/assess-condition-grade-2-listed-buildings/how-to-assess-condition/>
- Hoxha, Gj. & Thaçi, K. (2012) *The Protection of Cultural Heritage Properties in the Republic of Kosovo*, First International Conference on Architecture and Urban Design, Epoka University, Tirana, Albania, April 19–21, 2012, available at: http://www.icaud.epoka.edu.al/index.php?p=1_ICAUD_proceed_book_1.
- ICOMOS (2006) *Evaluation of Cultural Properties*. WHC-06/30.COM/8B. Available from: whc.unesco.org/document/100760.
- Institute for the Protection of Cultural Monuments of Serbia (2018) *Report on the State of Conservation of Medieval Monuments in Kosovo (Serbia) Inscribed on the World Heritage List in Danger*. Available at: <https://whc.unesco.org/en/list/724/documents/>.
- Kight, G. (2018) *Evidence: War Crimes in Kosovo*. Available at: <http://www.garyknight.org/evidencekosovowarcrimesgk/C:\Users\chwbkosovo\Downloads\7A – Serbia – Monuments in Kosovo 20180131 public.pdf>.
- MCYS – Ministry of Culture, Youth and Sport (2007) *Preliminary Technical Assessment, The Fortress Gumnishte*, Novobrd, 2007.

MCYS – Ministry of Culture, Youth and Sport (2016) *National Strategy for Cultural Heritage 2017–2027*. Ministry of Culture, Youth and Sport, Kosova, available at: strategjija- http://mkrs-ks.org/repository/docs/eng_strategy_for_heritage.pdf

MCYS – Ministry of Culture, Youth and Sport (2009) *Prioritized Intervention List Kosovo: Integrated Rehabilitation Project Plan, Survey of the Architectural and Archaeological Heritage*.

Riedlmayer, A. (2000) *Museums in Kosovo: A First Postwar Assessment*. Bosnia Report, ns 15/16. [WWW] Available at: <http://www.bosnia.org.uk/bosrep/marjune00/museums.cfm>.

Riedlmayer, A. (2014) “Introduction”, in *Destruction of Islamic Heritage in the Kosovo War, 1998–1999*, by Sabri Bajgora; ed. by Robert Elsie and Petrit Selimi. Prishtina: Interfaith Kosovo, Ministry of Foreign Affairs of the Republic of Kosovo.

Sandberg, D. (2005) *Heritage at Risk 2004/2005*. ICOMOS. Available at: <https://www.icomos.org/risk/2004/kosovo2004.pdf>.

UNESCO (2018) *Medieval Monuments in Kosova*. World Heritage Center. Available at: <https://whc.unesco.org/en/list/724/documents/>.

UNESCO WHC (2007) WHC-07/31.COM/24. World Heritage Committee: Thirty-first session Christchurch, New Zealand, 23 June–2 July 2007. Available from: <http://whc.unesco.org/en/list>.

UNOSEK – United Nations Office of the Special Envoy for Kosovo (2007) *Kosovo Status Package: Ahtisaari Package*. Available at: <http://www.unosek.org>.

Footnotes

- ¹ Haliti, Thaçi & Eppich, 2016, p. 426.
- ² Hoxha & Thaçi, 2012, p. 1.
- ³ Riedlmayer, 2000.
- ⁴ Sandberg, 2005.
- ⁵ RIC, CoE, 2009.
- ⁶ MCYS, 2009, pp. 77–79.
- ⁷ Institute for the Protection of Cultural Monuments of Serbia, 2018.
- ⁸ ICOMOS, 2006, pp. 242 f.
- ⁹ MCYS, 2009.
- ¹⁰ Ahtisaari Package, 2007.
- ¹¹ UNOSEK, 2007.
- ¹² Herscher, 2010.
- ¹³ MCYS, 2016, p. 21.
- ¹⁴ Hoxha & Thaçi, 2012, p. 19.
- ¹⁵ MCYS, 2007.

MEXICO

Introduction

The year 2017 was marked by a series of hydrometeorological and geological events of different magnitudes that hit Mexico in different parts. The earthquakes of September 7th and 19th, 2017 increased the destruction and left hundreds of families affected. On September 7th, an earthquake of category 8.2 with an epicentre in the Gulf of Tehuantepec mainly affected the states of Chiapas and Oaxaca. The number of homes damaged were 63,335 in Oaxaca, 58,366 in Chiapas, and 712 in Tabasco. 1,075 schools were affected in Oaxaca and 1,571 in Chiapas, 90 health units, and 194 public buildings were partially or totally destroyed. On September 19th, another earthquake of magnitude 7.1 with an epicentre in Axochiapa, Morelos had an impact on eleven states, including Mexico City. A total of 50,610 homes, 83 health units, 133 churches and 16,136 schools were damages and there were a total of 369 deaths. The damages to the cultural heritage were considerable (see Table 1).

Mexican States	No.
Puebla	465
Estado de México	344
Oaxaca	323
Morelos	260
Tlaxcala	133
Chiapas	111
Ciudad de México	92
Guerrero	83
Tabasco	26
Hidalgo	25
Veracruz	15

Table 1: Heritage properties affected by the 2017 earthquake
(Source: Government of the Republic, INAH, 2017)

In the eleven states, a total of 1,877 properties listed by INAH (National Institute of Anthropology and History) were damaged (see Table 2):

Type of property	Number of properties
Historic monuments	1796
Museums and cultural centers	56
Archeological Zones	22
Artistic monuments	2

Table 2: Moderately to severely damaged properties
(Source: Government of the Republic, INAH, 2017)

Three sources of funding for reconstruction have been launched:

1. The FONDEN (Natural Disaster Fund); 221,556,215.00 pesos (11,268,806.00 USD) have been approved.
2. The insurance sector has mainly supported the private and public sectors with the insurance contracted for the INAH Historic Monuments. According to the Mexican Association of Insurance Institutions (AMIS), the cost of earthquakes in 2017 rose to 16,449 million pesos (836.63 million USD), including 13,491 million pesos (686.18 million USD) mainly for damage to buildings and 2,861 million pesos (145.51 million USD) for disaster bonds of the Government of Mexico.
3. The private sector was organised in the face of the 2017 disaster with the creation of the Fuerza México private trust and a contract with Nacional Financiera was signed a day after the earthquake on September 20th. The Trust does not receive or exercise public funds and is oriented to administer and operate the funds and donations made by business organisations and individuals. This trust supports reconstruction (housing, schools, markets and temples) with 249 million pesos (12.66 million USD) in six municipalities in Oaxaca and two in Chiapas.

To date, as regards the State of Morelos, of the 259 heritage properties under restoration following the earthquake of September 19th, 2017, 158 have been completed.¹ These restorations have been carried out thanks to different financial sources, such as FONDEN (Natural Disaster Fund), the private sector (Slim Foundation), and insurances.

The Main Threats Identified for Tangible and Intangible Assets as of 2017

1. Mining activity

The archaeological zone of Xochicalco (World Heritage Site) is in danger due to mining activity. The mine exploitation project is being developed on the El Jumil and Colotepec hills, in an area of 696.92 hectares belonging to the community of Tetlama, Morelos, half a kilometre from the archaeological zone of Xochicalco. The Canadian company Álamos Gold (formerly Esperanza Silver) operates the hills with an open pit mine and has caused fractures as a result of explosive detonations in the hills near the archaeological zone of Xochicalco. In the north of Xochicalco, there are large caverns whose unstable roofs are formed by horizontal slabs of rocks. The vibration of the explosions could cause them to collapse, which would destroy an important part of the city of

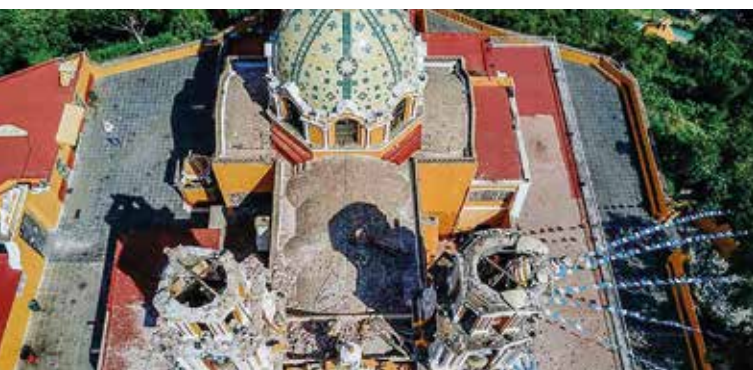


Fig. 1: Church of Los Remedios, Cholula, State of Puebla, September 2017 (photo INAH)

Xochicalco, including the Observatory cave, located north of the Acropolis. Water flow, both surface and underground, would be one of the most severely impacted natural resources, and this not only because of the huge amount of water that open-pit mines require for the leaching of the mineral (which they perform with cyanide), but also because once the exploitation is over (which will occur in little over a decade), mineral remnants can severely contaminate water and soils throughout the region.

2. The construction of hydroelectric dams

2.1. Dam project “Paso de la Reina” project, State of Oaxaca

CFE (Electric Federal Company) plans to build the Paso de la Reina hydroelectric dam project on the Río Verde, located on the

Oaxaca coast. The curtain of said work, 155 metres high, would be located approximately one kilometre above the Chatina community. Paso de la Reina and its reservoir would flood 3,320 hectares, owned by indigenous Mixteco, Chatinos and Afro-Mexican peoples, affecting 17,000 inhabitants. This project requires an investment of USD 1,100 million. Currently, the hydroelectric project is in the phase of feasibility studies, without yet having the study of environmental impact, nor the conclusion of socio-anthropological studies.

2.2. Dam project “La Parota”, State of Guerrero

CFE intends to build the La Parota hydroelectric project in its territories. The work would affect an area of 17,000 hectares, belonging to four agrarian communities, 16 *ejidos* and a private property, located in the municipalities of Acapulco, Juan R. Escudero, San Marcos, Chilpancingo, and Tecoaapa. The work would have a high social impact, since it would cause the displacement of 25,000 people and affect another 75,000. When flooding the localities and affecting the traditional productive spaces located on the banks of the Papagayo River and its mouth, the poverty conditions of the population of the area would be exacerbated. In addition, it would be against the riparian and mangrove ecosystems located in the coastal part when the natural flow of water is disturbed.

2.3. Dam project “Las Cruces”, State of Nayarit

The Las Cruces hydroelectric project would be built on the San Pedro Mezquital river in the state of Nayarit, as part of the Northwest Interconnected Hydraulic System (shino). The hydroelectric power plant would flood 4,547 hectares of communal lands of five agrarian nuclei of the Coras, Huicholes and Mexicaneros towns: the indigenous communities of San Pedro Ixcate, municipality of Ruiz; San Juan Corapan and Rosarito, municipality of Rosamorada; San Blasito and Saycota, municipality of Acaponeta, Nayarit. According to CFE, it would only move to the town of San Blasito in the area of the reservoir, which has 54 inhabitants of the Cora people and 18 homes. However, the communities estimate that around 6,137 inhabitants would be affected, of which 80% belong to these indigenous peoples.

2.4. Dam “El Zapotillo”, State of Jalisco (under construction)

If the El Zapotillo dam is concluded with a curtain of 105 m, the communities of Temacapulín, Acasico and Palmarejo will be flooded, which will mean the forced displacement of 1,500 inhabitants. The livelihoods of communities downstream and upstream will also be destroyed or damaged, affecting more than 15,000 people. The death of traditions and culture will be accompanied by the loss of a unique historic and cultural heritage, constituted by the towns themselves with their squares, their typical environment and their ancient architectures. There is a statement by the Jalisco delegation of the National Institute of Anthropology and History according to which 70% of the buildings are cultural heritage. In addition, “El Señor de la Peña”, a figure painted by nature on the rocks surrounding part of the town, would be destroyed. The historic monument of the Basilica of Our Lady of Remedies from the 18th century would also be destroyed.

2.5. Dam project “Veracruz”, State of Veracruz

The Veracruz hydroelectric project promoted by the private company Electricidad del Golfo is located in Veracruz on the Apatlahuaya River. The work includes the construction of a dam with a



Fig. 2: Church of San Juan Bautista, Tlayacapan, Morelos, September 2017 (photo INAH)

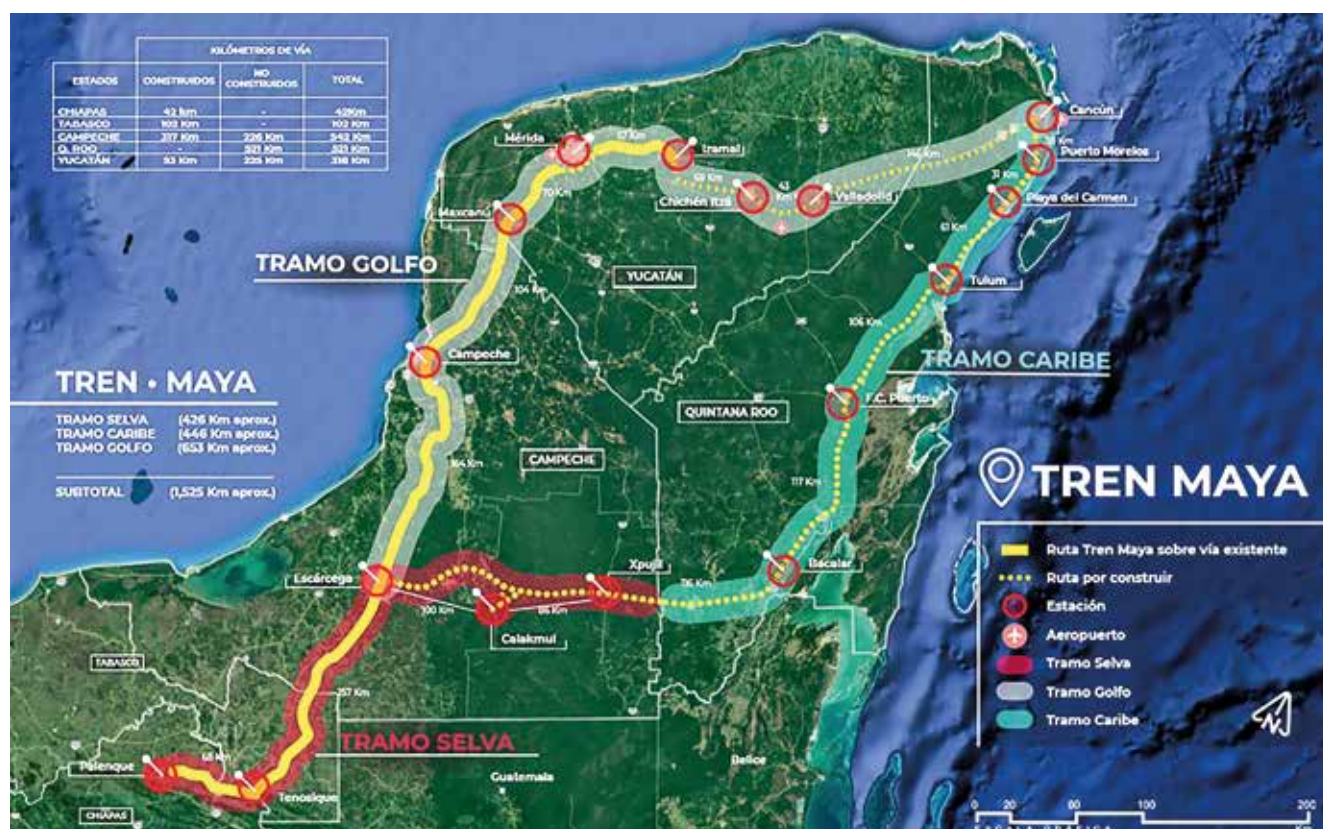


Fig. 3: Mayan railway route in Yucatan (Source: <http://planoinformativo.com/605456/tren-maya-proyecto-para-impulsar-el-crecimiento-del-sur-de-la-peninsulanacionales>)

30-metre-high curtain, a four-hectare reservoir and a three-kilometre-long tunnel. The Zongolica region affected by the project has high biodiversity and is the source of the Blanco River. This region has been inhabited since pre-Hispanic times by Nahua groups and has approximately 150,000 inhabitants, living in 14 municipalities, of which twelve are considered to be highly marginalised: Mixtla de Altamirano and Texhuacan are among the ten poorest municipalities in Mexico. The main productive activities are agriculture, forestry and livestock; there are very many smallholdings so that private property is predominant. This work will impact more than 20 communities, mostly indigenous Nahua by violating their individual and collective rights to information, consultation, healthy environment, health, water, housing, territory, etc.

3. Adobe houses destroyed by the 2017 earthquake and not considered in the INAH/INBA catalogues

Following the earthquakes of September 2017, many traditional adobe houses collapsed or were severely damaged, particularly in the states of Oaxaca, Chiapas and Morelos. The balance of the earthquakes of September 7th and 19th, 2017, was 184,000 damaged homes. The SEDATU (Ministry of Agrarian, Territorial and Urban Development) provided the victims with bank cards with 120,000 pesos (6,000 USD) for the reconstruction of destroyed homes and 15,000 pesos (762 USD) for the repair of partially damaged homes. Not all damaged homes were made of adobe; however, there were some companies that proposed that adobe houses be replaced by houses of cement blocks, thus contributing to the disappearance of this traditional type of construction.

Nonetheless, there were some interesting experiences of reconstruction with clay, with technical advice from specialists for clay constructions. But this did not happen in a massive way and most of the reconstructed houses were made of cement blocks and based on designs that were not traditional.

4. The construction of the Mayan railway

The so-called “Mayan railway” aims to connect different tourist points between Yucatan, Quintana Roo and Campeche to boost tourism and not only focus on the area of Cancun, which mainly monopolises the flow of visitors. 1,500 kilometres of railroad are to unite the main cities of the Mayan world in the five south-eastern states: Yucatán, Quintana Roo, Campeche, Chiapas and Tabasco. In total, these are 15 stations, of which Palenque, Calakmul, Mérida, Tulum and Bacalar stand out.

The route of the train that will cross the ecological reserve of Calakmul, recognised as a UNESCO World Heritage Site, has raised concerns about the ecological impact this work could have in the area. Given this, those responsible have said that the felling of trees will be minimal, since already built railway lines will be used, as well as roads and power lines.

The areas where the Mayan train will run have vast archaeological remains located along the planned route. In total, the Public Registry of Archaeological and Historic Monuments and Zones of Mexico has registered 1,709 vestiges located along the Mayan train route. In addition to the archaeological remains, there are 24 cenotes that could also be affected by the construction of this new railroad project. INAH will evaluate and classify the remains in order of relevance and will determine if they could be moved to

avoid modifying the planned train route. Various organisations have warned about the possible negative effects that this initiative could have on an area of such archaeological wealth.

5. Proposals on the various threats

1. Mining activity: One of the proposals is that municipal councils declare themselves as mining-free territories and that the current authorities, both at the federal and state levels, as well as the elected politicians will modify the mining concessions and permits. In the case of Xochicalco, the proposal is to expand the protection perimeter of the archaeological zone.
2. Construction of hydroelectric dams:
 - Initiate a national audit by an independent body to assess the financial, social and environmental cost-benefits of dams built since 1972.
 - Cancel all ongoing projects that are violating human rights, particularly those that have not presented a public consultation process.
3. Adobe houses destroyed by the 2017 earthquake: Create participatory housing reconstruction programmes exclusively for traditional adobe houses with the support of professionals specialised in heritage construction.
4. Mayan train: The role of INAH would be to evaluate for each section how the train route could be constructed without affecting the archaeological remains.

Joel F. Audefroy
Coordinator of the Mexican Scientific Committee
Heritage at Risk, Contact: eaudefroid@hotmail.com

References

Observatorio de conflictos mineros en américa latina – OCMAL
El Sol de Cuernavaca, 27 de julio 2019
“Presas, derechos de los pueblos e impunidad”, Dictamen final, 2012, Mapder, 59p.

Risks and Socio-cultural Impacts in the Sierra Tarahumara, State of Chihuahua

Introduction

The indigenous communities that settled in the region of the Sierra Tarahumara (Fig. 1) in the state of Chihuahua have had ancestral possession of their physical space since before the Spanish presence on the American continent. However, today they are not legally recognised in this territory so that land dispossession, transgression of their habitat, and the beneficial use of their natural and cultural environment are a constant struggle.

The megaprojects in the region with different lucrative purposes and interests for tourism proposed by the Mexican government have not brought great economic benefits to the population, but to national and transnational business groups. They have even commercialised the image of the Tarahumara indigenous people, but not only that: the Tarahumara territory of low and high mountains

is a favourable place for drug production, because it is difficult to reach and has few communication routes. It is located in the so-called Golden Triangle, formed by sinuous mountains and ravines, in the limits of the states of Chihuahua, Durango, Sinaloa and Sonora. Here narcotics have been produced by criminal groups for several decades (Fig. 2), which has led to other problems not only against territorial sustainability. It has also caused pressure to the millinery culture established there, redirecting it into a process of transculturation and loss of identity.

The Sierra Tarahumara is the largest forest territory in Mexico and has silver mines; so it is considered one of the most valuable natural areas in the country. In addition, due to its environment, it has a tourist potential of great national and international relevance. As to the preliminary registration of the missionary infrastructure that has practically been abandoned, this includes 80 Jesuit and 40 Franciscan missions, although it is possible that the total number is close to 160 missionary settlements (Fig. 3).

Relevance of cultural/natural heritage in the Sierra Tarahumara

By its very nature, Tarahumara is extremely relevant for Mexico; not only because it is one of the most beautiful areas in the entire country, but because it is a unique biological region worldwide (Fig. 4), generating water, oxygen, biomass and biodiversity. These are aspects that not only benefit those who inhabit the area, but also the states of Texas in the USA and the states of Sonora and Sinaloa in our country, for the water generated there flows into these territories.

The safeguarding of the built heritage and the environmental wealth of the Sierra Tarahumara can be determining elements of identity and basis for the development of the region. It even meets the necessary conditions to submit a World Heritage nomination to UNESCO for the recognition as cultural and natural heritage, based on a dichotomy. However, the reality is that the loss of the missionary infrastructure and the various threats to the habitat threaten future development possibilities.

Current risks

- I. The current vulnerability of the built heritage is, to a large extent, the result of insecurity caused by criminal groups and drug trafficking, existing in the region for more than 30 years. Among other aspects, this results in extreme poverty and displacement of the original population.
- II. The region has a high degree of violence and insecurity, the population competing with organised crime for physical space.
- III. Therefore, today there are problems of various kinds, both socio-economic and cultural, which are reflected in high levels of migration, a low educational level, inequality, segregation, unemployment, as well as racial discrimination and violence resulting from a struggle for land tenure.
- IV. Cultural policies have not helped prevent the deterioration and loss of the historic infrastructure built during the 17th and 19th centuries. This leads to different risks:
 - There is no current survey of mission buildings still preserved.
 - There are no conservation and maintenance programmes.
 - There is no record of the deterioration and loss of historic structures (Figs. 5 and 6).

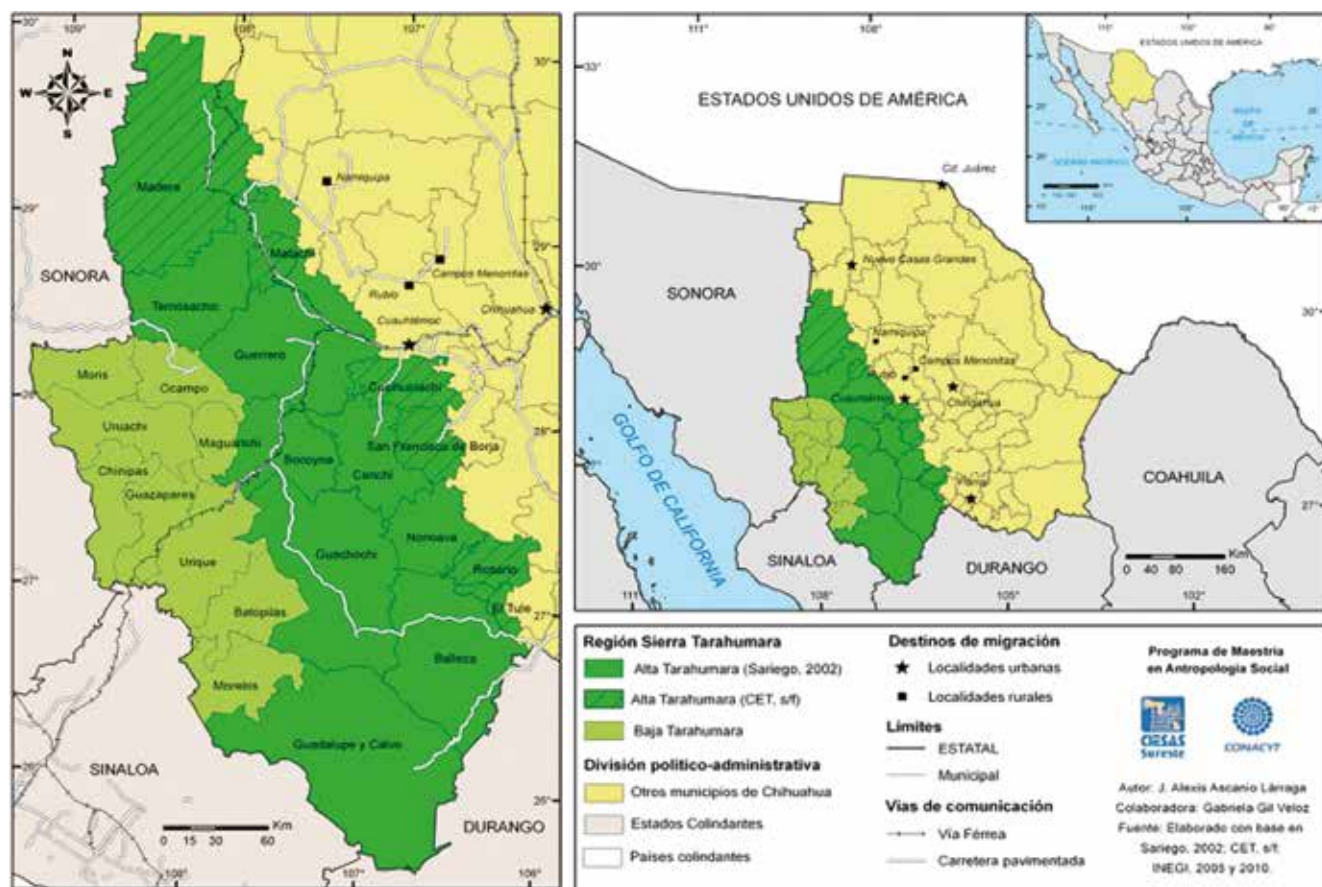


Fig. 1: Location map of the Sierra Tarahumara region, Chihuahua state, Mexico (taken from: ASCANIO, Lárraga, J. Alexis, Master's Program in Social Anthropology, CIESAS Southeast, CONACYT).



Fig. 2: Criminal groups arrested in the Tarahumara region, September 23, 2016.



Fig. 3: Location of the mission settlements by municipalities (Source: INAH Chihuahua Center, Jesuit Missions Project Archive of the Sierra Tarahumara, 2007)



Fig. 4: Commercialisation of the image of the Tarahumara indigenous



Figs. 5 and 6: Jesuit church of San Felipe de Jesus, Zaragoza Valley

V. Although the cultural heritage is made up of natural diversity and material works of great relevance that together belong to the cultural legacy of Mexico, its protection is not part of the

vision and attention of state and federal authorities, nor are there sound policies of preservation. Therefore, the heritage's abandonment reflects "the lack of recognition and deep study of its historical and natural values".

The results on the impacts on the habitat of the territory have not yet been determined; a general scheme of remediation of affectations and prevention of risks has been imposed, in which the narco culture seems to stand out, while distrust in government actions grows. It is a fact that the population has the right to claim ownership of their land for the common good.

Impacts of modernity

The current vulnerability of the built heritage of the region is the result of insecurity caused by criminal groups and drug trafficking, among other equally important problems.

In the years 2014 and 2015, two megaprojects were proposed that did not benefit the communities in the Sierra Tarahumara. These were in addition to the Barrancas Cobre-Creel regional airport, although in a different way and without final results. The indigenous population has manifested and defended its geographical space, after having suffered damage by other megaprojects, especially for commercial purposes. This includes the Tarahumara culture, through the exploitation of the indigenous image and of the natural and cultural resources.

Although the government rhetoric refers to efforts to reduce inequalities and international law protects indigenous populations, with regard to indigenous rights the reality is that their cultural rights are rarely respected. The channels of communication with the indigenous population have been fractured by imposing several actions. Although the Mexican state has a huge historical commitment to the towns and communities of this region, the Tarahumara people now struggle to maintain their traditional lifestyle in the *ejido*, which is closely related to the isolated and rugged land it occupies.

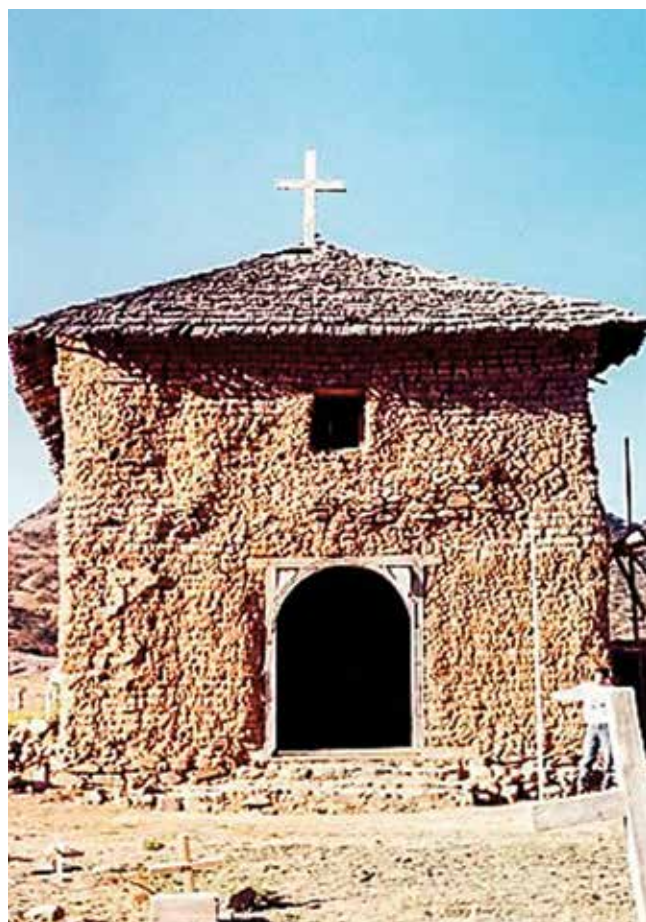
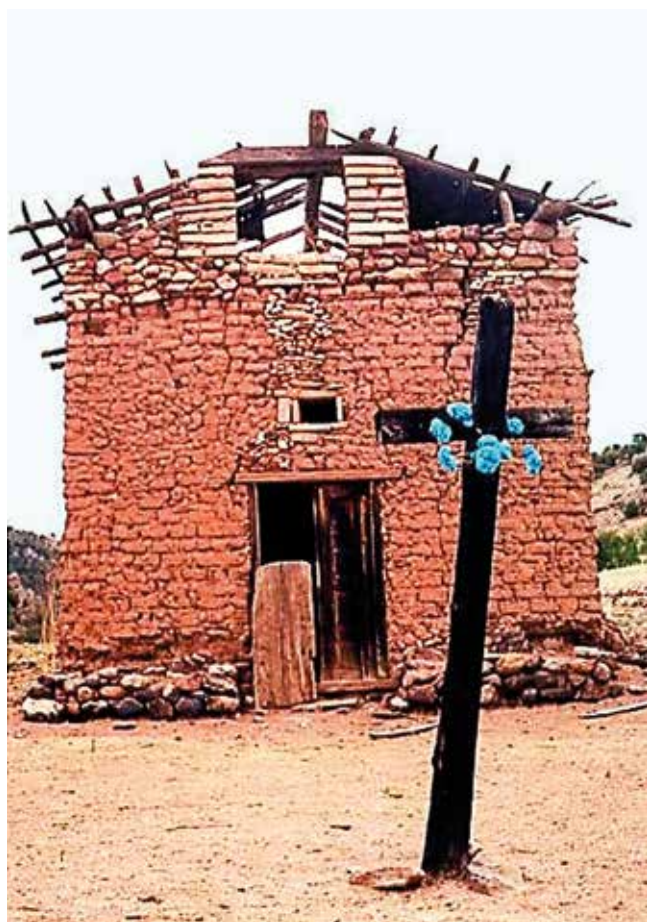
Final conclusions and actions in process

The Sierra Tarahumara is a region of great contrasts, coexisting cultures and overlapping economic activities, including mining, forestry, tourism, and drug trafficking. The forests of the Sierra are home to approximately 280,000 individuals, of which approximately 20 percent are indigenous with unique cultures, such as Tarahumaras o Rarámuri, Ópatas, Yaqui, Pimas, Papágos y Mayos.

The region also hosts large-scale mining and forestry projects, so there would be no reason to strive for fairer social conditions for the regional population. However, as long as these do not exist, social differences and conflicts will continue.

Similar delay conditions are also reflected in the cultural sphere; this fact is also observed in the lack of serious studies and historical documentation of the missions, of their evolution and current physical state, of care and maintenance of the properties. This is accompanied by material loss and modifications to the original structures, which is also a great damage to the built historical memory of the region, so that the sum of efforts is not only a necessity but a commitment to the historical future of the Tarahumara territory. The main points for its preservation are:

- I. Manage and preserve the physical space and material infrastructure of cultural or natural heritage value (Figs. 8–11).
- II. Adapt policies and programmes to specificities of cultural identity.



Figs. 7 and 8: Missionary churches of San Antonio, Guazarachi, Balleza and San José Jicamorachi



Fig. 9: Missionary church of Santo Angel Custodio, Batopilas

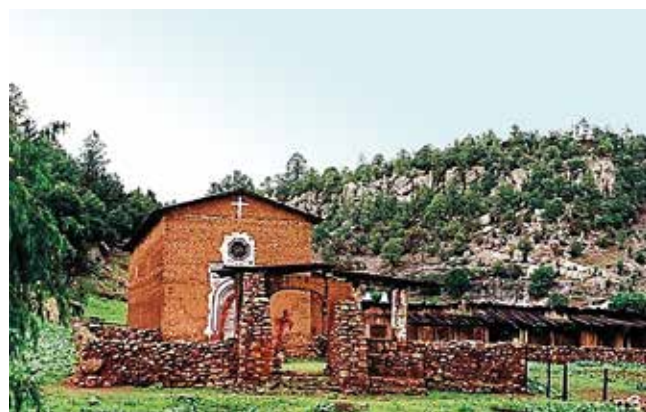


Fig. 10: Missionary church of San Ignacio in Guachochi

III. Entry into cross-cutting policy areas concerning the organisation and connection of the towns in the territory.

IV. Regard the territory as something that generates economic value, cultural identity and quality of life.

What is clear is that the population of the region have been violated in their physical space since the colonial era. So there must be a resilient commitment to allow them to opt for other options, such as the right of the population to settle on the basis of their recomposition through the resilience of their living conditions, through the analysis of risks or threats that compromise their sus-

tainability, such as improving security, preserving their cultural heritage, reducing marginalities, social inclusion, improving employment and educational opportunities, etc. And on the other hand, there are the conditions for improving agricultural production and meeting the needs of families for basic food, in order to create flows that will enable the social and environmental reconstruction of the community.

The final objective would be to be able to refer to these reflections that arise from communal or individual spaces where their historical expressions are part of a new way of looking at their buildings, customs or traditions, where specific changes in forms,

structures or organisations are emerging, which become options for an initial resilience project focusing on induction, through the establishment of a platform of participatory observatories, which

will enable the recovery of sustainable lifestyles based on their cultural heritage and natural community environment before the loss continues.

Francisco Hernández Serrano
PhD in architecture

Footnote

¹ Source: Head of the INAH Morelos Center.

NEPAL

Overview of Heritage at Risk in Nepal: Changing Perception and Approaches

Introduction – Nepal in transition

Nepal is in transition. After the second people's movement in 2006 the monarchy was abolished and the country was proclaimed a republic. In the 2008 elections, the Maoist Party of Nepal that had led a decade-long insurgency was elected into government. Peacebuilding began by dissolving the People's Liberation Army and reinstating the soldiers back into society. The process of writing the new constitution was a contentious process. Governments changed. It was however possible to incorporate issues of cultural rights and cultural diversity into the new draft Constitution. After the earthquake struck on 25 April 2015, the draft Constitution was proclaimed on 20 September 2015 under duress. This resulted in fierce protests by the opposing political parties. The new Constitution has however become the basis for post-disaster recovery as well as for the reorganisation of government in a decentralised system. The federal states as well as many of the newly established local governments are promoting infrastructure development with inadequate planning. Roads are being built everywhere and many protected areas are becoming vulnerable to environmental degradation, as well as to inappropriate tourism.

The 2015 Earthquake – devastation and recovery

The 7.8 magnitude Gorkha Earthquake struck central Nepal on 25 April 2015. "As a result of the earthquake, 8,790 people died and more than 22,300 people were injured. Assessments showed that at least 498,852 private houses and 2,656 government buildings were destroyed. Another 256,697 private houses and 3,622 government buildings were partially damaged. In addition, 19,000 classrooms were destroyed and 11,000 damaged".¹ "According to the assessment, the earthquake affected a total of 691 buildings of historic value in 16 districts. Of these buildings, 131 were fully destroyed and 560 were damaged".² Beyond the built heritage, the earthquake affected museums and libraries as well as intangible heritage, particularly rituals linked to the monuments and urban spaces now destroyed. The initial response phase included preparations for the onslaught of the monsoon rains. Within two months a donor conference was arranged and the assessment was that the cost of recovery and reconstruction added up to be \$205,668,646.³

The resilience of the local communities could be seen by their tenacity to continue carrying out festivals and rituals, even under the pressure of trauma and devastation. Many temples that were destroyed were either reinstated with the idol of the deity under a temporary shelter or the idol was made accessible at a different location. Particularly important was the continuation



Fig. 1a: Living Goddess Kumari being carried from her house to the palanquin to be brought to a ritual site (© ICOMOS Nepal/Kai Weise)



Fig. 1b: Chariots being prepared for Indra Jatra, the main chariot festival of Kathmandu, where three chariots are pulled around the city (© ICOMOS Nepal/Kai Weise)



Fig. 2a: Carpenter working on a timber post for the reconstruction of Kasthamandap, with the Kal-Bhairab statue in the background (© ICOMOS Nepal/Kai Weise)



Fig. 2b: Woman working on the wood carving of a decorative timber element, a recent development of training women for such crafts (© ICOMOS Nepal/Anie Joshi)

of festivals, such as Indra Jatra in Kathmandu (Figs. 1a and 1b). The chariot festival of Rato Machhendranath celebrates a special event that recurs every twelve years when the chariot is pulled all the way from the village of Bungamati to the city of Patan. The temple housing the deity of Rato Machhendranath in Bungamati was totally destroyed. However, after several months delay the chariot festival was carried out and rituals were fulfilled. Since the earthquake, such festivals seem to be getting a resurgence of participants and general interest.

Over the past four and a half years many monuments have been rebuilt. Rehabilitation Guidelines⁴ were prepared and adopted by the government; however, procedures were never agreed upon. The main conflict arose in respect to the Public Procurement Act which required the government to tender out projects, which was done without controlling whether the bidding contractors had the knowledge and skills required for the restoration of historic monuments. This often led to traditional craftspeople being side-lined, while shoddy work was carried out by unskilled workers. A further issue that was raised was the fact that there was inadequate supervision of these projects.

Adopting the 2015 Constitution – decentralisation and diversity

0The positive momentum continued through the rainy season between June and September. However, the government of Nepal was in transition from a constitutional monarchy to a federal republic. For post-disaster recovery of the country, a clear gov-

ernance system was required and so the draft Constitution was promulgated on 20 September 2015. This led to protests, particularly with the communities living in the south of the country, and a blockade was set up closing the access road from India from where most relief goods would have been trucked in.

The new Constitution of Nepal does however provide a means for ensuring cultural diversity. It states clearly that Nepal is a secular state that protects and promotes “social and cultural solidarity, tolerance and harmony, and unity in diversity by recognizing the multi-ethnic, multi-lingual, multi-religious, multi-cultural and diverse regional characteristics”.⁵ This can be achieved through the central government ensuring unity and the basic rights of the people and allowing diversity to be the cornerstone of the federal system. It allows for communities, through local government, to safeguard their heritage.

The Ancient Monument Preservation Act of 1956 gives the Department of Archaeology the overall authority for the protection and restoration of tangible cultural heritage. The change to the federal system as well as changes to the local government structure by creating urban and rural municipalities through clubbing together Village Development Committees was a cause for initial confusion. Furthermore, a National Reconstruction Authority was established to carry out post-disaster recovery; however overlapping responsibilities with the main government departments have caused further confusion. Within these circumstances, there have nonetheless been some good examples of community initiatives and certain specific arrangements enabling monuments to be restored in an exemplary manner.



Fig. 3: The Kali Gandaki River Valley, the site of one of the main routes that crosses the Himalayas and is earmarked as a tentative sector of the Silk Road (© ICOMOS Nepal/Kai Weise)

Recovering from the 2015 Gorkha Earthquake – beyond reconstruction

Over the past four and a half years the reconstruction of numerous monuments has been carried out. This has been done through various processes and under various authorities, making it difficult to carry out audits on quality and authenticity. Particularly complicated has been the relationship between the National Reconstruction Authority, the Department of Archaeology and the municipal authorities. Projects have been implemented by each of these authorities and awarded to contractors. Other projects have been carried out by international agencies using different formats, each proving to lead to different outcomes. Furthermore, there are local NGOs using foreign funding. There are also local committees being set up that work on the basis of labour contracts with local artisans.

The completed projects have not been assessed and the ongoing projects lack supervision. Many of the projects have been carried out with insufficient or no research at all. There is therefore little information on why monuments that had survived the even larger 1934 earthquake were damaged or even collapsed. This has possibly been the greatest loss, since valuable knowledge could have been gained from such research and this would have also ensured the reconstruction to be carried out in the most appropriate manner. This is further linked to the lack of knowledge of the traditional structure and its performance during the earthquake. Many details that traditional artisans know have been ignored by those preparing reconstruction drawings.

In the Kathmandu Valley, an interesting comparison can be made between the three main historic cities. In Bhaktapur, the local government together with the community have carried out most of the reconstruction on their own, since they have their own traditional artisans. They even rejected a multi-million-dollar German project in order not to be forced to follow the prescribed procedures. In Patan, most of the reconstruction is being carried out by an NGO with foreign funding and with little involvement of the municipality or the community. In Kathmandu, there has been a lack of clarity and in many cases local activism has defined the procedures. This has allowed for certain monuments to be restored in an exemplary manner using traditional artisans and materials such as with Kasthamandap (Figs. 2a and 2b). Issues have however also arisen where community groups have protested against Japanese and even the direct involvement of UNESCO in the restoration of sacred temples.

Impact of connectivity – modern Silk Roads

The Trans-Himalayan corridors have always been the drivers of economic and cultural interaction and will continue taking on this role in the future. The development of infrastructure is also inevitable as already seen with the road along the Kali Gandaki as well as in Rasuwagadhi. The Belt and Road Initiative (BRI) plan of building the Trans-Himalayan railway is being pursued. Such massive infrastructure projects are threats to the ancient cultures that developed along these routes.



Fig. 4a: Professor Simpson from Sterling University in Scotland taking a wood sample for testing and dating while the traditional artisan and head carpenter Laxmi Bhakta Rajchal looks on (© ICOMOS Nepal/Anie Joshi)

The initiative to inscribe the Silk Road on the World Heritage List was promoted by UNESCO through the establishment of an action plan prepared in 2006 during a meeting in Samarkand. This has required a change in approach and methodology of defining, inscribing and managing such enormous linear trans-boundary heritage chains. China soon took the lead by establishing the Secretariat of the Coordination Committee in Xian. In the meantime, the revitalisation of the Silk Road under the Belt and Road Initiative (BRI) was presented by Xi Jinping in 2013. It might be necessary to link the two initiatives to ensure that conflicts don't arise.

In Nepal three Trans-Himalayan corridors that link the Tibetan plateau with the Gangetic plains have been identified. These would be the route along the Karnali to Mount Kailash, the Kali Gandaki route (Fig. 3) through Mustang, and the route through Kathmandu to the Kerung or Kuti passes. The heritage sites along these routes need to be inventoried and safeguarded.

Conclusion – the lessons

Heritage conservation is greatly affected by natural disasters as well as political uncertainties. Over the past four years Nepal has had to deal with both these circumstances. There hasn't been any proper assessment of this situation other than the heated discus-

sions on Kathmandu Valley World Heritage property. Initially the argument not to put Kathmandu Valley on the danger list was that once the earthquake had caused the damage, the property was not in danger any more unless the rehabilitation process was not managed properly, and this could only be assessed after a year or two. Even after the fourth World Heritage Committee session, Kathmandu Valley has not been put on the danger list and soon it will not make any sense, unless there is definite loss of Outstanding Universal Value. This would need to be specifically assessed.

There are certain specific lessons that need to be learned from this period of devastation and uncertainty. Most of the damages caused to monuments were due to lack of maintenance as well as to inappropriate interventions in the past. Very often past interventions focused on strengthening the structure, or making certain parts more rigid, with the use of concrete or steel, which was the very cause of collapse. This again proves how little we understand of the traditional structures and the need for further research. Along with this, the total lack of respect for traditional artisans and a governance system that doesn't allow them to work unless they are registered as standard contractors makes it difficult to work on conservation.

The main lesson that has been learned from the destruction that the earthquake caused and the chaotic circumstances created by



Fig. 4b: Traditional artisan and head carpenter Laxmi Bhakta Rajchal trying out a resistograph, assisted by Project Manager and ICOMOS Nepal Secretary Manindra Shrestha (© ICOMOS Nepal/Anie Joshi)

political upheaval is that conservation is not about reconstruction. Conservation requires the continuity of traditional knowledge and skills, which allows for monuments to be maintained and when

necessary restored (Figs. 4a and 4b). Where it is possible to ensure this continuity, science must take a back seat and be there to assist and facilitate and, if necessary, bridge knowledge gaps.

Kai Weise
President ICOMOS Nepal/Member of ICORP

References

- Government of Nepal. 2015a. Constitution of Nepal (official translation into English)
Government of Nepal. 2015b. Post Disaster Needs Assessment (PDNA), National Reconstruction Authority, Government of Nepal
Government of Nepal 2015c. Rehabilitation Guidelines 2072, Department of Archaeology, Government of Nepal
Government of Nepal. 2016. Post Disaster Recover Framework (PDRF), National Reconstruction Authority, Government of Nepal

Footnotes

- ¹ Government of Nepal 2016: 1.
- ² Government of Nepal 2015b: 67.
- ³ Government of Nepal 2015: 72.
- ⁴ Government of Nepal 2015c.
- ⁵ Government of Nepal 2015a: 6.

NETHERLANDS

Amsterdam: Advertisements on Scaffolding in front of Historic Facades

In 2010, the 17th-century canal ring area of Amsterdam was added to the World Heritage List. As in the opinion of the World Heritage Committee giant outdoor advertisements on scaffolding threaten the visual integrity of the site, “the application of measures to eradicate aggressive advertising hoardings on scaffolding” were recommended. As Amsterdam did not follow

that recommendation, in 2011 UNESCO took the decision (35 COM78.100) that this “practice has to stop”. Moreover, Amsterdam was included in ICOMOS’ Heritage at Risk report.

Thanks to ICOMOS and UNESCO, and to the efforts of Amsterdam stakeholders VVAB and Wijkcentrum d’Oude Stadt (Community Centre of the Old City of Amsterdam) from that year on, the advertisements-on-scaffolding project stopped altogether. That’s to say until 2018.

To the surprise and shock of many, the giant advertisements were back in full glory! The Amsterdam authorities, juggling with percentages of advertisements covering the scaffolding, claim



Fig. 1: Amsterdam, Rokin, October 2018



Fig. 3: Amsterdam, Rokin, September 2018, giant advertisement on scaffolding



Fig. 2: Amsterdam, Dam Square, next to the Royal Palace, December 2018

that they are small in size now. That claim can simply be disputed by these photographs. Moreover, the initial 2011 zero demand by ICOMOS and UNESCO was clear: “eradicate” and “stop” this practice.

In 2019, Amsterdam is actively no longer respecting, even violating the clear agreement made with UNESCO.

In early 2020 the Amsterdam authorities proposed to ban (again) advertisements on scaffolding altogether. However, this proposal still has to be discussed and decided by the Amsterdam city council.

Rudolf Rijpma
Wijkcentrum d’Oude Stadt

All photos by R. Rijpma

High-rise Development Outside the 17th Century Canal Ring of Amsterdam

The municipality of Amsterdam has established a zoning plan for the new residential area 'Sluisbuurt' with high-rise buildings at slightly more than two kilometres from the World Heritage, outside the buffer zone of the '17th-century canal ring area of Amsterdam'. The new residential area has 14 high-rise buildings between 30 and 60 metres and 10 buildings above 60 metres. The two tallest towers are 120 and 125 metres high. Municipal impact assessment reports are mandatory above 30 metres. The average height of the old centre of Amsterdam is only 24 metres.

The impact assessment report shows that this high-rise cluster has a major visual effect on the surrounding landscape and may damage the visual integrity of the World Heritage. However, the municipality considers this damage acceptable. It is admitted that the high-rises are in theory visible from the World Heritage site, but that would not affect the Outstanding Universal Value, because the towers disappear in the tree crowns.

The Friends of the Inner City of Amsterdam (Vereniging Vrienden van de Amsterdamse Binnenstad, VVAB) do not agree with that. The VVAB with its 3000 members, mostly inhabitants of Amsterdam's historic centre, is recognised by the municipality as a stakeholder of the World Heritage. According to the VVAB, the high-rise cluster is in conflict with the municipal high-rise policy. In this policy, for the location where the high-rise cluster is to be built, only a single landmark of 60 metres is possible, not a cluster of high-rise towers. Such a high-rise is unprecedented for Amsterdam. An independent study, commissioned by the VVAB, also found that the visibility of the highest towers is underestimated. It can be assumed that the impact on the Outstanding Universal Value will be greater than described.

The municipality has informed UNESCO in accordance with paragraph 172 of the 'Guidelines for the Implementation of the World Heritage'. In its technical report ICOMOS suggested that the State Party "prepare Heritage Impact Assessments to be carried out to consider the impact on the attributes of Outstanding Universal Value, something the (municipal) assessments do not examine, relying instead on purely visual measures".



Fig. 1: The World Heritage of Amsterdam (photo credit: Bureau Monumenten en Archeologie, City of Amsterdam)

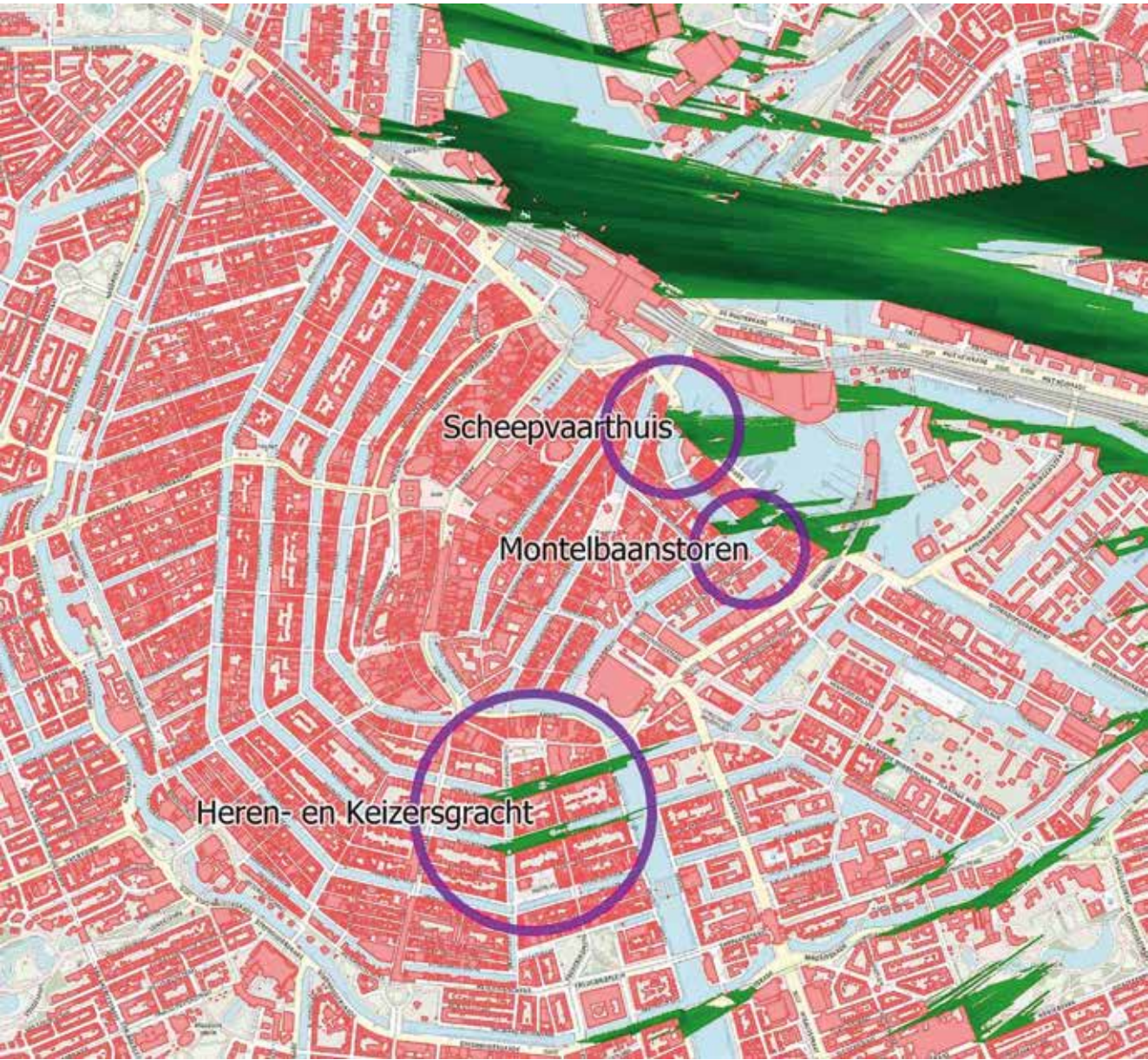


Fig. 2: Visibility of the high-rise development, in green, and the locations in the World Heritage where the highest risk is to be expected (see purple circles) (from the independent VVAB study).

The municipality has determined the zoning plan prematurely without awaiting a response from ICOMOS regarding the new impact assessment report, which uses the same criticised methodology. The new assessment report does not meet the requirements

of a Heritage Impact Assessment as described by ICOMOS, either. The VVAB has taken the step to appeal to the highest court in the Netherlands, but hopes that UNESCO will respond as soon as possible.

Walther Schoonenberg
VVAB



Fig. 3: Artistic impression of the Sluisbuurt high-rise development (from the municipality report on Sluisbuurt)

PERU

Sitio arqueológico Cerro Ventarrón Antecedentes del incendio 2017 y Medidas adoptadas por las Instancias correspondientes

El sitio arqueológico Cerro Ventarrón se ubica al sureste de la ciudad de Chiclayo, se encuentra conformado por varios sectores de los cuales uno se emplaza contiguo al centro poblado del mismo nombre. Este sector limita por el suroeste con campos de cultivo de caña de azúcar y por el noreste con un sector de viviendas del centro poblado.

Ventarrón es un templo de 4000 años de antigüedad ubicado en el valle del río Reque, en la región Lambayeque, en la costa norte del Perú. Se caracteriza por presentar pinturas murales, halladas en buen estado de conservación, entre las que destaca una representación policroma de un venado aparentemente atrapado en una red. Por los fechados radiocarbónicos obtenidos, es uno de los templos más tempranos en el área Andina, y sus pinturas murales serían las más antiguas descubiertas hasta la fecha en el hemisferio occidental. Ventarrón es por lo tanto un lugar clave para comprender el rol del ritual en espacios públicos en el desarrollo de la civilización, a nivel regional y global.

El día domingo 12 de noviembre del 2017, dicho sector sufrió uno de los peores daños a causa de un incendio que se inició aproximadamente a las 14:00 horas y se propagó rápidamente, ocasionando que el fuego consuma en primer lugar todo el material del cual estaban construido parte de estos ambientes que cumplían la función de almacén tanto para herramientas, material cultural mueble e información producto de las investigaciones arqueológicas realizadas en los años 2011, 2012, 2013, (madera, papel, cartón). La afectación se dio en un porcentaje aproximado del 90 % (Fig. 1).



Fig. 1: Incendio en el sitio arqueológico Cerro Ventarrón, en noviembre de 2017 (Fuente: www.elpopular.pe, 2019)

A raíz de la propagación del fuego desde dichos almacenes (sector que se presume desde donde se propagó el incendio de manera incontrolable hacia la plataforma principal), éste llegó a alcanzar rápidamente las coberturas construidas con estructura de madera y elementos de cubierta de plancha de fibra vegetal. Dado las características de los materiales, las llamas consumieron la integridad de la cobertura, y a la vez afectaron a la cobertura metálica ubicada en la parte central donde están expuestas pinturas murales prehispánicas (Fig. 2).

Como producto de la combustión de los materiales de cubierta y su consecuente colapso, las estructuras arqueológicas sufrieron desprendimiento, fracturas de algunos elementos, ennegrecimiento, calcinación de la capa externa de los paramentos e impregnación del material derretido sobre las pinturas murales. Asimismo, la estructura peatonal instalada para la visita turística se vio afectada perdiendo la totalidad de las láminas de vidrio templado, quedando expuesta la estructura metálica, la cual no sufrió daños respecto a su estabilidad (Fig. 3).

Una vez controlado el incendio, los especialistas realizaron la respectiva evaluación e identificación de las áreas afectadas. La Dirección Ejecutiva de la Unidad Ejecutora 005 procedió a conformar un comité de atención para la emergencia encabezado por el Arqlgo. Alfredo Narváez. Las acciones implementadas consistieron en proceder al retiro del material colapsado producto de la calcinación de las coberturas, con la finalidad de dejar libre de escombros los espacios y recintos del área arqueológica. Paralelamente se realizó la protección de los murales policromos los cuales fueron cubiertos provisionalmente con plástico a fin de evitar la incidencia directa de los factores ambientales, principalmente de los fuertes vientos que se presentan en la zona. Seguidamente, en coordinación con la Dirección Desconcentrada de Cultura de Lambayeque, se recogió el material arqueológico que se encontraba a la intemperie bajo los anaques colapsados de los almacenes (Fig. 4).



Fig. 2: Afectación de la cobertura metálica donde están expuestas pinturas murales prehispánicas (Fuente: www.andina.pe, 2019)

Con la finalidad de proteger las áreas expuestas se realizaron trabajos de emergencia para rehabilitar parte de la cobertura perdidas. De esta manera, se colocaron planchas de calamina galvanizada sobre el sector donde se ubica un mural policromo y se levantó un paño de cubierta en otro sector que alberga elementos de las mismas características al anterior. Estas labores se realizaron a finales del año 2017, teniendo en consideración que una de las grandes limitaciones fue de carácter presupuestal, lo que no permitió proteger una mayor área con coberturas. A inicios del año 2018, se programaron como prioridad, acciones para la instalación de una nueva cobertura para toda el área afectada y la rehabilitación de la pasarela peatonal.

La unidad de infraestructura y proyectos con el apoyo de la unidad formuladora de la Sede Central del MC elaboraron un proyecto de inversión tipo de optimización, ampliación marginal, reposición y rehabilitación (IOARR) denominado “Renovación de cobertura y pisos para accesos; en el (la) plataforma principal del complejo arqueológico Cerro Ventarrón – (map) en la localidad Ventarrón, distrito de Pomalca, provincia Chiclayo, departamento Lambayeque” por un monto de S/. 420,152.60, llevando a cabo todos los procedimientos que conciernen para su ejecución dentro de sus competencias (Fig. 5).

Actualmente, la Unidad Ejecutora 005 cuenta con el expediente técnico aprobado que contempla acciones complementarias relacionadas a la conservación de estructuras arqueológicas, entre otros. Sin embargo, existen una serie de restricciones normativas que impiden que estos trabajos se ejecuten dentro del marco de otro proyecto de inversión (IOARR) como se tenía programado. Por ello, la Unidad Ejecutora 005 viene evaluando implementar acciones de emergencia que permitan realizar los trabajos programados y a su vez buscando las alternativas para que estas acciones se puedan desarrollar de acuerdo con la normativa y en



Fig. 3. Afectación de la estructura peatonal instalada para la visita turística (Fuente: www.andina.pe, 2019)

el corto plazo ya que son una necesidad primordial máxime si se tiene en consideración la importancia del sitio arqueológico Cerro Ventarrón.

As ICOMOS Perú lamenta las demoras en la continuidad en la implementación de las medidas correctivas, mientras manifiesta nuevamente su compromiso con la conservación del Patrimonio Cultural de la Nación y su disposición de brindar el apoyo técnico que sea requerido por las instancias correspondientes para contribuir con la recuperación del sitio arqueológico Cerro Ventarrón.

Comité Nacional Icomos-Perú



Fig. 4: Recojo del material arqueológico encontrado a la intemperie bajo los anaqueles colapsados de los almacenes (Fuente: Archivo fotográfico propio, 2019)



Fig. 5: Proyecto de inversión tipo de optimización, ampliación marginal, reposición y rehabilitación “Renovación de cobertura y pisos para accesos; en el (la) plataforma principal del complejo arqueológico Cerro Ventarrón” (Fuente: Archivo fotográfico propio, 2019)

Pronunciamento

El Sitio Arqueológico de Ventarrón (en la costa norte peruana) es uno de los más antiguos lugares patrimoniales en el continente americano. Es considerado el origen de la alta cultura en la Costa Norte del Perú, en la región Lambayeque. Con una antigüedad de 4500 años, Ventarrón es contiene la más antigua pintura mural policroma en América.

Este fascinante lugar ha sufrido el 12 de noviembre de 2017 un incendio que lo ha dañado y casi destrozado. El gobierno peruano no está dando una clara solución al caso. Hay muchos temas por los que protestar debido a la falta de prevención en el pasado reciente y el abandono que está sucediendo en nuestros días. No hay duda que parte de una reacción ante lo sucedido debería buscar las causas y a sus responsables. Sin embargo, luego del desastre no se ha activado aún un bien diseñado programa de intervención. Estamos a inicios de la estación lluviosa, y el área de desastre ha sido cubierta mecánicamente. El riesgo de perder lo que sobrevivió al incendio de un sitio arqueológico verdaderamente impactante.

No se ha dañado solamente el sitio arqueológico mismo, sino que numerosos objetos culturales que fueron recuperados en los diversos programas arqueológicos que se desarrollaron en la área.

Salvar esos restos físicos y la información, debería ser considerado como una prioridad para el gobierno peruano. La falta de acción resulta no sólo criticable sino inaceptable.

Los abajo firmantes, especialistas en la conservación y gestión del patrimonio cultural, solicitamos al gobierno peruano:

- a) Proteger inmediatamente los restos dejados luego del infortunado incendio que afectó al área arqueológica de Ventarrón
- b) Activar inmediatamente un plan de protección del área a fin de evitar una destrucción mayor debido a la estación de lluvias que ya ha iniciado
- c) Elaborar y poner en vigencia un bien diseñado proyecto de restauración que debería ser diseñado y conducido por profesionales altamente cualificados de todos los campos necesarios de conocimiento, que debería incluir, entre otros, restauradores de pintura mural arqueológica, analistas estructurales y restauradores de construcciones de tierra, arqueólogos, arquitectos, ingenieros y otras especialidades necesarias que un plan debidamente elaborado debería incluir.
- d) Coordinar un marco de cooperación dentro del sistema de la UNESCO, con sus Cuerpos Consultivos (ICOMOS, ICCROM e ICOM).

(Este documento se firmó inicialmente en Nueva Delhi, el 15 de diciembre de 2017 con la motivación de iniciar un recorrido de apoyo entre los Comités Nacionales y Comités Científicos de ICOMOS y los cerca de 10,000 miembros de nuestra familia en el mundo entero)

Statement

Ventarron archaeological site is one of the oldest sites of cultural heritage on the American Continent. It is considered the origin of high culture in the northern coastal area of Perú, in the region of Lambayeque. With an age of about 4500 years, Ventarron has the oldest colour mural paintings in America.

On November 12, 2017, this amazing place was affected by a big fire that almost destroyed the area. The Peruvian Government has not given a clear solution to the case. There are many issues to protest about because of the lack of prevention in the recent past and the neglect that is happening today. There is no doubt that a serious reaction should look for reasons and responsibilities. Nevertheless, after the disaster a well-designed intervention programme is not being activated. The rainy season should start any moment, and the area of disaster has only been mechanically covered. There is the risk of losing the remains of what was a really impressive archaeological site.

It is not only the monument itself which is very seriously damaged but many cultural objects that were recovered during the archaeological programmes that were developed in the area. Saving these physical remains and data should be considered a priority for the Peruvian Government. The lack of action after the lack of prevention is not only regrettable but unacceptable.

The signers, specialists in heritage conservation and management, ask the Peruvian Government:

- a) To immediately protect the remains left after the unfortunate fire which affected Ventarron archaeological area;
- b) To immediately activate a plan for the protection of the area in order to avoid further destruction due to the rainy season that has already begun;
- c) To develop and implement a well-designed restoration project that should be prepared and conducted by highly qualified professionals from all necessary fields of expertise, which should include, among others, restorers of archaeological wall paintings, structural analysts and restorers of earthen constructions, archaeologists, architects, engineers and other specialists that a well-prepared plan should include.
- d) To coordinate a framework for cooperation within the UNESCO system, with its Advisory Bodies (ICOMOS, ICCROM and ICOM).

(This document was initially signed in New Delhi, on 15 December 2017 with the motivation to start a journey of support between ICOMOS National Committees and Scientific Committees and the nearly 10,000 members of our family around the world.)

PORTUGAL

Threats to the World Heritage

Introduction

Under Portuguese law, World Heritage is considered a National Monument and its buffer zone matches a “special protection zone” (*Lei* 107/2001, 8 Sept. and *Decreto-Lei* 309/2009, 23 Oct.). The municipalities, in partnership with the regional and central administration, are required to draw up a detailed safeguarding plan for the area to be protected. However, most of the properties are not protected by a safeguarding or management plan, and some are not safeguarded by a special protection zone, which does not comply with Portuguese law, the World Heritage Convention signed by Portugal in 1979, or the Operational Guidelines for the Implementation of the World Heritage Convention. This is the case, for instance, in the historic centre of Évora that does not have a management plan or a buffer zone to protect the property. In other cases, the buffer zone was recently published, as for “Oporto’s Historic Centre, Don Luís Bridge and Serra do Pilar Monastery”, legally protected since 2019, 21 years after being listed as World Heritage.

Concerning the tourist pressure that Portugal has been experiencing in recent years, interventions are mainly focused on tourist activity, thus causing a reduction in the number of permanent residents, while the number of short-term accommodation and hotels is increasing. Vivid examples of this are: the monastery of Santa Maria de Alcobaça, where about one third is being adapted to a hotel; the cultural landscape of Sintra that is threatened by the new construction of a hotel; the historic centre of Oporto, as well as Sintra, both of which are in the process of gentrification, with historic buildings being transformed in order to respond to new needs and lifestyles of a wealthier population. None of these properties are protected by a safeguarding or management plan, just by a master plan.

In spite of several alerts from ICOMOS and the World Heritage Centre (WHC) of UNESCO to the responsible authorities, work is in progress with extensive demolitions and negative impacts. ICOMOS Portugal wishes to highlight three main properties under threat, taking into account the fundamental principles of the World Heritage Convention, which those responsible for World Heritage properties must respect in order for a property to be put on the World Heritage List. Therefore, properties must retain the attributes that characterise the OUV of a property, protecting its criteria, integrity, authenticity, legislative protection and management.

Monastery of Alcobaça

The Monastery of Santa Maria de Alcobaça, founded in the 12th century, was listed as World Heritage in 1989, as a masterpiece of Cistercian Gothic art, due to: “its magnificent dimensions, the clarity of the architectural style, the beauty of the material used

and the care with which it was built” (criterion i); “a unique infrastructure of hydraulic systems and functional buildings” (criterion iv); “no major changes that could affect the integrity of the property”; “it has not suffered major renovation/ restoration projects, maintaining the physical and intangible authenticity of the property”. Since then, minor changes have occurred: refurbishment of the 18th-century cellar; electrical installations; restoration of baroque terra cotta and wooden sculptures; infiltration repairs, and construction of the Saint Bernard exhibition gallery.

The General Direction of Cultural Heritage (DGPC – Direção Geral do Património Cultural), the Patriarchy of Lisbon, and the Municipality of Alcobaça manage the monument. In 2015, about one third of the property was granted to the private holding group Visabeira, SA, for hotel operation with an annual rent of 5,000 euros over the next 50 years. The luxury hotel will occupy the Rachadouro cloister and the east aisle of the Cardeal cloister. These spaces will be transformed and will be inaccessible to the public. The project endangers the OUV of the property, namely: i) its integrity, with irreversible interventions, demolition of domes and foundations, which were ingeniously constructed to resist earthquakes and unstable soils; ii) the architectural authenticity, including breaking the relation between the two cloisters; iii) the reduction of the “magnificent dimension” of the monument.

Due to the significance of the intervention, ICOMOS-Portugal recommended in March 2019 that work be suspended and the property be included in the List of World Heritage in Danger. The project should be changed, not allowing demolitions of the original monument; instead a use with lower requirements, excluding the construction of a swimming pool, a spa and shops, but also intrusive infrastructures that are incompatible with the World Heritage property. Furthermore, it is desirable to enlarge the buffer zone, to protect the property from further constructions and the hydraulic system located outside the actual limits. Be-



Fig. 1: Santa Maria de Alcobaça monastery. Identification of the property (top left); Ongoing works (bottom left); Area occupied by the hotel in red line (right, google maps).

sides, according to paragraph 172 of the Operational Guidelines, the World Heritage Committee should be informed as soon as possible of any major restoration or new construction in an area protected under the Convention (Fig. 1).

Cultural landscape of Sintra

Sintra cultural landscape was the first European cultural landscape to be listed as a World Heritage property. It was listed in 1995 under criteria (ii), (iv) and (v). The buffer zone comprises 946 hectares and 3,641 hectares. The “Parques de Sintra – Monte da Lua – SA”, represented by DGPC, Institute for Nature and Forest Conservation, Tourism of Portugal, and the Municipality of Sintra address the management of the World Heritage property.

Since November 2017, ICOMOS Portugal has been alerted to the progressive loss of integrity and authenticity of the urban tissue and its landscape. The most blatant case is the project of the Quinta da Gandarinha hotel, occupying a palace from the 19th century, located at the entrance of the historic centre. The new project has 5,555 m² of construction and 3,900 m² of parking. Considering its criterion (iv) “*The landscape is a unique example of European Romanticism with the cultural occupation of the northern slope of the Serra that has maintained its essential in-*

tegrity (...) The villas and quintas with their gardens and parks that cover the major area of the property correspond to a clearly defined landscape designed and created intentionally by people through landscape design”, the intervention undoubtedly endangers the OUV of the property.

When the project was assessed, ICOMOS Portugal recommended the elaboration of a Heritage Impact Assessment (HIA). Unfortunately, it was not addressed. Now, an imposing construction is visible from various points within the classified area. In spite of this project being rejected several times by the central administration DGPC, the municipality allowed its construction in 2005. A court case dragged on for several years and the work was suspended until a final decision was made in favour of the municipality. In 2017, the property was sold again and work restarted, despite strong popular protest and media reports. Finally, in early 2019, non-conformity with the approved project, in particular with the construction area, led to an embargo on the works, a situation that has been maintained until today.

Another substantial problem is the Municipal Master Plan (PDM) which is currently under revision. It proposes an enhancement of the tourism sector, an increase of the construction index on rural and urban ground, in coastal areas, in natural and forest spaces. Furthermore, on urban ground, the construction of a lower floor and the alteration of the roofs are allowed; in tourist areas, any kind of use is allowed without restrictions.

ICOMOS Portugal recommends that the new PDM should not change the rates and the constraints of construction in the protected area, compared to those existing at the time when the property was included in the World Heritage List. Any alteration to the Master Plan should be submitted to the World Heritage Committee for evaluation. Regarding the Gandarinha hotel, ICOMOS Portugal recommends that the new building should be demolished to safeguard the OUV of the property. Sintra must be protected from overbuilding, especially in natural areas, to avoid a negative impact on the cultural landscape (Fig. 2).



Fig. 2: Gandarinha Hotel in Sintra: Work in progress (left); location at one of the most important accesses to the historic centre (top right); model of the project, including the palace of the 19th century and the new buildings in white (bottom right, in <http://www.serradesintra.net/inicio/8-noticias/114-gandarinha>, accessed in 29/12/2019)

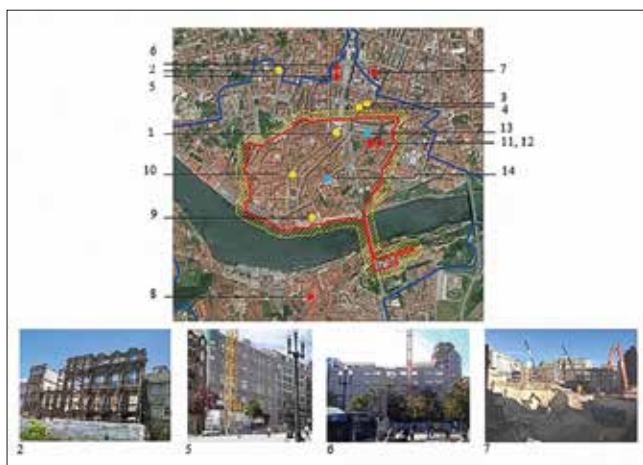


Fig. 3: Demolitions and facadism in the WH property of Oporto, reported in February 2018; map location: completed works – yellow; ongoing works – red; ongoing projects – blue (top); some examples of interventions: 2, 5, 6 and 7 (bottom).

Historic Centre of Oporto, Luiz I Bridge and Monastery Serra do Pilar

The management of the site is the joint responsibility of DGPC, the Northern Cultural Regional Direction (Direção Regional da Cultura do Norte), Oporto City, and Porto Vivo-SRU (Urban Rehabilitation Society). The site was listed as World Heritage in 1996 under criterion (iv), on the basis of the exceptional urban landscape, the overall integrity and the authenticity of the urban fabric. However, at present, there is a gradual loss of its integrity due to massive demolitions of the historic buildings and new constructions affecting the urban landscape. Related to this, and due to the growing pressure from tourism since the property became World Heritage, the population of the Historic Centre has decreased (by more than 50 percent), while the World Heritage Committee recommended dealing with the issue of depopulation.

In 2018, ICOMOS Portugal reported and documented several threats to the property, based on observations made on site, all characterised by facadism (Fig. 3):

Completed works

(1) Demolition of structures of the 15th-century Lóios Convent: all the 19th-century constructions inside the block, originally composed of 42 plots, including the Cardosas Palace and the 17th century buildings (Hotel and luxury residence in Cardosas block); (2) Complete demolition of the inside of the buildings

dating from the 18th to the early 20th centuries (residence and commerce at D. Carlos Alberto block); (3) Demolition of the interiors, except the restaurant and the coffee shop “Brasileira”, adding of three floors (Hotel); (4) Total demolition of the inside (Hotel Eurostars).

Ongoing works

(5) Demolition of the inside, including a printing house in the Art Deco style (Monumental Hotel); (6) complete demolition of the inside (Seguros Garantia AXA/hotel); (7) Complete demolition of two 17th/18th century buildings (hotel, residence and commerce, Casa Forte block); (8) Massive demolitions of buildings and interiors of the port wine cellars (end of 19th and 20th centuries) originally meant for storage and bottling, with a total of 19,187.34 m² in the slope (City of Wine: museums, restaurants, commerce); (9) Demolition of houses by the Douro River (hotel); (10) Demolition of the interior of the famous building of the Araújo e Silva Stationery (hotel); (11) and (12) Complete demolition of interior of two buildings close to the São Bento Station.

Ongoing projects

(13) São Bento Station /Alteration of the south aisle into a restaurant, granted to Time Out: Demolition of the interior of the south aisle and construction of a panoramic tour restaurant. ICOMOS Portugal recommends an integrated project for São Bento station (the north aisle is already occupied by a hotel). The project for the existing building is an intervention focused on the maintenance of the façade, the tour is well integrated, but not the entire area should be occupied, since it will neglect the function and accessibility of the station. The train station should never be separated from its urban mobility function, as this is of utmost importance for the historic centre of Oporto, also as an entry to access other World Heritage sites: Alto Douro Wine Region and the Prehistoric Rock Art Sites in the Côa Valley and Siega Verde. Taking into account paragraph 172 of the Operational Guidelines, the project was submitted to the World Heritage Centre. Notwithstanding, the municipality recently approved the project, without restrictions.

(14) Morro da Sé (cathedral hilltop)/Student’s hostel: Creation of approx. 100 rooms (to lodge 120 people) and common areas (about 7,000 m²). The project is not clear in the available plans, but the planning of 22 plots presumes unviable demolitions. ICOMOS Portugal recommends that the WHC request a detailed project for analysis, avoiding more facadism, as occurred in other cases promoted by the same entity Porto Vivo –SRU (e.g. block of Cardosas, and Casa Forte; in the case of Cardosas, the plans sent were very general, without detailed information on demolitions and new constructions).

Conclusions and recommendations

The ongoing threats to World Heritage in Portugal are due to a lack of application of national regulations and international recommendations. The World Heritage Convention and its Operational Guidelines are not being respected, as previously presented. Several projects did not follow paragraph 172, were not submitted to be evaluated by the WHC and its Advisory Bodies (e.g. construction of Gandarinha Hotel in Sintra cultural landscape, and most cases in Oporto); one project was submitted too late, with work already in progress (conversion of Alcobaça Monastery into a hotel); and one project was submitted on time, but then approved by the municipality without considering the WHC recommendations (e.g. conversion of São Bento Station into restaurants, in Oporto).

The responsible entities – managers, municipalities, regional and central administration – should show more respect for the OUV to be retained in order to ensure the protection of the properties. The elaboration of effective management and safeguarding plans could help control potential threats.

The analysis presented here is not exhaustive and is based on an analysis of architectural projects and observations on site. A complete and detailed evaluation of the state of conservation of the monuments and sites needs to be addressed. If in the very short term, protective and emergency measures are not undertaken, the same type of random interventions will be applied, with an expected increase in negative effects.

ICOMOS Portugal

ROMANIA

Transylvanian Saxon Architectural Heritage: Two Towers of Fortified Churches Collapsed

Some of the problems concerning the specific care for the preservation of the Transylvanian Saxons' architectural heritage have been mentioned in *Heritage at Risk 2008–2010* (pp. 145–147), where the project “Fortresses, Rediscovered Treasures” was presented. Developed in 2008 for 18 Saxon church fortifications by the “Coordination Bureau for Fortified Churches”, which was created in 2007 within the Superior Consistory of the Lutheran Church A.C. in Sibiu, it was implemented between 2011–2013 with funds from the European Union. The results are rather positive, as some selected examples presented in *Heritage at Risk 2011–2013* (pp. 122–126) prove. In the meantime, a second project for further twelve objects is being implemented.

The aim of the Coordination Bureau was to develop an emergency intervention programme to safeguard the fortified churches, focussing mainly on basic maintenance and repair works, as they had been performed for centuries by the Saxon communities before their massive emigration from Romania in 1990–91. Therefore, all the projects focus on preventing decay expansion, stopping degradations caused by water infiltration, but also ensuring an adequate use for their status as historic buildings, including them in the tourist circuit and, last but not least, fundraising. Bearing in mind that in Transylvania today about 150 (of formerly 300) church fortifications have survived, it will be a huge (and long-term) but necessary work to examine their actual state of conservation and develop priorities for future interventions.

First of all, it is essential to examine the structural condition of the buildings, since the Transylvanian Basin, surrounded by the Carpathian Mountains (of volcanic origin), has always been a very active seismic area – and it would take a long time to doc-



Fig. 1: The church in Roades before the collapse of the tower (photo C. Machat, 1998)



Fig. 2: The church tower of Roades after the collapse (photo A. Schnell, 2016)

ument the damages to the built heritage caused by earthquakes over the centuries. As usual unexpectedly the tower of the fortified church in *Rodeş/Radeln* collapsed partially on 14 February 2016, followed on 19 February 2016 by the tower of the church in *Rotbav/Rothbach*, which collapsed completely, destroying also a part of the western nave.

As a consequence, the newly established “Stiftung Kirchen-burgen” (Fortified Churches Foundation), which replaced the Coordination Bureau in 2015, appointed a structural engineer to examine the damages and develop a consolidation project for the tower in Rodeş. In Rodeş, only the northwest corner of the tower partially collapsed down to the first level, revealing the two wall layers: the inner one from the 14th century, reinforced in 1494 with a second one and raised to five floors with a wooden defence gallery. As no other damages happened and the ensemble of the church fortification (with surrounding circular walls and three towers) is in good condition, the first consolidation interventions of 2017 with new wooden gallery on the upper level (like the defence gallery from 1494) can be accepted as a first step towards reconstruction.

The situation in Rotbav is different. There the church fortification is positioned directly at the main road between Central Transylvania (North-West) and the *Țara Bârsei/Burzenland* (South-East). The church tower can be considered a landmark on this road, fortified in the 15th century with a defence gallery and machicolation, rebuilt after a fire in 1740 and shaped like the famous towers of the Black Church in *Braşov/Kronstadt* and the church in *Feldioara/Marienburg*. Being exposed all the time to all the trepidations produced by the growing heavy traffic and by the earthquake of 1977, which damaged large parts of Bucharest, the tower was seriously affected so that it had to be consolidated by a reinforced concrete structure. After the collapse, the western part of the church was closed in 2017 by a provisional wall, but first attempts for a possible reconstruction have already been made. The argumentation for this is based on the function of the church tower as a landmark. One can only hope that there will be no funding available for such a project as long as the numerous other church fortifications have not yet been preserved and consolidated. It will be interesting and important to see the results of a special project for the examination of the structural condition of 20 church fortifications developed by the Foundation and the Viadrina Europe University in Görlitz. It was funded by the German Federal Government and implemented in 2018–19.

Christoph Machat
ICOMOS Germany



Fig. 3: The church in Rotbav before the collapse of the tower (photo C. Machat, 1998)



Fig. 4: The church in Rotbav after the collapse of the tower (© www.honigberger.com, Christian Chelu)

SLOVENIA

Heritage of the 19th and 20th Centuries at Risk

When speaking about the cultural heritage that is most at risk in Slovenia, it is necessary first to highlight the heritage from the 19th and 20th centuries. Despite intensive efforts of a small group of experts, this heritage remains to be misinterpreted and thus left to intensive interventions, which in turn have a detrimental effect on it and significantly change its testimonial value.

This year's report is focused on a few cases from the capital city of Ljubljana, where most of the construction activity takes place and consequently the heritage is highly exposed as well.

Since the mid-19th century Ljubljana grew from a provincial town on the margins of the Austro-Hungarian monarchy to a national capital and precisely the architecture and the bold urban planning solutions of the major Slovenian architects influenced its high-quality urban life and also its visibility. The spatial development of Ljubljana was importantly shaped by Camillo Sitte (1843–1903) and Maks Fabiani (1865–1962) after the great 1895 earthquake, Jože Plečnik (1872–1957) between the two World Wars, and Edo Ravnikar (1907–1993) in the second half of the 20th century. The work of other architects was significant as well: France Tomažič (1899–1968), Vladimir Šubic (1894–1946), Edo Mihevc (1911–1985), Danilo Fuerst (1912–2005), Stanko Kristl (1922–), Savin Sever (1927–2003), and Miloš Bonča (1932–2007), to mention just a few.

Nevertheless, the work that left the most indelible mark on the city was that of Jože Plečnik, with his thoughtful planning, delicately connecting spatial ambiances and temporal layers into rich, magnificent ambiances, never disloyal to the measure of man. During his more than 20 years of intensive creation, he developed solutions which provided the backbone of life in the city centre. He designed the key city axes – the pedestrian routes in the city centre – and upgraded them with architecture that complements, upgrades, and connects them in terms of use and design. Prešerenov trg (Prešeren's Square) with Tromostovje (The Three Bridges) is one of the key locations of this connection and opening outward and along the city paths and the Ljubljanica River, to which he paid special attention. So today, after 100 years since the design of the first plans and implementations of Plečnik's Ljubljana, we speak of this design as a monument to timeless urban humanity, which is also why the nomination of the most important monuments of this urban landscape for the World Heritage List is being prepared.

The central figure of the second half of the 20th century was Edvard Ravnikar, Plečnik's pupil, who worked in Le Corbusier's office for a short period of time. His works include the Trg republike (Republic Square) as the new centre of the modern city, the Ferantov vrt (Ferant Garden) residential quarter, and many studies and competition entries for the redesign of the city centre. His pedagogical role at the University of Ljubljana was paramount;

there he taught generations of architects who with their work, particularly in the 1970s, laid the foundation for what is now called the Ljubljana school of architecture.

The spatial development during socialism was planned and manageable and many high-quality urban architectural solutions were created as a result of the qualitative development of the profession throughout Yugoslavia;¹ these circumstances differed considerably from the conditions witnessed in other Eastern European socialist countries. Nevertheless, after the change of the political system in 1991 these conditions changed as well.

Democratisation also broke away with state-managed planning, which was logical, but this also meant a discontinuity of appropriately guided spatial planning, at least for a while, i. e. until a new system was set up. This greatly influenced the preservation of quality in spatial design and architecture. Previously public investments were replaced by private capital, which no longer followed the previously set standards, while new ones took time to take shape. In the 1990s, many private multiple-dwelling projects were built, which lacked outdoor green areas and the necessary social infrastructure (kindergartens, primary schools, shops, health care centres). Life in the neighbourhoods built during socialism, which had an appropriate infrastructure, became less interesting, regardless of the quality. This was a period when large, oversized industrial zones and commercial centres were established in practically every major Slovenian city, even in highly unsuitable locations, because the state wanted to accelerate economic growth in this way. This irreparably marked spatial development. The sites of bankrupt industrial enterprises, on the other hand, mostly ended up in the hands of private investors. High-quality industrial architecture, often important examples of industrial heritage, was torn down in many places, because politics did not want to become an obstacle to the investment in any way.

Conditions of transition resulted in the loss of many important buildings of the 20th century, particularly those that emerged during socialism. This led to architects organising themselves and to the first public campaigns to preserve the most significant heritage of modernism. The result is undoubtedly awareness-raising, at least among some of the professional community but, as explained above, there are still not many efficient systemic solutions in place at the state level, as public heritage protection services do not have enough well-trained experts who could fulfil the current needs. A great problem has been unprofessional implementation of energy-performance improvements, which we have witnessed over recent years. Under the Ministry of Culture, experts have prepared guidelines to improve the energy performance of cultural heritage buildings;² however, buildings of post-war modernism and industrial heritage are highly specific and require special refurbishment projects. These projects are prepared on an exceptional basis, while the decisions about the refurbishment of significant buildings, particularly apartment buildings, are made by the owners and their managers. Experts

from the Institute for the Protection of Cultural Heritage of Slovenia are included only rarely, as this heritage still lacks proper legal protection.

Case Studies

New political and economic conditions led to the first large-scale private investments in cultural heritage sites, which have largely proved to be problematic, particularly due to unrealistic investor expectations and political support, even though the investments generally did not consider urban planning conditions and conditions for the protection of cultural heritage. The projects were mostly prepared in a way that necessitated subsequent coordination with the competent services and changes to the spatial documents. However, this finally resulted in making compromises at the expense of heritage. It is difficult to comment how the many solutions were accepted. Disagreement with intensive construction and professional decisions led to the establishment of various civil initiatives. The most active were the initiative that opposed the construction of underground car parks at Ljubljana Markets, adjacent to the Plečnik Colonnade, the initiative to preserve Plečnik's stadium at Bežigrad in its original form, and the initiative committed to preventing the restoration of Vegova Street in line with Plečnik's project, as this would mean the removal of trees that have grown to an extent where the urban design itself is put at risk.

Many major investment cases in the city centre were stalled because of the financial crisis and investments that went beyond the investors' capacity. Nevertheless, the initiatives' activities helped everyone to reconsider the situation. City professional services were also involved in the pursuit of quality solutions, at least in some locations, as this was the only way to speed up the procedures and resume the work in many abandoned construction sites in the centre of the city. The following cases need to be particularly mentioned: Kolizej, Tobačna tovarna (the Tobacco Factory) and, the most notorious one, the refurbishment of the Stadium at Bežigrad, which will be presented in more detail.

Kolizej

Kolizej was one of the earliest mixed-use building in the world. Dating back to 1848, it was built to the design of the Graz entrepreneur and architect Johan Benedikt Withalm³ (1771–1865). It was designed in the sense of a transitional barracks for the army who occasionally came to Ljubljana as well as for the needs of social life of the former citizens. Along with the barracks, the building houses several halls for various events, areas for socialising, dining areas, and an inn. In the late 20th century, Kolizej was in a very poor condition since nobody invested in it, except for a few residents who lived in the apartments in the tract at Gosposvetska. In 1995, part of the building with the main hall collapsed because of the users' interventions into the structure. The building was then bought by a private investor and in 2004, the investor held an international design competition for a new construction in the area of the building that had the status of a cultural monument of national importance. Nonetheless, the existing spatial documents and the cultural protection background were not considered. Neutelings Riedijk Architects from the Netherlands won the competition. Their design greatly intervened with Ljubljana's traditional cityscape, so in the harmonisation phase it failed to acquire the necessary construction permits. However, the owner managed to tear down the building despite its exceptional qualities already back in 2011, acquiring a new project that still



Fig. 1: Kolizej in the mid-19th century as depicted by Anton Jurmann (Source: https://sl.wikipedia.org/wiki/Kolizej_Ljubljana#/media/Slika:Kolizej_in_Ljubljana_in_middle_of_19th_century.jpg)



Fig. 2: The project for the Schellenburg Palace to be erected at the site of the demolished Kolizej (Source: <https://www.gravitas.si/projekt/stavbe/aktualno/palaca-schellenburg/>)

does not achieve the qualities that it should, given the significance of the location (Figs. 1 and 2).

Tobačna tovarna

The revitalisation of the abandoned Tobačna tovarna, which was built in the second half of the 19th century, then on the periphery and now in the very centre, has led, because of the investor's ambitions and the insufficiently critical attitude of professional services and the Chamber of Architecture and Spatial Planning of Slovenia, to an over-dimensioned project, whose realisation prompted the demolition of several original buildings at the heritage site, which had the potential to develop a content suitable for the city centre. The selected competition entry from the 2006 competition accommodated the requirements of the investor as much as possible; the project not only destroyed the important buildings of this industrial complex but had an adverse impact on the cityscape as well. This was not implemented because of the investor's bankruptcy, but here as well an open construction site has remained for several decades with excavated underground garages with 3,600 parking spaces. Nevertheless, in the mean-



Fig. 4: The first-prize winning entry in the public competition for restoration of the Tobačna tovarna site (Source: <https://radiostudent.si/politika/offsaajd/tobačna-mesto-postaja-center>)



Fig. 3: The Tobačna ('Tobacco Factory') as it once was (Source: Muzej novejšje zgodovine Slovenije)

time the City Council has adopted a decree on designating the preserved buildings as monuments of local significance, and there are also discussions underway⁴ how to keep the uses that occupied the space in the preserved buildings and are important for the city and adapt the project accordingly (Figs. 3 and 4).

Bežigrad Stadium

The restoration history of the Central Stadium Bežigrad began with the bankruptcy of the central city football club Olimpija, which in the 2004/2005 season also stopped playing in the premier league. In the bankruptcy proceedings, its central property, i. e. the stadium, was bought by a Slovenian entrepreneur who wanted to restore the stadium and upgrade it programmatically, as the city was practically left without a central football facility for major competitions, while the project also provided for an extensive additional commercial programme. To that end, in 2007 a public-private partnership consortium was established, together with the City of Ljubljana and the Slovenian Olympic Committee. The BŠP (Bežigradski športni park) company was established, which was, with the majority share by Joc Peččnik (GSA), the central investment vehicle. On its website, BŠP presents the project along with the project's timeline.⁵



Fig. 5: The gloriette on top of the stadium was erected in 1935, when it was adapted for the needs of the Eucharistic Congress (Source: Muzej in galerije mesta Ljubljane)



Fig. 6: The stadium around 1965 (photo: Edi Šelhaus, from Muzej novejšje zgodovine Slovenije archives)

The stadium was originally designed by Jože Plečnik in 1925 for the Catholic gym society Orel. The project was completed by his student Ivan Pengov. In 1935 it was changed for the first time to the design of Jože Plečnik and expanded for the Eucharistic Congress, when the one-storey gloriette and a visitors' arena were added. After the war, the stadium was intended for sporting events, a track was added and the stadium was adapted to the needs of the Olimpija football club. The stadium fully closed down in 2008 when the restoration was supposed to start to the design of GMP architects (von Gerkan, Marg and Partners) from Berlin who won the invited competition, which was held together with the City of Ljubljana. The project includes the construction of a high-rise on the south side of the stadium, three business villas on its northern side, a two-storey gallery above the existing stands, and the facilities for the athletes and an underground car park below the stadium field. The jury comprising representatives from the City of Ljubljana, Chamber of Architecture and Spatial Planning of Slovenia, the Institute for the Protection of Cultural Heritage of Slovenia, and the investor unanimously selected the entry by the German GMP group. The investor acquired all the necessary permits and according to the competition solution the Municipal Detailed Spatial Plan (OPPN) was drawn.

In 2009, ICOMOS Slovenia provided a statement regarding the competition solution in a press release, underlining the following: “Despite the Institute for the Protection of Cultural Heritage of Slovenia’s confirmation of adequacy of the winning entry for the restoration of Plečnik’s stadium, we demand a re-evaluation of how cultural protection baselines are considered in order to allow for the protection of Plečnik’s stadium in line with international provisions and legal protection of the cultural heritage.”⁹⁶

In 2011, a civil initiative was formed, headed by some of the residents of the Fondovi bloki (Fund Apartment Buildings), which are at the same time a party to legal proceedings in determining plot ownership on the eastern side of the stadium, where the Slovenian Olympic Committee also has a claim. The initiative is trying to restore the original form of the stadium, which is of course not in line with the investor’s interests; such a solution gives rise to professional concerns as well, as even the project’s name itself does not take into account the 1925 expansion, when the stadium was extended to hold public assemblies.

Given the length of the procedure and the many obstacles, the investor put the stadium up for sale, but there are unfortunately no private or public resources that would allow for a restoration, which would be more appropriate than the one already planned.

In 2014, a negative environmental report was prepared for the project due to noise pollution during construction, as a result of which the proceedings were suspended until the new construction legislation was adopted in 2018. In line with this, BŠP re-applied for a building permit, while new cultural protection documentation is also being re-acquired, i. e. culture protection guidelines. The fact is that in 2009 the Plečnik stadium was declared a monument of national significance. It is not clear how this will be taken into account when acquiring new guidelines by the Institute for the Protection of Cultural Heritage of Slovenia. It is necessary to thoroughly think about the admissibility of such intensive interventions as those permitted by the 2008 conservation plan. It is particularly necessary to rethink the acceptability of building the galleries above the stands and the extent of the garages, whose construction will affect the structural stability of the gloriette as the central motif of Plečnik’s renovation. During the time when the necessary permits were being acquired, the monument was not appropriately maintained and it deteriorated (Figs. 5–8).

When looking at the chronology and the duration of the procedures for the restoration of the Bežigrad Stadium, which has taken more than twelve years, it is necessary to establish a responsible attitude of everyone involved towards the investor, who, despite everything, stood by the project that the expert committee unanimously selected at the competition. And precisely the competition is the point to which we must return if in the future we want to improve the conditions regarding the interventions into cultural heritage. Professional services must have clearly-defined criteria and assessments of the individual monuments or heritage in the decision-making phase on the selection of the restoration projects, and their voices must be heard and respected throughout the procedure. In turn, they are given the responsibility to carry out high-quality professional work. The current adjustments among investors – as this is the only way to understand some professional decisions – have proven to be counterproductive in all the cases presented – and also in other cases not mentioned in this report, as they brought serious damage to everyone involved, investors included, but mostly to heritage. ICOMOS stressed this as early as 2009 in the aforementioned press release.



Fig. 7: Winning project of the international competition by GMP, 2008 (Source: <http://bsp.si>)



Fig. 8: The stadium in 2008 (Source: <https://radiostudent.si/sites/default/files/sliske/2018-06-19-mnenje-kot-resnica-88515.jpg>)

Conclusions

The role of the conservation profession in Slovenia must be strengthened, and particularly adequate budget and staff must be provided who will be able to prepare the necessary materials in a professional manner. The work of both key ministries directly involved with the restoration projects, i.e. the Ministry of the Environment and Spatial Planning and the Ministry of Culture, must be coordinated. Also, the involvement of Slovenian researchers from universities and research institutions concerned with heritage protection is too small, particularly in actual research tasks of evaluating heritage and drawing-up protection guidelines.

ICOMOS Slovenia as a non-governmental organisation in the public interest is trying to work in a connecting and constructive manner as much as possible. We organise various conferences, e.g. a 2016 conference on the topic of refurbishing Plečnik’s stadium. We have also prepared several events open to both professional and general audiences, which expose the significance of cultural heritage protection and the potentials that it offers for development. In this context, it is important to mention two documents that can be helpful to anyone involved in the planning or decision-making regarding restoration projects: firstly, the European Cultural Heritage Strategy for the 21st Century of the Council of Europe, and secondly, the European Quality Principles for EU-funded Interventions with Potential Impact upon Cultural Heritage. The fact is that people are increasingly aware (investors included) that heritage has an important economic po-

tential and that it is important to understand all of its dimensions and the necessity to invest in it – instead of short-term profits this contributes in the long-term both to the economy and to society. This report was also compiled to create better conditions for heritage in the future. ICOMOS Slovenia also aims to

arrange for the earliest possible translation into Slovenian of the European Quality Principles for EU-funded Interventions with Potential Impact upon Cultural Heritage, which will particularly support the designers of any projects concerned with heritage protection, not only those financed by the European Union.

Sonja Ifko
President of ICOMOS Slovenia

Footnotes

- ¹ This was stressed by the exhibition *Concrete Utopia*, which was held in 2018 at the MOMA in New York. It included the creation of the Yugoslav architecture of the second half of the 20th century in the worldwide context. An extensive monograph with the same title was published to accompany the exhibition.
- ² Vendramin, Mojca et al. (2016). *Smernice za energetska prenovno stavb kulturne dediščine*, Ljubljana : Ministrstvo za infrastrukturo : Ministrstvo za kulturo. Link: https://www.gov.si/assets/ministrstva/MK/DEDISCINA/NEPREMICNA/smernice_kd-final.pdf.
- ³ The first building of this kind was built by Withalm earlier on in Graz, which however deteriorated at the turn of the 19th

to the 20th centuries. His work also includes the Iron House (1846), also in Graz, with a cast-iron facade construction. Part of the building is integrated into the Kunsthaus complex by Peter Cook and Colin Fournier.

- ⁴ A round table on the future of Tobačna was organised by the Institute for Spatial Policies in April 2019. More at: <https://ipop.si/2019/04/04/kaj-bo-s-tobacno-preberi-tukaj/>

- ⁵ <http://bsp.si/>

- ⁶ The full text of the press release is published at the ICOMOS Slovenia website: www.icomos.si.

SPAIN

The Palacio Bellas Artes in San Sebastian

Executive Summary

The Palacio Bellas Artes was built in 1914 in San Sebastian, Spain. It is one of the earliest extant examples of a purpose-built movie palace in the Basque Country and in all of Spain. Its rich architectural, cultural and social history are a vital part of the history of San Sebastian. This was acknowledged by the building being listed as Grade I cultural heritage in the master plan of San Sebastian in 1995. It has also been declared an “Inventor Cultural Property” with a monument category by the Basque Government through a decree of March 4, 2015 (BOPV of March 6). This should have been enough to protect the building. Unfortunately, both the physical and political conditions surrounding this landmark have changed in recent years and the building is now severely threatened.

In 2014, the International Scientific Committee of 20th Century Heritage (ICOMOS ISC20C) prepared a Heritage Alert to call attention to the impending threat to the building. Rather than issuing the full Heritage Alert, letters were written by the President of the ICOMOS ISC20C and the President of all of ICOMOS, asking for assurances that the Spanish authorities would protect the building. The importance of the building was acknowledged, and the Basque government agreed to protect the site with the highest level in Spain, “BIC – Bien de Interés Cultural”. It seemed that the building had been saved. Unfortunately, the building owner, Sociedad Anónima de Deportes y Espectáculos (SADE), since requested permission from the City Council of San Sebastian to demolish the dome at the top of the building, which was granted. Not only was this one of the building’s most important characteristic features. Instead, it is now feared that this is only the beginning of the complete demolition of the building. Therefore, ICOMOS ISC20C and ICOMOS Spain are now issuing this Heritage Alert and requesting the authorities to protect and conserve this invaluable landmark of Spain.

ICOMOS Spain and ICOMOS ISC20C are asking the authorities of San Sebastian and the Basque Country to honour their previous acknowledgement of the importance of the Palacio Bellas Artes building and to protect and restore it. Future redevelopment should be encouraged but should be done in an appropriate manner that does not adversely affect the architectural, historic and cultural values of the building and the surrounding site.

Current regulations for building protection

Until recently, the Bellas Artes Palace enjoyed the highest grade of protection granted by the municipality. It was included in a list of “permanent buildings with special planning for their protection”, which meant that for those buildings “the historical-artistic



Fig. 1: Historic postcard of the Palacio Bellas Artes
(© archive of author)

values imply necessary preservation”. Moreover, in 1995 it was designated Grade I in the Master Plan of San Sebastian, a classification reserved for those buildings that “possess a historic or singular architectural value or constitute fundamental irreplaceable elements of the urban landscape and historic memory of the city”.

The current regulations that apply are part of the Special Plan for Preservation of Constructed Urban Heritage (PEPPUC), a document sanctioned after several proposals on February 27, 2014. It introduces a drastic change to previous regulations, as for the first time it removes the obligation to maintain the configuration of the inside and even allows the demolition of complete segments of the façade. On April 27, 2013, a citizen association named ANCORA requested the government of the Basque Country to declare the ‘Palacio Bellas Artes’ as cultural heritage, with



Fig. 2: Condition of the Palacio after the demolition of the dome in 2015 (© archive of author)

the object of avoiding its demolition. This application received a favourable technical report on June 6, 2013. The Vice Counselor of Culture announced the subsequent opening of a dossier of cultural qualification on May 21, 2014. Its actual opening would imply the application of a temporary protection regime, which would automatically result in the suspension of municipal licenses for demolition or new construction in the affected area (Article no. 22 of the Basque Cultural Heritage Law).

After the letters received from ICOMOS and the social press, the Basque Government decided on March 4, 2015 (BOPV of March 6) to declare the site as BCI Inventory Cultural Property with the highest monument protection category of the Spanish State. However, the property owner, Sociedad Anónima de Deportes y Espectáculos (SADE), filed an appeal against the Order and the Basque Government decided that it should be dismissed on May 26, 2015. “Coincidentally”, a short time later, on August 3, 2015, the SADE informed the City Council of the appearance of a crack in an area of the dome and proposed that it be demolished, suspecting a danger to passers-by.

The City Council, citing public safety reasons, gave SADE the order on October 8, 2015 to “remove” the dome of the building and begin the replacement. This order, however, lacked deadlines, the requirement for guarantees and the replacement project, as established by the Land Law in its article 203.2.

Between October 20 and 30, 2015 SADE demolished the dome of the Fine Arts Building and covered the building with a protec-

tive mesh – as a shroud – to give a sense of decrepitude. They failed to comply with the municipal order to replace the dome and it has not been replaced to this day. In addition, SADE filed an appeal in court against the declaration of Cultural Property by the Basque Government, and on April 21, 2017, the sentence was issued: “Agreeing the retroactivity of the administrative file to the moment immediately preceding the resolution issued, the resolution that must be issued taking into account the de facto situation of the Bellas Artes building”. In other words, the Basque Government agreed with SADE and removed the protection. An appeal could have been filed against the ruling, but the Basque Government did not appeal and decided “*to not include the Fine Arts Palace of San Sebastián (Guipúzcoa) as a cultural property with monument category*” (BOPV Wednesday, October 25, 2017). As a result, the City Council suspended the order that would have required SADE to replace the dome and freed SADE to ask for permission to demolish the building, which they have now done.

In this way, the building has ceased to be considered Cultural Heritage that is protected by the Basque Government. So, its only protection now is the municipal PEPPUC, whose Grade C classification allows for the demolition of the entire Bellas Artes building, except for the chamfer walls and the dome that no longer exists.

As a culmination of this deliberate operation of destroying the monument, the property owner, SADE, requested the City Council in 2018 to amend the General Plan of Urban Planning of San

Sebastian, with the purpose of converting the plot of land from cultural to residential use, in order to allow them to build their luxury apartments. For the time being, this request has been denied by the municipality, but there is no doubt that after the municipal elections in May the request will be made again.

Historical and cultural significance

Historical and social values

The historical and social values of 'Palacio Bellas Artes' are surely one of the most important and underappreciated aspects of the building. It was not included in the Guide published by the College of Architects, or in the urban municipal file. Only recently has the building begun to be appreciated for its true contribution as a pioneer of a new technology, cinema. Although the first screening of the Lumière brothers took place in 1895, the "theatre" did not have fixed sites in its early stages. The movies were shown in cafes, regular theatres and street pavilions. Permanent buildings designed specifically as a place to show movies did not become widespread until about 1907. Due to its early chronology this is - most likely - one of the oldest cinemas preserved in Spain, and one of the few extant examples built before the First World War in Europe.

Urban value

Its urban value is very remarkable because of its strategic location and role as a city landmark that marks the city's expansion at the beginning of the 20th century. The property is of great importance because it is located on a triangular plot that is the crowning element of the so-called Cortázar Extension. It is the entrance to the city from the south. The narrow façade of the building is like a chamfer that forms an open triangular urban space in front of it. The bisector of the chamfer generates a significant compositional axis, at the intersection of Urbietta and Prim Streets where some of the best buildings of eclectic inspiration in San Sebastián can be found. "Palacio Bellas Artes" constitutes the end of this journey, closing with a bright historical and stylistic culmination. It is also an important nodal point of the city, serving as the extreme limit and prospective link between the first 19th-century urban expansion and the developments of the second half of the 20th century (Amara Nuevo neighbourhood).

Architectural value

'Palacio Bellas Artes' was originally designed to house different uses (cinema hall, headquarters of the choir room and concierge). It was a remarkable and intelligent design that took advantage of a triangular-shaped site and allowed it to accommodate the needed facilities. It is a prominent building that occupies the head of a triangular block, for which it was inspired by the now-demolished Gaumont Palace at the Place Clichy in Paris. The architect, Cortázar, may have personally visited this cinema in Paris, or would have known about it through one of the many architectural publications to which he subscribed. Interestingly, it is an international benchmark which is not mentioned in the list of municipal planning. 'Palacio Bellas Artes' is not a mere copy, but a unique building with its own architectural value, whose prototype was the flagship of the French film industry with the world's largest projection room at the time. It also demonstrates the strong Parisian influence on local planning that distinguishes the city of San Sebastian. By its formal characteristics and the time of its construction, is a unique infrastructure within the Basque architectural scene.

Commemorative and symbolic value

'Palacio Bellas Artes' was erected to mark the furthest point reached by the expansion of the city, a hundred years after the fire and subsequent reconstruction (1813–1913). Not surprisingly, the urban space that extends in front of the main facade bears the expressive name of Centennial Plaza. It also represents the effective culmination of a dream: the urban expansion plan conceived by Antonio Cortázar, father of the architect who designed this cinema.

Experiential value

Given its centennial history and brilliant cultural past, the 'Palacio Bellas Artes' continues to enjoy great esteem among the people of San Sebastián. Proof of this is demonstrated by the 10,961 signatures that have been collected to oppose its demolition (<http://chn.ge/11Y89549>). The building has been the scene of many artistic and social activities, some of its own use and other tangential to it such as theatrical performances, musical performances, competitions, political rallies, celebrations and, of course, film screenings. This building has always had a strong familiar and popular character, being strongly rooted in the urban landscape and the collective memory of citizen's architecture. It had a very important historical role as the registered office and rehearsal location of the prestigious Orfeón Donostiarra for more than six decades (1915–1977). Nor can it be forgotten that after ceasing to function as a popular venue in 1982, it became the first head office of the newly founded Euskadi Symphony Orchestra and remained in that use until 1989.

Architect, date and use

The project designed by Ramon Cortázar is dated March 23, 1914 and the construction of the 'Palacio Bellas Artes' was completed in the record time of five months and opened to the public with an inaugural function held on September 12, 1914.

From the beginning, the property was designed and used as a movie theatre. This is certified in the explanatory report attached to the construction report and the work plan section, which contains detailed representation of the projection booth. No stage was proposed initially, as a flat screen was enough for its use as a cinema. However, a small orchestra pit was included, since it is well-known that "silent films" were accompanied by various sound effects and live music. Currently, the "Palacio Bellas Artes" remains closed to the public and is used by the owner as a simple warehouse for material storage.

Current status

After being closed for 25 years, the condition of this hundred-year-old building continues to deteriorate. In January 2014, the building was wrapped externally with a mesh as a precautionary measure to keep debris from falling on to the street. The Department of Planning of the city is currently reviewing the existing condition of the building, to determine exactly what the current state of conservation is.

Letters of support, press articles, etc

A significant cast of intellectuals and professionals related to the world of culture have wanted to show their appreciation of this building, citing the need to bequeath it to future generations. There are 151 qualified voices that support this position, which include 23 architects and 15 art historians, as well as artists, writers,

musicians, publishers, etc. It includes such diverse personalities as Ramón Saizarbitoria, Fernando Aramburu, Anjel Lertxundi, José Antonio Sistiaga, Borja Cobeaga, Carlos Aurtenetxe, Jorge G. Aranguren, Álvaro Bermejo, Marta Casares, Luisa Etxenike, Clara Gangutia, Vicente Larrea, Juan Antonio Urbeltz, Frantxis Lopez de Landatxe, or José Ignacio Linazasoro. The filmmaker Victor Erice showed his support “as many citizens’ initiatives are in place to prevent such nonsense”. The philosopher Fernando Savater expressed his rejection of the demolition of the cinema “for its historical, urban and cultural interest”. The painter Jesús Mari Lazkano stressed that “it is a building that I love(...)I hope they won’t make it become one more on the missing list, a list already too long in our country”.

Recommended actions

- Communicate by letter to the Basque Government and the City of San Sebastián that the International Heritage Alert of the ‘Palacio Bellas Artes’ has been completed and will be issued.
- Communicate it to the media through a press conference.
- Our actions should be aimed at presenting a letter to the authorities that reminds them of their obligation to protect and restore this 20th century monument, which had the maximum protection of the State as BIC until it was recently removed. It is urgent that the dome, its most character-defining feature, be reconstructed to regain its cultural and architectural significance.

Fernando Espinosa de los Monteros
Architect
Expert Member ISC20C-ICOMOS

TURKEY

Current Risks in Cultural and Natural Heritage Protection

In Turkey’s 2011–2013 report for *Heritage at Risk* (p. 150), the impacts of dam constructions (i.e. Yortanlı Dam and Ilisu Dam) on the Roman bath complex of Allianoi and on the archaeological sites and historic cultural traces of Hasankeyf, were noted. In the last years, development pressures have continued to affect the heritage values of the country. Housing and commercial development, transportation and water infrastructure development have been significant concerns for several World Heritage properties since 2016, as mentioned in several decisions of the World Heritage Committee and in State of Conservation (SoC) reports prepared by Turkey (WHC 2016, 2018, 2019) (see Table 1). Sadly, threats to Diyarbakır Fortress and Hevsel Gardens Cultural Landscape, a World Heritage Site in southeastern Turkey, in connection with civil unrest were also stated in the UNESCO World Heritage Committee meetings, and the related SoC reports since 2016 (WHC 2019). The State of Emergency in the area has ended.

Management and institutional factors (e.g. incomplete management plans, insufficient legislative protection, and need to improve the monitoring system) have been other concerns for several World Heritage Sites, including Historic Areas of İstanbul (WHC 2018); Pergamon and its Multi-Layered Cultural Landscape (WHC 2016); Archaeological Site of Ani (WHC 2018); and Ephesus (WHC 2019). It was noted in the World Heritage Committee decisions that Turkey has made efforts to address the main concerns of the Committee for each property and has made progress with regard to the management and institutional factors affecting those properties. However, the country needs to continue with the completion and implementation of management plans, and with the improvement of the legislative protection and the monitoring system. We should note that World Heritage properties are generally better protected than other heritage properties because there are buffer zones and other management mechanisms. Several places of cultural importance have been exposed to other human-caused risks, such as illegal construction, inappropriate use, neglect, lack of use and maintenance, treasure hunting, and vandalism (TAY 2019).

Primary factors	Secondary Factors	World Heritage Sites and the Years of SoC reporting
Management and institutional factors	Management System/management plan	Historic Areas of İstanbul (2017, 2018); Pergamon and its Multi-Layered Cultural Landscape (2016); Archaeological Site of Ani (2018); Diyarbakır Fortress and Hevsel Gardens Cultural Landscape (2019); Ephesus (2017, 2019)
	Legal Framework	Ephesus (2017, 2019)
	Management activities	Historic Areas of İstanbul (2017, 2018)
Buildings and Development	Housing	Diyarbakır Fortress and Hevsel Gardens Cultural Landscape (2019); Historic Areas of İstanbul (2017)
	Commercial Development	Historic Areas of İstanbul (2018)
Transportation Infrastructure	Ground Transport Infrastructure	Diyabakir (2019); Ephesus (2017, 2019); Historic Areas of İstanbul (2017, 2018)
	Effects arising from use of transportation infrastructure	Pergamon and its Multi-Layered Cultural Landscape (2016)
	Underfround transport infrastructure	Historic Areas of İstanbul (2017, 2018)
Utilities or Service Infrastructure	Water Infrastructure	Diyarbakır Fortress and Hevsel Gardens Cultural Landscape (2019)
Social/cultural uses of heritage	Impacts of tourims/visitor/recreation	Diyarbakır Fortress and Hevsel Gardens Cultural Landscape (2019)
Other human activities	Civil unrest	Diyarbakır Fortress and Hevsel Gardens Cultural Landscape (2016,2017,2018)
Sudden ecological or geological	Earthquake	Archaeological Site of Ani (2018)

Table 1: Primary and secondary factors affecting the World Heritage properties in Turkey. Source: Prepared by the authors based on the World Heritage Committee decisions.



Fig. 1: Rainfall-induced landslide affecting rural settlements in Arhavi, Artvin, November 2016 (photo: AFAD)

Cultural assets in Turkey are not only threatened by various human-induced factors but also by catastrophic natural events. The prevalence and impact of natural disasters across Turkey are a severe issue. According to the report of the INFORM Global Risk Index (INFORM 2018), which measures the risk of humanitarian crises and disasters in 191 countries, Turkey is in the group of countries with high levels of risk; it also has one of the highest values in the hazard and exposure dimension. The hazard and exposure dimension of INFORM measures hazardous events that could occur and the people or assets potentially affected by them. The three-year trend (2016–2018) of the INFORM Global Risk Index shows that the level of risk in Turkey has increased.

Concerning natural disasters, the highest risk component is an earthquake followed by a tsunami and flood (ibid). In 1999, we experienced İzmit earthquake which occurred on 17 August in the northwestern province of Kocaeli, killing 18,373 people and injuring more than 500 (AFAD 2018a). The 2011 Van-Erciş and Van-Erdemit earthquakes also caused devastating damage, killing 644 people and injuring 1,966 (AFAD 2011; 2019a). We have not seen a major earthquake (magnitude 6 or higher) since the 2011 Van earthquakes (AFAD 2011). Experts have often warned that İstanbul is at risk of a big earthquake ever since the 1999 İzmit earthquake occurred. An earthquake measuring 5.8 magnitude shook İstanbul on 26 September 2019 (BU 2019), slightly injuring eight people and causing some damage to buildings. This earthquake triggered fears of an impending one and raised concern that the next great earthquake striking İstanbul would have a devastating effect on the city which over the decades has developed with uncontrolled urbanisation and population growth. Hence, we have to be prepared for a major earthquake, which may strike İstanbul or another earthquake-prone city in Turkey and may lead to severe casualties and a loss of significant heritage values. Numerous cultural assets, historic settlements, including such World Heritage sites as Historic Areas of İstanbul, Bursa and Cumalıkızık, the city of Safranbolu, Xanthos-Letoon, Hierapolis-Pamukkale, Pergamon and its Multi-Layered Cultural Landscape, the Archaeological Site of Troy and their surroundings are located in earthquake zones.

Catastrophic losses of life and physical destruction are not only caused by earthquakes but also by floods, landslides, avalanches and mudflows, with disasters constantly occurring across the regions, while their frequencies and impacts change from one region to another (AFAD 2018b) (see Fig. 1). For instance, in 2019, severe threats to lives, livelihoods and cultural and natural assets



Fig. 2: Huge forest fire affecting more than 5,000 hectares of land in İzmir, August 2019 (photo: İzmir Metropolitan Municipality)

were caused by forest fires in the Aegean region (IBB 2019) and by flooding in the Black Sea region (TOB 2019; AFAD 2019b) (see Fig. 2). We remain grateful that the impact on life has been much less than that from previous disasters, while the economic impacts of these events, particularly in rural areas, have been sorely felt. The lack of information on the extent of loss of significant cultural and natural heritage values as a result of natural events is a significant issue. National statistics on cultural heritage sites destroyed or severely damaged by earthquakes or other natural disasters do not exist.

Protection and management

A significant achievement occurred by the release of Turkey's first National Earthquake Strategy and Action Plan 2012–2023 on 18 August 2011 in the Official Gazette after its approval by the High Council of Disaster and Emergency in 2010 (AFAD 2010). The plan sets out national strategies and objectives, one of which is to safeguard cultural heritage from earthquakes, and the actions to achieve that goal:

- completing inventories of historic buildings,
- identifying the safety of their structural systems,
- seismic retrofitting of structures that are not structurally sound,
- developing and providing guidelines regarding methods, design and manufacturing of structural interventions, and
- developing methods for reducing vulnerabilities of museum collections.

The leading public institution responsible for realising these actions is the Ministry of Culture and Tourism, and the related institutions include the Grand National Assembly of Turkey, Disaster and Emergency Management Presidency, the Pious Foundation, the Union of Municipalities of Turkey, universities and professional associations (ibid). National-level emergency preparedness and response planning are carried out by the Disaster and Emergency Management Presidency. Turkey's Disaster Response Plan released by the Disaster and Emergency Management Presidency in 2013 identifies roles and responsibilities of service groups and coordination units that will work during responses to disasters and emergencies; it also sets underlying principles (AFAD 2013), such as ensuring safety and protection of cultural assets and transport of movable components.

The management of disaster risks for safeguarding cultural heritage is explicitly mentioned in the 10th and 11th Development Plans of Turkey (MoD 2014, PSB 2019). Following the goals, objectives and policies of the 10th Development Plan (2014–2018), the Ministry of Culture and Tourism (MoCT), the principal public organisation that has the authority and responsibility of conservation and management of cultural properties in Turkey (Act no.2863 1983), developed its Strategic Plan (MoCT 2015). The Strategic Plan sets out the Turkish Government's strategic vision, objectives and priorities and the actions it would take to support and promote Turkey's remarkable natural and cultural heritage. While in some cases there has been an improvement in the state of conservation of cultural assets in Turkey through the activities of the MoCT, key threatening factors remain. Many have been identified above, and those listed below remain, as additional issues, identified in the Strategic Plan 2015–2019:

- incomplete inventories;
- impacts from illicit excavations of archaeological sites and trafficking incidents;
- inadequate or lack of involvement with local communities;

- inadequate legal frameworks and difficulties in making essential legal changes within reasonable time;
- insufficiency of financial resources; and
- lack of adequate information and information systems management.

These managerial and institutional factors increase the vulnerability of cultural assets to both natural and human-induced hazards. Decreasing vulnerabilities and increasing the resilience of historic environments through preparedness to cope with natural disasters have to be prioritised. While Turkey has a national earthquake strategy and a national disaster response plan, they are still at the policy level. Comprehensive risk management plans and strategies for all heritage components are yet to be developed at local and property scales in collaboration with related public institutions, local administrations, non-governmental organisations, local communities, and various other stakeholders. Cultural heritage preservation laws and regulations need to be strengthened for effectively managing disaster risks to cultural heritage. Briefly, capacity development, collaboration with related stakeholders, preparation and implementation of disaster risk management plans are essential topics to be considered.

Sibel Yıldırım Esen and A. Güliz Bilgin Altınöz
Middle East Technical University

References

- Act no.2863. 1983. Conservation Act on Cultural and Natural Assets (in Turkish). <http://www.resmigazete.gov.tr/arsiv/18113.pdf>
- AFAD 2010. National Earthquake Strategy and Action Plan 2012–2023 (in Turkish). In Official Gazette of Turkey, 18.08.2011/28029, Ankara.
- AFAD 2011. Van Earthquake Report (in Turkish). https://www.afad.gov.tr/upload/Node/17944/xfiles/mudahale_iyilestirme-ve-sosyoekonomik-acidan-2011-van-depremi-raporu_2_.pdf
- AFAD 2013. Turkey's Disaster Response Plan (in Turkish). <https://www.afad.gov.tr/tr/2419/Turkiye-Afet-Mudahale-Plani>
- AFAD 2018a. 1999 Gölcük Earthquake (in Turkish). <https://deprem.afad.gov.tr/tarihteBuAy?id=37>
- AFAD 2018b. Disaster Management in Turkey and Statistics on Natural Disasters (in Turkish). https://www.afad.gov.tr/upload/Node/35429/xfiles/Turkiye_de_Afetler.pdf
- AFAD 2019a. About Van Earthquake. <https://www.afad.gov.tr/en/2605/About-Van-Earthquake>
- AFAD 2019b. National Disaster Archive (in Turkish). <https://tabb.afad.gov.tr>
- BU (Boğaziçi Üniversitesi) 2019. Latest earthquakes in Turkey and its near surrounding (in Turkish). <http://www.koeri.boun.edu.tr/scripts/1st0.asp>
- Heritage at Risk, World Report 2011–2013 on Monuments and Sites in Danger, edited by Christoph Machat, Michael Petzet and John Ziesemer, Berlin 2014: hendrik Bäbler verlag, berlin ISBN 978-3-930388-24-0
- IBB (İzmir Metropolitan Municipality) 2019. News (in Turkish). <https://www.izmir.bel.tr/tr/Haberler/izmir-deki-yanginda-kar-siyaka-ilcesi-buyuklugunde-bir-orman-alaninin-yandigi-tahmin-ediliyor/40816/156>
- INFORM. 2018. INFORM Global Risk Index Results 2018. <https://reliefweb.int/sites/reliefweb.int/files/resources/INFORM%20Annual%20Report%202018%20Web%20Spreads.pdf>
- MoCT (Ministry of Culture and Tourism) 2015. Strategic Plan of the Period 2015–2019 (in Turkish). <http://sgb.kulturturizm.gov.tr/Eklenti/39219,stratejik-plan-2015-2019v3pdf.pdf?0>
- MoD (Ministry of Development) 2014. The Tenth Development Plan 2014–2018. <https://policy.asiapacificenergy.org/node/3168>
- PSB (Presidency of Turkey, Presidency of Strategy and Budget) 2019. The Eleventh Development Plan 2019–2023. <http://www.sbb.gov.tr/wp-content/uploads/2019/07/OnbirinciKalkinmaPlani.pdf>
- TAY (Archaeological Settlements of Turkey). http://tayproject.org/haber_search_tu.html
- TOB (Ministry of Agriculture and Forestry) 2019. Flood Disaster in Trabzon (in Turkish). <https://www.tarimorman.gov.tr/Haber/3844/Trabzonda-Sel-Felaketi>
- WHC (UNESCO World Heritage Committee) 2016. Pergamon and its Multi-Layered Cultural Landscape. <https://whc.unesco.org/archive/2016/whc16-40com-7B-en.pdf>
- WHC 2018. Historic Areas of Istanbul, the Archaeological Site of Ani. <https://whc.unesco.org/archive/2018/whc18-42com-18-en.pdf>
- WHC 2019. Diyarbakır Fortress and Hevsel Gardens Cultural Landscape, Ephesus. <https://whc.unesco.org/archive/2019/whc19-43com-18-en.pdf>

UNITED STATES OF AMERICA

Endangered Historic Places

“America’s 11 Most Endangered Historic Places” are compiled annually by the National Trust for Historic Preservation. The National Trust is a major partner organization of US/ ICOMOS. Here is a selection of sites that are currently endangered.

Mitchell Park Domes, Milwaukee

A Milwaukee landmark for generations, a unique engineering marvel, and a nationally significant example of Midcentury Modern architecture, the Mitchell Park Domes have been a center of community life and an international tourism destination for more than 50 years.



Fig. 1: Mitchell Park Domes (© Carol Highsmith, Library of Congress)

In 1958, Milwaukee architect Donald L. Grieb won a national design competition for the Domes, which were constructed between 1959 and 1967. His design featured three domes – the Show Dome, the Tropical Dome, and the Desert Dome – which contain a vast array of horticulture that one observer called “a zoo for plants.” Located in Milwaukee’s Mitchell Park, the Domes are one of the most recognizable landmarks in the adjacent Clarke Square neighborhood (one of the city’s most diverse areas) and are visited annually by nearly 250,000 people. The Domes are marvels of modern engineering featuring the world’s first “cono-idal” – or cone-shaped – domes.

The future of the Domes is unclear, and County officials have previously considered demolishing one or more Domes. In summer 2019, the County-appointed Domes Task Force recommended a long-term plan that would rehabilitate all three Domes and reinvest heavily in Mitchell Park, but the County has not taken official action in support of a rehabilitation option. Inspiring, innovative architecture often requires equally creative solutions.

The Mitchell Park Domes need a thoughtful, long-term preservation solution that will ensure they remain a beloved Milwaukee icon for generations to come. Working closely with local partners including the Milwaukee Preservation Alliance and Save Our Domes, and with support from The Cultural Landscape Foundation, the National Trust is advocating for a preservation solution where all three Domes are rehabbed and reused, as a community resource, with programming and sustainable financial operations.

San Francisco Embarcadero, San Francisco

The Embarcadero Historic District is the historic interface between San Francisco and its beloved Bay and a major economic engine for the Bay Area. The Embarcadero Seawall, which

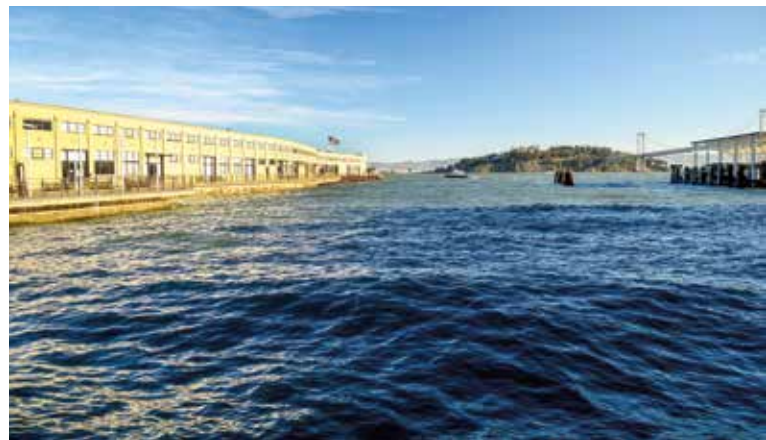


Fig. 2: San Francisco Embarcadero (© Tom Hilton)

supports the District, buffers major parts of San Francisco from Mission Creek to Fisherman’s Wharf, including all of downtown San Francisco and its public transportation infrastructure. Yet this remarkable historic place is facing major physical threats from earthquakes and sea level rise. A recent earthquake vulnerability study of the Embarcadero’s Seawall revealed greater than expected risk placing over \$1.6 billion in Port assets at risk. The Embarcadero’s buildings must also cope with climate change-related sea level rise; the State of California estimates sea level rise in 2100 to be between 3.4 (likely) and 6.9 feet (1 in 200 chance).

Engineering options are being identified to minimize the impact of these threats, but they will be costly. The estimated cost of needed seismic repairs is at least \$2 billion. When sea level rise is factored in, the cost is likely to double. The dual seismic and climate change threats require a coordinated local, regional, state, and federal response that embraces creative strategies that assure long-term resilience for the Embarcadero’s rich heritage.

Ashley River, South Carolina

As one of the most iconic places in the South Carolina Lowcountry, the Ashley River Historic District illustrates the Palmetto State's layered cultural heritage, from its colonial beginnings in the 17th century through the mid-20th century. Listed on the National Register of Historic Places, this nationally significant area

damage the historic landscape and forever alter the integrity of this key piece of our nation's history. The National Trust, along with the City of Charleston, have brought a lawsuit to challenge this purported annexation.

In addition to the National Trust's participation in the ongoing litigation, the National Trust and its partners – including the Drayton Hall Preservation Trust, Historic Charleston Founda-



Fig. 3: Ashley River, South Carolina (© Courtesy Middletown Place Foundation)

is traversed by the centuries-old Ashley River Road – thought to be the oldest road in South Carolina still in use today. A moss-draped live oak tree canopy draped over the 11.5 mile stretch of the Ashley River Road preserves its historic character and takes visitors back in time. This historic district is also home to two National Historic Landmarks – Drayton Hall (a National Trust Historic Site) and Middleton Place. In addition, the historic district includes former Native American trade routes, slave settlements, cemeteries, rice fields, phosphate mining camps, archeological sites, remnants of small tenant farms, and post-Civil War settlements formed by African Americans – all which help tell the full history of this area.

Despite the historic significance of the Ashley River Historic District to both South Carolina and the United States, a portion of the historic district is under threat. Annexation of approximately 2,200 acres by the City of North Charleston could lead to zoning changes, likely ushering in intensive development (along with increased traffic, noise, and other impacts) that could irreparably

tion, Preservation Society of Charleston, Open Space Institute, Middleton Place, and the South Carolina Coastal Conservation League – are seeking additional, permanent ways to protect the Ashley River Historic District through initiatives such as conservation easements or increased buffer areas along the historic road.

Puerto Rico

Back-to-back hurricanes in late 2017 took a heavy toll on Puerto Rico's rich architectural heritage, especially along the southern coast where wind tore off roofs, windows and doors, and days of rain flooded these structures from above and below. An inventory of hurricane-damaged historic resources funded by the National Trust and undertaken by local partners indicated nearly 2,000 damaged historic structures in eleven of the island's twelve historic zones.

Since then, many of these sites have continued to fall further into ruin as a result of delayed repairs, ongoing exposure to the el-



Fig. 4: Puerto Rico, house destroyed by a hurricane in 2017
(© Parala Naturaleza)

ements, and repeated storms. Municipalities and property owners who attempt to stabilize and repair these properties on their own have been met with further challenges: difficulties obtaining materials, lack of skilled tradespeople, complications with insurance companies, and conflicting information on public assistance programs and compliance requirements. The effort needed to overcome these barriers has led some owners to abandon properties, leading to blight and public safety concerns.

These circumstances continue to be exacerbated by the delayed response of government agencies and promised federal recovery funding. On Capitol Hill, the Trust successfully advocated to substantially increase the budget for the federal government's Historic Preservation Fund to speed recovery of hurricane-damaged historic sites. At the same time, more than \$18 billion in federal dollars was allocated to HUD's Disaster Recovery grant program. However, in both cases little of these funds has arrived and been spent on the recovery projects so badly needed.

These problems were compounded when in the early days of 2020, the southwestern region of the island was hit by multiple earthquakes. Already weakened by delayed hurricane recovery work, many buildings experienced greater damage, and in some cases, complete loss. In the historic center of Ponce, Puerto Rico's second largest city, important monuments and dozens of buildings were damaged by three substantial quakes and hundreds of aftershocks. Several National Register-listed sites and prominent natural landscape features have been completely lost in the surrounding rural areas.

In addition to providing roof tarps for hurricane-damaged buildings, the National Trust continues to work closely with partners, local and federal agencies, and architectural professionals to facilitate stabilization and rehabilitation. The eventual restoration of the island's unique and irreplaceable cultural history is essential to Puerto Rico's recovery. Ongoing work is needed to hold government agencies accountable, help local groups secure funds for rehabilitation, support workforce training in preservation trades, and incentivize investment in the island's many historic zones as the foundation for a stronger, more resilient future.



Fig. 5: Tidal Basin, Washington DC (© Sam Kittner)

Tidal Basin, Washington DC

The National Mall Tidal Basin, part of America's front yard, is a complex, iconic public landscape whose architecture and open space captures individuals and events that have defined our nation. Comprising some of our most renowned monuments, the Tidal Basin includes places of remembrance and reflection that tell the history of our nation. The Jefferson Memorial reflects America's earliest American ideals; the Franklin Delano Roosevelt Memorial demonstrates our country's resilience; and the Martin Luther King, Jr. Memorial highlights the struggle for civil rights we continue to face today.

But while this unique waterway connects disparate stories that span centuries of American history, the instability of the land underneath the Tidal Basin, daily flooding, and crumbling infrastructure threaten its sustainability and visitor enjoyment. To ensure the National Mall Tidal Basin can meet the demands of a changing modern environment, we need a bold, creative, and integrated approach that respects, enhances, and revitalizes the Tidal Basin. To do this, the National Trust for Historic Preservation has teamed up with the Trust for the National Mall to present the Ideas Lab. Unlike a Design Competition, which typically selects a winner with a conclusive master plan, the Ideas Lab is a platform for the exchange of solutions and approaches between designers, stakeholders, and the public. Results will be provocative and innovative, presenting cultural landscape opportunities in a new light, while tackling fundamental challenges in a comprehensive and respectful way.

Results of the Ideas Lab will be on view at a curated exhibition in Washington, D.C. in spring 2020 and available widely online. The results will showcase creative collaboration and design opportunities relevant for the Tidal Basin today and for generations to come.

James River, Virginia

The James River flows through a landscape of cultural and natural resources of both national and international significance. The



Fig. 6: James River, Virginia (© Sam Kittner)

waterway is the site where historical events stretching back before the founding of the United States occurred, including:

- Serving as the center of the Powhatan Confederacy of Algonquian-speaking North American Indian tribes;
- The location of the first permanent English colony in America at Jamestown in 1607;
- The site where the first Africans in Virginia arrived in 1619 due to the transatlantic slave trade;
- An important transportation route and battlefield during the U.S. Revolutionary War.

The U.S. Congress has acted to protect and recognize the James River's many layers of history by including Jamestown Island as a part of Colonial National Historical Park and designating the James River as part of the Captain John Smith Chesapeake National Historic Water Trail. Despite this, in 2013, Dominion Energy requested a permit to construct a transmission line across the river within the viewshed of Jamestown Island.

This type of project requires review under the National Environmental Policy Act and the National Historic Preservation Act. The lead federal agency in this review process did not correctly apply these laws, which require that alternative projects be considered. Tens of thousands of people weighed in urging the agency to conduct a more thorough review and select an alternative that would avoid harm to the cultural landscape of the James River. Ignoring this public outcry, and using a more abbreviated review process, the agency permitted the transmission line project in 2017.

The National Trust and Preservation Virginia (the owner and steward of Jamestown Island) challenged this decision in federal court. While the litigation was pending, Dominion Energy rushed to complete construction on the project. In May 2018, the lower court issued a decision in favor of the project, which was appealed. The transmission line was completed and energized on February 26, 2019, but the appellate court issued a decision three days later finding that federal law had been violated and ordering the agency to more closely review alternatives by preparing an Environmental Impact Statement (EIS).

Despite this decisive legal win for historic preservation and the James River, the status of the already constructed project is still in limbo. Dominion Energy continues to argue to maintain the project in place. The courts have also declined to revoke the permit for the project prior to completion of the EIS. To maintain the integrity of the National Environmental Policy Act and the National Historic Preservation Act, the federal agency must closely review alternatives, avoid favoring the already built project, and meaningfully consider public opinion in completing the EIS. This decision will set a precedent for either protecting, or further industrializing, America's founding river in the years to come.

Rosenwald Schools, multiple states

Julius Rosenwald was a nationally significant philanthropist who helped transform educational opportunities for African American children during the years of segregation. The son of Jewish immigrants who fled persecution in Europe, he transformed Sears, Roebuck and Company into a retail powerhouse and acquired



Fig. 7: Mt Zion Rosenwald School (© NTHP)

great wealth during his successful career that he subsequently used for his visionary philanthropy. Rosenwald partnered with Booker T. Washington and African American communities across the South between 1913 and 1932 to provide funding for school-houses and related buildings – most often known as Rosenwald Schools – serving children who otherwise would have had extremely limited access to public education.

The more than 5,000 Rosenwald Schools, located in mostly rural areas in 15 states, were predominantly one or two-room structures and state-of-the-art for the period. They educated one-third of all African American children in the South during the years of segregation, producing markedly improved educational outcomes for their students and bringing a sense of hope and civic engagement to their communities. In 2002, the National Trust for Historic Preservation named Rosenwald Schools to its 11 Most Endangered Historic Places list after research estimated that only 10–12 percent of the structures survive. The dwindling numbers of Rosenwald Schools sparked a continuing preservation effort to preserve the remaining schools and their stories for future generations. Efforts are underway to advance legislation (H. R. 3250/S. 1863) in the U. S. Congress that takes a critical first step to establish the first National Park Service site to honor a Jewish American, while also preserving a selection of iconic Rosenwald Schools.

Shockoe Bottom, Virginia

Shockoe Bottom is an archaeological site in downtown Richmond, Virginia, that was a center of the nation's slave trade. Between 1830 and 1865, 350,000 people were bought and sold in Shockoe. Now mostly razed for parking, Shockoe nevertheless is considered sacred ground by Richmond's African American community, and is also considered to be a Site of Conscience by the International Coalition of Sites of Conscience. The National Trust's listing of Shockoe Bottom on its list of America's 11 Most Endangered Historic Places in 2014 helped stop a plan to sacrifice Shockoe for a stadium entertainment district. Today, the National Trust is advocating for creation of an expansive memorial park that will marry commemoration, education, and equitable development.

To that end, the National Trust has completed a two-part study that quantifies the economic benefits of preserving and commem-



Fig. 8: Shockoe Bottom, Virginia (© Ron Cogswell)

orating Shockoe and, importantly, presents an innovative model for equitable development that ensures Shockoe will be an important part of Richmond's 21st century future. The report was commissioned by Preservation Virginia and Sacred Ground Project through a \$75,000 grant from the National Trust's African American Cultural Heritage Action Fund. Conducted with the Office of Mayor Levar Stoney and the City's Shockoe Alliance, the quantitative analysis was completed by Virginia Commonwealth University's Center for Urban and Regional Analysis. The model for equitable development was created by Ebony Walden Consulting and an expert Resource Group, including Christopher Coes (Smart Growth America), Chenee Joseph (Historic District Development Corporation), Julie Nelson (Government Alliance on Race and Equity), Kennedy Smith (Community Land Use + Economics Group), and Khalil Uqдах (Cross Street Partners).

The quantitative analysis of Shockoe's heritage tourism potential concluded that the transformative and lasting impact of construction, on-going operation, and visitor spending represented a significant financial benefit to Richmond. Construction of a memorial park and museum, estimated at \$46.7 million, represents significant one-time impacts. Operations and visitor-related spending, estimated between \$32 and \$36 million, signify impacts that are ongoing and more impactful over time. Memorial park visitor spending, for instance, would generate between \$3.7 and \$7.7 million and support 43 to 85 jobs, depending on the mix of in-town and out-of-town visitors.

Public release of the National Trust's study comes at a critical moment when the City of Richmond and Shockoe stakeholders are engaged in an intensive dialogue about Shockoe's future. With community input, the City is drafting a Small Area Plan, the first of its kind for Shockoe, that will roll up into Richmond's Comprehensive Plan. This economic analysis, which emphasizes community engagement, inclusive land-use policies, and entrepreneurship, is intended to help inform public dialogue and influence the City's city planning. (Please find the study at <https://preservationvirginia.org/our-work/shockoe>.)

Bears Ears, Utah

Located on federally-owned public lands in Southeast Utah, the Bears Ears cultural landscape includes archaeological sites, cliff

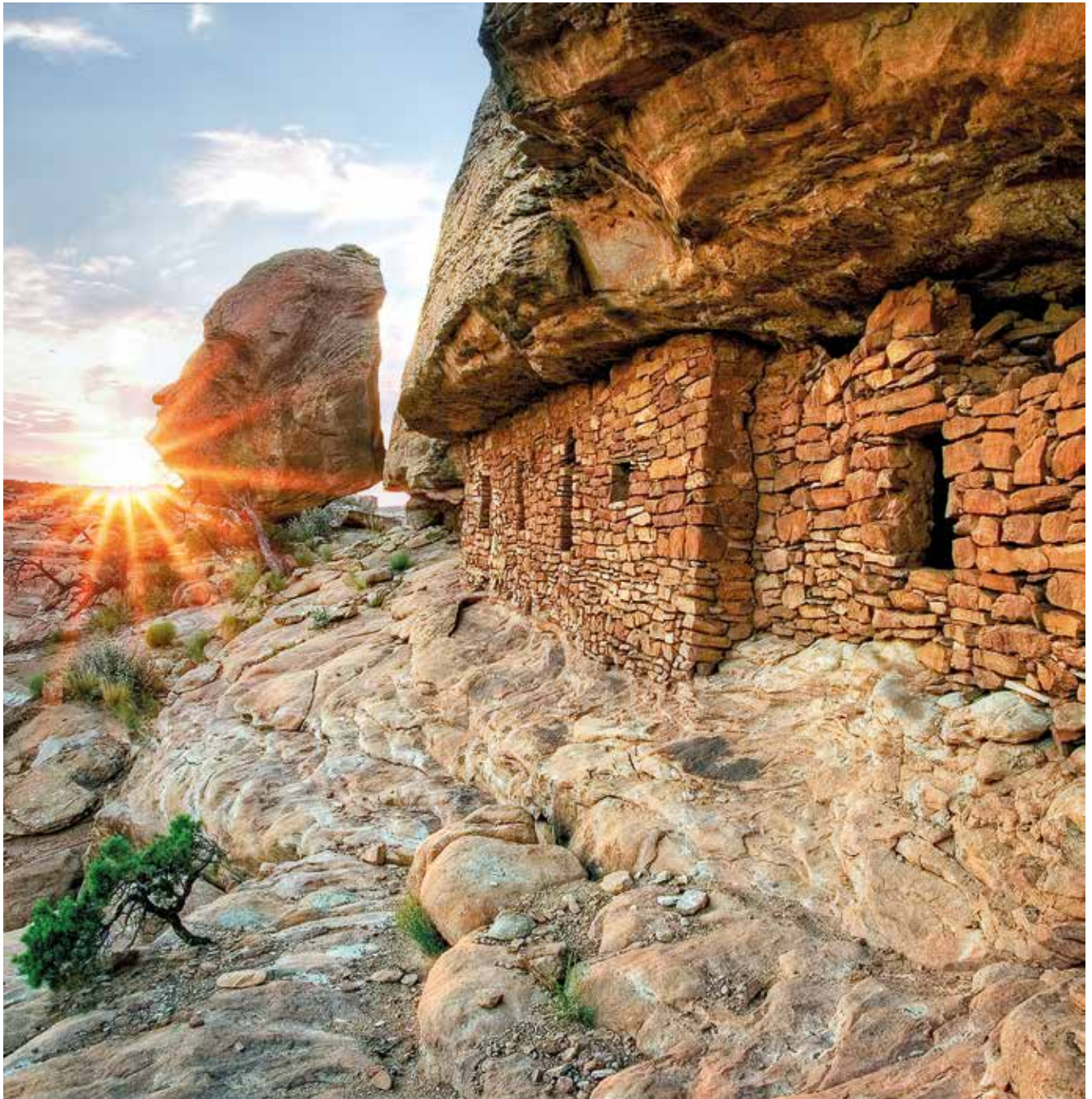


Fig. 9: Bears Ears, Utah (© Donald J Rommes)

dwelling, petroglyphs, and ancient roads that tell stories of diverse people over the course of 12,000 years. In an effort to better protect this landscape, the Hopi Tribe, Navajo Nation, Ute Mountain Ute Tribe, Pueblo of Zuni, and Ute Indian Tribe formed the Bears Ears Inter-Tribal Coalition to formally propose a Bears Ears National Monument. Following requests from the tribes, numerous other organizations, and a robust public involvement process, President Barack Obama designated Bears Ears a national monument on December 28, 2016, protecting 1.35 million acres of land in one of the most significant cultural landscapes in the United States.

Unfortunately, on December 4, 2017, President Trump issued a proclamation to effectively revoke the Bears Ears National Monument and replace it with two much smaller monuments. This ac-

tion changed the conservation-focused management approach for more than a million acres – approximately 85% of the protected landscape – that include thousands of extraordinary archaeological sites, making them more vulnerable to looting, vandalism, and incompatible uses. The five tribes that make up the Bears Ears Inter-Tribal Coalition, the National Trust for Historic Preservation, and other plaintiffs are actively challenging President Trump's unprecedented rollback of the monument's land area in court.

Route 66, multiple states

Historic Route 66 stretches approximately 2,400 miles from Chicago, IL to Santa Monica, CA, passing through eight states and more than 300 communities. This vital transportation corridor



Fig. 10: Route 66, Mural (©David Kafer)

between the Midwest and southern California has endured as a symbol of freedom and mobility while epitomizing a new optimism that pervaded the nation's economic recovery following World War II.

Route 66 is internationally recognized as representing America's love of the automobile and open road. As a Dustbowl migration route, a World War II strategic military route, and a vacation travel route, it has been celebrated in music, literature, television, movies, and popular lore.

Route 66 was found by the National Park Service (NPS) to be nationally significant in its 1995 Route 66 Special Resource Study and numerous buildings along Route 66 are listed on the National Register of Historic Places (NRHP). Route 66 has been designated a National Scenic Byway in four states, including one segment that has been designated an All-American Road – the highest designation offered by the Federal Highway Administration (FHWA).

Despite this historical significance, the Route 66 corridor and much of the idiosyncratic culture of independent businesses, kitschy roadside architecture, and unique attractions face economic decline and numerous preservation needs. Such risks prompted the National Trust for Historic Preservation to include Route 66 on the 2018 list of America's 11 Most Endangered Historic Places. A permanent, long-term solution for preserving the legacy of Route 66, such as a national historic trail designation, would ensure this iconic symbol and its heritage will endure for future generations.

Greater Chaco Landscape, New Mexico

Chaco Canyon was the center of a thriving society that flourished in the Four Corners region of the American Southwest from 850 to 1250 CE. The Chacoans and contemporaneous, affiliated Puebloan groups built hundreds of great house pueblo structures across the region and connected many of these places with kilometers of roads and other landscape features. This extensive ancient landscape is managed today by a variety of Federal, Tribal, and State agencies, as well as private owners. These places have deep spiritual and cultural importance to the Native peoples who are the descendants of the Chacoan people. Many sites associated with ancient Chacoan society are protected



Fig. 11: Greater Chaco Landscape, New Mexico (©JP 3)

within the boundaries of Chaco Culture National Historical Park. Chaco Canyon, and several outlying great houses, are UNESCO World Heritage Sites that preserve the history and culture of the Pueblo people.

Despite the protections offered by Chaco Culture National Historical Park, however, many cultural and sacred sites lie outside the Park across the Greater Chaco Landscape and are currently threatened by the ravages of oil-gas development. Increased oil-gas development associated with the Mancos-Gallup Shale play in northwest New Mexico has been threatening fragile Chaco-affiliated cultural resources across a large portion of the San Juan Basin since late 2011.

The threat to sensitive cultural resources is heightened by several recent executive and secretarial orders from the current administration that aim to prioritize energy development on public lands by minimizing environmental and historic preservation considerations, which will further fragment and degrade the Greater Chaco Landscape. Rampant oil and gas development has resulted in the drilling of hundreds of new wells across the area, producing oil through the environmentally damaging process of fracking. In addition, hundreds of miles of access roads and pipelines now crisscross Greater Chaco and hundreds of hectares of land have been heavily impacted. Worst of all, the reasonably foreseeable development scenario for the Greater Chaco Landscape predicts up to 2000 new oil and gas wells and associated facilities over the next ten years. If this development happens, little will remain of Greater Chaco's fragile cultural landscape. Legislative efforts in the House and Senate, namely the Chaco Cultural Heritage Area Protection Act (p. 1079/H.R. 2181), would provide a permanent withdrawal for approximately 316,000 acres of federal lands surrounding Chaco Canyon in recognition of the extensive and interconnected cultural resources across the landscape.

Rassawek, Virginia

First recorded on John Smith's 1612 Map of Virginia, Rassawek was the historic capital of the Monacan Indian Nation and was the town to which affiliated Siouan villages paid tribute. Located at the confluence of the James and Rivanna Rivers in central Virginia, Rassawek contains deeply stratified archaeological deposits and is also a known burial site.



Fig. 12: Rassawek, Virginia (© Greg Werkheiser)

Rassawek is currently threatened by a water infrastructure project. The James River Water Authority, a partnership of Fluvanna and Louisa Counties, has planned a water intake, pump station, and pipeline that would damage several significant archaeological sites associated with Rassawek and the pre-Contact history of Virginia. These sites are eligible for inclusion on the National Register of Historic Places and they are of paramount significance for the Monacan Indian Nation.

The James River Water Authority has been heavily criticized for their decision to locate the project on Rassawek and for a variety of permitting and archaeological quality concerns. The Episcopal Diocese of Virginia has adopted a resolution asking for the project to be relocated, and several other state and local organizations have also spoken out. Rassawek has profound significance for the Monacan Indian Nation, other Virginia tribes, and the cultural patrimony of the United States.

UZBEKISTAN

Uzbekistan's Historic Residential Architecture in Danger

With the closing of the Institute for Conservation and Restoration in the late 1990s, Uzbekistan lost its most important institution and voice in the field of architectural heritage protection. Local heritage administrations, although formally still extant, are sorely understaffed. Decisions are often not based on professional expertise. The Methodological Council of the Department of Cultural Heritage, as the relevant authority, certainly has the necessary expertise and has recently made some professional decisions on the protection of residential buildings, such as the registration of a 1920s housing complex in Amir Temur Avenue in Tashkent, a fine example showing the transition from colonial to constructivist architecture. In other cases, however, the Council is urged to refrain from a scientifically based examination of the objects in question, as with the neoclassical officers' houses in Parkent Street, dating from the late 19th century, which subsequently were lost.

Large-scale urban renewal projects threaten urban neighbourhoods even in the World Heritage cities of Samarkand, Bukhara, Itchan Kala and Shakhrisabz. In 2014, a part of the historic centre of Shakhrisabz was destroyed in order to create a large pedestrian corridor lined by tourist businesses. Even listed historic houses were razed, as the nomination documents reveal. Other buildings that were demolished had been changed substantially over the years, but in their layout and typology they still followed the traditions of Central Asian domestic architecture that had survived for centuries. The remaining streets are hardly recognisable now as examples of medieval urban design, which had been the basis for the city's World Heritage designation. A

new wall has been erected along the borders of the old town, so that the historic neighbourhoods (*mahallas*) are no longer visible either from outside the historic centre or from the tourist corridor.

In Samarkand, such screening walls have been erected since 2009 around the Gur Emir Mausoleum and north of the Registan. While many of the medieval monuments are being ambitiously restored, the surrounding traditional neighbourhoods are ruthlessly sealed off from them. Pathways through the old town, such as Tashkent Street, are now lined with uniform souvenir shops which contradict the introverted, private character of the old quarters. Access routes into the *mahallas* are either fully abandoned or closed with gates. At the same time, many of the buildings dating from the second half of the 20th century, from the Café Tabassum to the History Museum on the Registan, have fallen victim to urban purification. Because of the absence of management plans (a draft has been under discussion since 2017) and the lack of investments into the infrastructure of traditional neighbourhoods, the number of historic houses is continually decreasing. Unique old buildings have been given up in the last years in order to erect new hotels. Sometimes it is the owners themselves who demolish their houses because they fail to understand their value. And not seldom the decision-makers are directly involved; there seems to be a lack of understanding as well as of funding for maintenance and repair measures, even in the core zones of the World Heritage cities.

At its meeting in the summer of 2018, the Uzbek Delegation to the World Heritage Committee declared a moratorium on all demolition work at the Samarkand heritage site. Only a few months later, the facade of the former Samarkand Pilot Plant of Refractory Alloys on University Boulevard was demolished. It was this elaborate front which gave the building its special his-



Figs. 1 and 2: Samarkand, wall separating the living quarters from the tourist route, seen from the open space around the Gur-Emir-Mausoleum and from the neighbourhood (photos Jens Jordan 2010)



Fig. 3 and 4: Tashkent, area around the Hazrat-Imam complex in the centre of the remaining old town (Google Earth screenshots of 25 September 2017 and 16 September 2019, © Maxar Technologies)

toric and artistic values (according to article 3 of the Law of the Republic of Uzbekistan on the Protection and Use of Cultural Heritage). The mostly one-storey residential buildings in the European part of Samarkand are no better off. More and more of them are being torn down; sometimes only the façades are kept and integrated into new multi-storey buildings.

In Khiva, where the designation of a buffer zone has been demanded for years, traditional neighbourhoods that had survived around the urban centre Itchan Kala have been demolished in the course of large-scale renewal measures since 2015. With its hotels and souvenir shops, the tourist corridor laid out from the new train station to the old walled town resembles the modern axis through the centre of Shakhrisabz.

The situation in Bukhara is just as dramatic. From the central water basin Labi Khauz through the multi-domed market building all the way to the fortress Ark, new buildings line a trivial tourist corridor. Its new facades are covered with tiles in traditional décor, a treatment that mimics the medieval monuments instead of being reserved for them. At the same time, numerous monuments are deteriorating or even partly collapsing – as in the case of the important Abdulaziz-Khan Madrasa with decorated rooms, vaults and walls – because of vibrations caused by nearby construction sites. No signs of restoration efforts are visible so far. Here, too, the neighbourhoods – documents of a residential architecture and urban design highly adapted to climate and cultural patterns – are decaying. Residents complain that they are forbidden to enter their own houses because of an acute danger of collapse. Decisive assistance in the form of technical know-how or grants for repair work seems unavailable. The closer houses are to the tourist corridor, the greater is the likelihood for them to be torn down and replaced by new hotels.

All these developments are well known from other countries and times. Preservation of vernacular heritage is one of the most difficult tasks in the modernisation process, much more so than the restoration of single monuments. Frequent losses are caused by two related deficiencies that often accompany rapid urban development: On the one hand, there is the tendency toward purification, i.e. to isolate architectural monuments from their more modest surroundings. But such monuments are in most cases intricate formal and functional parts of a larger urban structure. Devoid of this meaningful, small-scale context they morph into pure museum-objects and tourist commodities. On the other hand, we see a general lack of acceptance of historic houses and neighbourhoods as significant testimony of the country's cultural history. Even members of the former Board of Monuments of Uzbekistan (now Cultural Heritage Department) considered the historic neighbourhoods to be not worth preserving and the living conditions there to be unacceptable. Rehabilitation, upgrading and modernisation of houses, while practiced individually to some degree, are practically unknown in professional planning circles. Without question, the traditional houses do pose problems, such as rising damp and outdated infrastructures. Yet, the reluctance to consider alternatives to large-scale, destructive urban renewal most likely stems from the ideology of Soviet times, when the cities of Uzbekistan were chosen to be models for overcoming obsolete conditions in the socialist republics in the south. The predicament of the traditional residential architecture is intensified if decision-making authorities profit from construction activities and regard the very areas whose protection is entrusted to them as their personal capital.

The losses described here are a phenomenon typical in the whole country. Besides the four World Heritage cities, the capital

Tashkent with its historic neighbourhoods, which have no less protected cultural heritage status, is particularly affected. Since the late 1970s comprehensive inventories of residential heritage buildings have been carried out; in the 1980s protected historic areas (ensembles) were designated. These listings are no longer to be found in the heritage inventories, which were revised after Uzbekistan's independence (1991). Within the area of the old town, from more than 800 courtyard houses that ought to be preserved as valuable heritage or at least be documented as historic evidence, only one example is now to be found in the register. Recent research by local architects, conservators and the authors has shown, however, that numerous houses worth preserving as registered buildings do still exist. These include traditional double-post wood-frame houses with typical niches in the rooms and elaborate half-round timber beam ceilings, dating from the 19th century.

The historic part of Tashkent with traditional housing that survived the earthquake of 1966 and was preserved in large parts is now successively being razed. In 2014, a new ring road was built and new development followed alongside it. In 2017 and 2018, two *mahallas* were completely eradicated for the "Tashkent City" project.

Besides the vernacular residential clusters, unique buildings of Soviet modernism were also destroyed, such as the House of Cinema with murals by Bakhodir Jalalov and the Palace of the Pioneers. Fragments of the neighbourhood mosque, with its notable Art Nouveau facade, were integrated into a new public park as the only remnant of the old neighbourhood. Presently, several *mahallas* are being demolished in the central part of the remaining old town, between Hazrat-Imom and Chorsu Bazar. In their place, an enormous museum is being erected. This Centre of Islamic Civilisation, out of scale for this part of the old Islamic town, absurdly seems to compromise the very heritage it is dedicated to.

Equally endangered are residential buildings erected in colonial times in European styles. An example is the officers' houses on Parkent Street, north of the former cadets' institute (now a hospital). The ensemble of nine buildings was distinguished for its high-grade interiors, including parquet floors and tile stoves. When the planned clearance was announced in spring 2019, such elements were removed by the residents. Around the Lashkarbegi (Niyosbek) Street and M.-Gandhi Street, numerous one-storey colonial houses have survived. They show neoclassical or Art Nouveau decorations and bear witness to the time of the tsars, when Tashkent evolved into a double city. The entire area is now acutely threatened by demolition.

Only a few buildings remain from the early Soviet period, and they are equally threatened. The City Municipality has published plans showing, for example, a business centre that will soon replace the multi-family residence at Mustaqillik Street 2 from 1931. The building exhibits a close relationship to European avant-garde architecture. Its facade is quite similar to Bruno Taut's Buschallee housing development in Berlin: rounded balconies define large niches, behind which the bathrooms and kitchens are located – a novelty at the time.

Housing projects from the 1940s and 1950s show regional variations of the motto "neo-classicism plus regional style" prescribed by Moscow. They characterise the representative avenues erected during those years, such as the tree-lined Navoi Street. However, instead of being designated as historic ensembles (a term and concept provided by the state preservation law), these rows of apartment buildings are equally under pressure. Planning



Fig. 5: Tashkent, housing block at Mustaqillik Avenue from 1931 (photo Jens Jordan 2019)

offices are commissioned to produce studies for business centres in their place. Another example is the “Polkushka” housing development from the 1950s: it is threatened by demolition even though the buildings, with elaborate neoclassical detailing, are in good condition.

The continuing large-scale demolition projects, in which the historic and cultural value of the existing heritage hardly seems to play any role, have led to unrest among residents and a strong protest movement in social networks. As a reaction, projects were partitioned into smaller steps and the execution time stretched over a longer period. Uzbekistan is in the process of further losing its rich residential heritage, the built testimony of the people’s long-time way of life. Once more, the reasons are twofold: firstly, conservation and restoration efforts are too narrowly focused on public buildings and tourist hotspots; sec-

ondly, all aspects of mundane, vernacular, traditional residential architecture, in whose tight urban fabric the medieval monuments were integrated, are being surrendered to radical, large-scale modernisation with the help and in the interest of capital investment.

What is necessary in this situation is to strengthen the competence and the staffing of the heritage authorities, to promote the ongoing dialogue and transfer of know-how concerning methods of sustainable urban rehabilitation, to designate conservation areas (ensembles), and to regulate urban development through transparent expert advisory bodies. In times of rapid economic and societal development processes, strong professional voices are needed to make the arguments heard for the long-term advantages of preserving these valuable and most endangered parts of the architectural heritage.

Jens Jordan and Thomas Will
 ICOMOS Germany
Jens.Jordan@tu-dresden.de
Thomas.Will@tu-dresden.de

THEMATIC REPORTS

AIRBNB RESHAPES HISTORIC CITIES

Airbnb is an online marketplace for arranging or offering lodging, primarily homestays, and tourism experiences. The company originates from San Francisco where two roommates, who could not afford their own rent, hosted short-term visitors on air mattresses to earn income. The offer matched the need as there were many visitors who were grateful for affordable lodging. The website Airbedandbreakfast.com was launched in 2008. In a relatively short period, the company that itself owns no rental premises has listed six million rooms, flats and houses in 81,000 cities across the globe. The initiative has responded to many social, cultural and economic expectations. The most popular areas for Airbnb are historic city centres; thus the additional income helps to maintain protected monuments and sites.

However, this initiative has turned into an incurable cancer. Airbnb is not the only of the kind. Also Booking.com and other online booking platforms are actively promoting home rentals. The extent of the problem is well reflected in the number of institutions and private initiatives fighting against sharing platforms.

Probably the biggest protest is boiling in the USA. For example, there are several Internet pages like insideairbnb.com or studies like Unfairbnb that collect and share data on the negative aspects of home rentals. Recently, ten European cities – Amsterdam, Barcelona, Berlin, Bordeaux, Brussels, Krakow, Munich, Paris, Valencia and Vienna – demanded more help from the EU in their battle against Airbnb and other holiday rental websites. Many local authorities are implementing or exploring regulations to mitigate the negative impact of short-term rentals.

The majority of these negative assessments concern the raise of rental prices for locals, the rapid decrease of local inhabitants in historic towns, even the accusation that Airbnb has become a racial gentrification tool, etc. However, the flourishing rental business is affecting not only the social, economic and ethical values, but also the valuable historic buildings and interiors. Airbnb's original temptation was to offer the opportunity to peep into local interiors and experience local character and intimacy instead of standardised hotel rooms. My own very first Airbnb took me to a home of restoration architects in the historic area of Bologna just after the ICOMOS General Assembly in Florence in 2014. This was a privilege I had not even dared to dream of. The admirable home had even more admirable hosts who shared with me their experience in different sites in Italy. However, since then I have stayed in the apartment where the host himself actually lived, only in a classy Art Nouveau building in Riga in Latvia.

Just within a few years, home rentals have changed from renting air mattresses or a free room to the rental of whole apartments, sometimes even houses. According to the data from insideairbnb.com the number of owners who rent out more than ten flats simultaneously is growing. There are operators who handle more than 100 apartments in one city. Even in the relatively small Tallinn Old Town in Estonia there are owners that rent out 30 apartments. This means that thousands of apartments in historic cities are bought up by investors, often of foreign origin, who renovate historic houses, with a focus on profitable solutions. This has led to an intensive renovation of apartments. The preservation of the interiors is a demanding challenge everywhere. It depends on national and local legislation how entire buildings are protected. For example, the ICOMOS Europe Group witnessed during their annual meeting in Porto/ Portugal in June 2019 how entire historic houses were demolished, leaving only the facades while the houses were newly built as rental apartments.

It is high time for all historic cities to study the situation on the rental market and its effect on cultural heritage. As these rentals operate on public websites and also as the mentioned critical studies are easily accessible, such a study would be relatively easy. These tendencies affect the policy of Historic Urban Landscapes as well as ICOMOS initiatives of Sustainable Development and Rights-based Approaches.



Fig. 1: Example of a provider of holiday apartments in the old town of Porto, Portugal (photo J. Haspel/ICOMOS.DE)



Figs. 2 and 3: In the old town of Porto many half-decayed houses are luxuriously renovated and offered as holiday apartments (photos J. Haspel/ICOMOS.DE)

References

Airbnb in NYC: The Real Numbers Behind the Sharing Story
<https://skift.com/2014/02/13/airbnb-in-nyc-the-real-numbers-behind-the-sharing-story/>
 How Airbnb took over the world
<https://www.theguardian.com/technology/2019/may/05/airbnb-homelessness-renting-housing-accommodation-social-policy-cities-travel-leisure>

Inside Airbnb insideairbnb.com

Ten cities ask EU for help to fight Airbnb expansion https://www.theguardian.com/cities/2019/jun/20/ten-cities-ask-eu-for-help-to-fight-airbnb-expansion?CMP=Share_AndroidApp_Gmail
 Unfairbnb <https://corporateeurope.org/sites/default/files/unfairbnb.pdf>

INTERNATIONAL POLAR HERITAGE COMMITTEE

Heritage at Risk in the Polar Regions

In the *Heritage at Risk* publications of 2001, 2002/2003, 2004 and 2006/2007 various threats to and challenges concerning the conservation of monuments and sites in the polar regions were presented. Unfortunately, none of these negative concerns have been reduced during the past years; on the contrary, the challenges to the health and safety of polar heritage are only increasing.

Global warming is the greatest threat to the polar regions

Where the history of human presence in the High Arctic can be traced back to at least 28 000 years ago, when small groups began moving into north-eastern Siberia from eastern Asia, human history in Antarctica began as late as the early 19th century and for reasons of climate and logistics was only scattered and intermittent up to recent times.¹ However, even though the global climate has earlier seen both Ice Ages and interglacial warm periods, reconstructions show that the current global temperature is higher than at least 75 % of the temperatures during the past 11 300 years or so and that the current temperature increase is an almost vertical line on the graph.² The latest Intergovernmental Panel on Climate Change (IPCC) Special Report on the impacts of global warming estimates that human activities have caused from 0.8 °C to 1.2 °C of global warming above pre-industrial levels.³ Over

and above this, the Arctic is warming at almost twice the global average.⁴ In Antarctica the mean annual air temperature of the Antarctic Peninsula has increased by nearly 3 °C in the last 50 years, with parts of the Arctic being the only comparable region. The temperature of the rest of Antarctica shows indications of rising at a slower rate, but still rising.⁵ At the end of July 2019 the regular temperature observations in the Arctic archipelago of Svalbard (Longyearbyen) showed 104 continuous months of average temperatures over the normal (= the period 1961–1990).⁶

Cruise tourism is a huge challenge

Therefore, our previous reports of the negative impacts of the warming polar regions are still relevant, and at an increasing rate. Diminishing sea ice has steadily opened areas to cruise tourism at the same time as cruise tourism is becoming a global problem with its fuel-consuming pollution as well as the impact of up to several thousand passengers being disgorged at vulnerable sites of both cultural and natural significance. New cruise ships were being built in 2018 by “Just about every major cruise line”,⁷ while 41 new cruise ships designed for sea ice conditions are planned to be launched between 2019 and 2022.⁸

There is a small consolation in the messages from some cruise operators that they understand the challenges and are modernising and adapting the design of ships towards more “environmentally friendly” ships with regard to details ranging from fuel to plastic spoons. However, the best way for cruise operators to



Fig. 1: The historical trapping station ‘Fredheim’ in Svalbard was moved in 2015 to the ridge to be seen on the left in order to escape from the rapid shoreline erosion (photo Susan Barr)



Fig. 2: Attempts to stop coastal erosion in Barrow, Alaska (photo Susan Barr)



Fig. 3: Snow Hill historic hut in Antarctica showing an attempt to stop increasing erosion of the gravel mound it sits on (photo Mike Pearson)

help to protect polar heritage is to refrain from transporting large numbers of people to these fragile areas, where even a few boots walking around a modest heritage site can cause indelible tracks and irreparable damage to the logs, planks, turf and whale bone structures that are hardly comprehensible without knowledgeable explanations, yet are unique bearers of information about earlier human activity in these harsh regions.

Natural erosion threatens many polar sites

A large percentage of heritage sites in the polar regions are situated near to the coast. For many indigenous people in the Arctic the sea was a major source of food and necessary materials for much of what they needed in life through the food, skins, bones and sinews they could get from seals, small whales, fish, shellfish and polar bears. For explorers, trappers, scientists, sealers and others who travelled to the polar regions, ships and boats were a major means of transportation and dwellings and other structures were naturally established by the coast. Coastal and riverbank erosion has happened throughout time, but the recent accelerated temperature rises, permafrost thaws and diminishing sea ice are causing a rapid increase in erosion which is taking many heritage sites with it to be lost in the sea or river. IPHC member Anne M. Jensen has extensive experience with archaeological challenges in the face of rapid coastal erosion on the north coast of Alaska,⁹ while Antarctic colleagues are anxiously debating how Snow Hill hut, one of the six “Heroic Age” huts on the continent, can be saved as the sediment mound on which it was situated in 1902 becomes destabilised owing to thawing permafrost.

Some mitigation attempts

Three methods currently used in the face of rapid erosion of cultural heritage sites are emergency excavation, digital documentation and physical intervention at the site. Jensen has worked for many years out of Barrow, Alaska on emergency excavations to salvage paleoenvironmental information and indigenous heritage from the rapidly eroding coastline. Amongst several multi-year projects, she has worked with local students to excavate a threatened major Thule cemetery (c. AD 1000–1500) at Point Barrow, Alaska, where the northernmost Ipiutak (c. AD 300–400) occupation in the world was recently discovered.¹⁰

Digital documentation – 3D scanning – is becoming more widely used as a detailed archival reference where the cultural heritage itself cannot be permanently saved. Currently in Norwegian Arctic Svalbard the coal mining settlement of Sveagruva, which was first established in 1917 but has now been closed down, is being digitally recorded before an ambitious project to erase as much as possible of the activity’s impact on the area is completed. A previous ambitious project on the sub-Antarctic island of South Georgia 3D-scanned the large industrial whaling sites that were in use between 1904 and 1965. These industrial complexes cannot be maintained and are closed to visitors owing to environmental hazards such as decaying buildings and loose asbestos materials. The results of the scanning project, which was financed in cooperation between British and Norwegian authorities, enable virtual visits to the stations and detailed examination of the buildings inside and out.¹¹

Physical intervention at an erosion-threatened heritage site can consist of barriers of stone, concrete, sandbags, or other methods to stop the water eating away at the shoreline. This may be effective but is certainly a huge impact on the appearance of the site itself. In the polar areas, there are usually logistical challenges that add to the infeasibility of this approach. In the last instance, if the heritage is a standing structure and not an archaeological site such as a burial area, the structure might possibly be moved to a better-protected site nearby. Two such examples among several are from Herschel Island, Canada in 2003 and Svalbard, Norway in 2015. In 2003 a small building belonging to a whaling and trading company that acted in the Canadian Arctic area at the beginning of the last century was moved back from the shore even as the sea was already lapping around its base.¹² In Svalbard a highly-prioritised historical trapping station from 1927, consisting of three small buildings, was moved 37 metres in from the erosion edge and placed in the same pattern on a raised ridge in order to keep it for, hopefully, a good number of years to come.

Modern technology aids

IPHC Secretary General Bryan Lintott adds that polar heritage work already also utilises satellite technology for monitoring coastal erosion. This technology provides information on potential archaeological coastal sites at risk and allows informed decisions on how limited heritage conservation resources are allocated. It can also be utilised to monitor illegal activity such

as pillaging of mammoth tusks and the destruction of associated archaeological sites by thieves using high-pressure hoses to erode riverbanks – the sediment generated producing a plume downstream. Illegal surface excavations are also visible.

At the terrestrial level, through motion analysis photogrammetry, images of historic sites and monuments can be used to monitor processes of change caused by natural and anthropogenic factors. Tour operators could contribute to this by ensuring that with each site visit, they produce a set of images that are available to heritage managers and researchers.

No immediate solutions

Although some may think of the High Arctic and Antarctica as barren, icy wildernesses they in fact contain in sum thousands of monuments and sites, mostly small and modest but all with an important historical message for us today. At a faster rate than ever before the “heritage population” is being reduced owing to both natural causes and to the phenomenon well known amongst us all of heritage being “loved to death”. Those with responsibility and feelings for the polar heritage are doing their best to mitigate degeneration and destruction from either natural or human impact, but the most effective solution to all these challenges would be to be able to influence a return to the frozen state of the regions that we all considered some years ago to be the “natural” state of these extremities on the globe. Unfortunately, it will not happen on my watch!

Susan Barr
IPHC Arctic Advisor

Footnotes

- ¹ Barr, Susan 2019: Polar Cultural Heritage, Too Important to Lose (English and Chinese). Shanghai.
- ² <https://www.climate.gov/news-features/climate-qa/what%E2%80%99s-hottest-earth-has-been-%E2%80%9Clately-%E2%80%9D>
- ³ <https://www.ipcc.ch/sr15/>
- ⁴ <https://arcticwwf.org/work/climate/>
- ⁵ https://coolantarctica.com/Antarctica%20fact%20file/science/global_warming.php
- ⁶ Statistics from the Norwegian Meteorological Institute.
- ⁷ <https://eu.usatoday.com/story/travel/cruises/2018/01/02/pre-view-hottest-new-cruise-ships-2018/985165001/>

- ⁸ <https://www.highnorthnews.com/en/french-cruise-ship-set-travel-north-pole-2021>
- ⁹ See for example her slides about this at <https://iceandtime.files.wordpress.com/2016/08/jensen-saa-2016-final-reduced.pdf>
- ¹⁰ <https://www.arcus.org/researchers/36204/display>
- ¹¹ <http://www.shadowindustries.co.uk/south-georgia>
- ¹² See the article “Canada’s Yukon Territory – Heritage at the Edge” by IPHC member Doug Olynyk, in: *Cultural Heritage in the Arctic and Antarctic Regions*, IPHC publication 2004, pp. 53–56.

INTERNATIONAL SCIENTIFIC COMMITTEE ON 20TH CENTURY HERITAGE

The Y-block in Oslo, Norway

In 2016, ISC20C and ICOMOS issued an international Heritage Alert regarding the planned demolition of the so-called Y-block of the Norwegian Government Quarter at the heart of Oslo, the capital of Norway. Prior to this, ICOMOS had issued a letter of warning and had a meeting with the Secretary of State, but to no avail.

Background

The Government Quarter was one of two sites subject to the terror attacks of 22 July 2011 in and outside Oslo. A bomb explosion at the Government Quarter killed eight people and injured many others. Outside the city at a political youth camp, 69 youngsters were shot down in cold blood. Several buildings suffered serious damage, including the H-block and the Y-block, two monumental buildings central to the Government Quarter at the centre of Oslo. Even though the H-block and the Y-block are designed as an in-

separable unit with exceptionally high cultural and architectural significance, the Norwegian Government decided to tear down the Y-block in 2014, to make way for a contemporary, high-security new Government compound.

The buildings

The modern Government Quarter is located next to Norway's first government buildings from 1891, close to the Parliament from 1866 and other important official buildings. The architect Erling Viksjø (1910–1971) planned two complementary, monumental buildings, the H-block and the Y-block. The grouping of official buildings in this area started in the mid-19th century, continuing up to the latest government buildings of the 1990s.

The H-block was built first and finished in 1958. It is a Corbusier-inspired high-rise of 17 floors in a concrete and steel construction. The ground floor is recessed, exposing the bearing columns. The concrete is saturated with rounded river pebbles, then sand-blasted to create a natural finish. Architect Erling Viksjø and



Fig. 1: Erling Viksjø: H-block and Y-block (photo Teigens Fotoatelier, 1969–1972. Copyright: Dextra Photo)

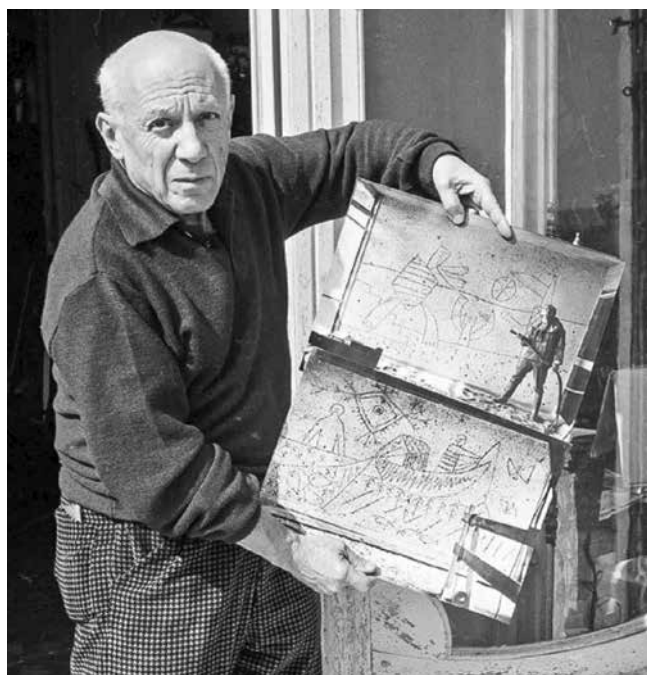


Fig. 2: Pablo Picasso, work in progress (photo Carl Nesjar, 1958–60. The National Museum of Art, Architecture and Design, Architecture collections. Copyright: The National Museum of Art, Architecture and Design)

the engineer Sverre Jystad experimented during the 1950s with concrete surfaces in order to achieve an ornamented surface with colour and texture. The sand-blasted natural concrete became the hallmark of Viksjø, and has been widely used since.

The Y-block was planned as a pendant to the H-block and was finished in 1969. It is only four floors high, Y-shaped, and embraces one side of the high H-block, creating a very characteristic and inviting public space. The facades are rounded, in the same sand-blasted natural concrete finish as the H-block. At the main short end of the exterior and in the entrance hall there are monumental decorations by Pablo Picasso. The execution was a cooperation between Picasso and Carl Nesjar (1920–2015), a Norwegian sculptor. There are also artworks by prominent Norwegian artists in the public areas of the H- and Y-blocks. The artworks were directly sand-blasted onto the concrete surface and are an integral part of the building, both at the short end of the exterior facade and in the main interior spaces. These extraordinary artworks were created in close relationship between the architect and the artists.

Significance

The complementary H- and Y-block are the most important monumental expressions of the breakthrough of modernism in Norway, within both architecture and the pictorial arts. Viksjø's government buildings symbolise Norway's democratic and optimistic community with the rest of the world in the post-World War II reconstruction, and the building of institutions for community and democracy. This belief was given an international perspective in the fact that an artist such as Picasso was invited and was himself inspired by Viksjø's project. The fact that the buildings survived the terror actions of 22 July 2011 strengthens their historical significance.



Fig. 3: Y-block, 2014 (photo: Olaf Steen, ICOMOS Norway)

The architect Erling Viksjø played a key role in developing the modernistic architectural language in Norway, where form, function, symbols, materials and decoration were to be totally integrated. His pioneering research into the aesthetic qualities of natural concrete inspired concrete work in monumental buildings throughout the world. The international importance of Viksjø and Jystad's technical and aesthetical experiments with the use of sand-blasted natural concrete is a very important part of the architecture itself.

The intimate and inseparable integration of architecture and artistic decoration make the H-block and Y-block in Oslo a modernistic masterpiece not only in a Norwegian, but also in an international context. Here, Picasso ventured on his first experiments with the active integration of creative arts and architecture. His cooperation with Carl Nesjar, who physically sand-blasted his decorations, was also the beginning of Picasso's work with monumental public decorations in New York, Paris, Barcelona, Stockholm, and Jerusalem.

On 22 July 2011, a protection order according to the Norwegian Heritage Act by the Directorate for Cultural Heritage was actually only awaiting its final signature.

The threat

When the precinct planning process started in 2013, the Ministry for Environment gave the Directorate for Cultural Heritage the mandate to make a report with updated assessments on protection value and new use of these two modernistic buildings and the rest of the Government Quarter. The report concludes: The main construction and artwork of the H-block and the Y-block were not damaged by the terror attack. The cultural heritage, architectural and artistic values in the complex have not been undermined. The Directorate for Cultural Heritage recommends preservation.

In spite of the recommendations from its own directorate, in May 2014 the Norwegian Government decided to collocate almost all ministries on the site of the Government Quarter. This decision was based on concerns for security and efficiency. Implicit in that decision and the future planning process was preservation of the damaged H-block and demolition of the Y-block. The zoning plan presupposes a new, high building in place of the Y-block.

ICOMOS approached the Norwegian government in 2014, stating that these decisions would seem incomprehensible only a few years on. Not only is the Y-block a building with great architectural and artistic values in its own right, it is also an integrated part of the Government Quarter.

The conclusion of the ICOMOS ISC20C was that because demolishing the Y-block had been a presupposition for all planning work for the area, an informed discussion on a possible and sustainable use of the Y-block was excluded from the start. All feasibility studies that were presented in 2015 were made on this basis. The inherent artistic qualities of the Y-block, in possible reuse or as part of a rebuilding project, were excluded as point of departure. A group of students from the Oslo School of Architecture and Design nonetheless presented a study where the Y-block was integrated. The study was rejected as irrelevant. These political decisions were made despite clear, well founded studies and recommendations made by the Norwegian Directorate for Cultural Heritage in 2013, cited above, and the clear advice from the international expert body ICOMOS. A collected milieu of architects, architectural students and other professionals renewed their claim that the Y-block must be an integrated part of the feasibility study. The Directorate of Cultural Heritage repeated and emphasised its recommendations in March 2016.

The security claim is seen by ICOMOS as questionable, as up to today the government has not shown any documentation as to the necessity of demolishing the Y-block. Besides, parts of the building, amongst which the northern wing, are actually today in full use by government employees, who are very happy to work in the building.

At the point when ICOMOS approached the minister, public opinion was not yet raised, and the international Heritage Alert issued in 2016 hardly reached any newspapers, though it was referred to in international press. In 2019, the Y-block was nominated among the most endangered European heritage sites by Europa Nostra.

After the closed governmental process had finished and the demolition process started with local authorities, public opinion was on the rise. At this point, ICOMOS repeated its arguments in letters to the Government and local authorities, alongside the National Trust and Norwegian Association of Architects. Today, there is an active debate in most newspapers, The National Trust and Norwegian Association of Architects are actively protesting, and an Action Group holds weekly protest markings in front of the Y-block. The present situation is a stalemate, where the Government states that the process has come too far and is too costly to reconsider, and upholding a rather passé idea of security, whilst the protesting bodies are arguing for a preservation of the Y-block.

The case has passed through the hands of the County Governor, who could not stop the process on legal grounds, but actually urged the Government to reconsider.

At present, the National Trust, the Norwegian Association of Architects and the Action Group have received anonymous private funding for a lawsuit against the State. The charge is expected before spring 2020, complaining mainly on the undemocratic

process and the lack of consideration for all professional advice, home and abroad.

Status June 2020

At this moment, the Y-block is being demolished. The lawsuit against the State has been withdrawn, as the Government will not postpone the demolition until a judicial decision is made.

Kirsti Gulowsen and Olaf Steen
ICOMOS Norway/ISC20C

The Viking Ship Hall, Roskilde, Denmark

The Viking Ship Hall is the main exhibition hall for the Danish Viking Ship Museum, situated about 30 km west of Copenhagen. The museum is one of four in the world displaying Viking ships. The Hall was built as a combined working and exhibition space in 1968 at Roskilde after the discovery and excavation of six flattened shipwrecks in the nearby fjord. It is considered a masterpiece of modern Danish architecture. It was the second late modern building being listed for protection in Denmark in 1997, but was delisted in 2018 after a long period of political pressure. It is now under threat of demolition.

ICOMOS' arguments for preserving the hall as a part of the new museum

The ICOMOS Heritage Alert states that "ISC20C and all Danish heritage organisations consider this an alarming and unnecessary loss of one of the most internationally significant modern buildings in Denmark.

ISC20C appeals for the preservation of the Viking Ship Hall, stressing that the structural issues and the climate conditions of the building site are not unique and can be addressed. The investment and the effort to preserve architectural masterpieces in concrete are widely supported and achieved in many places around the world.

ISC20C appeals for immediate action to preserve the Viking Ship Hall as an internationally outstanding architectural ensemble that has significant future large socio-economic potential."

"a unique structure that creatively integrates museum, setting and archaeology in a way that transcends historic definitions"¹

Thus was the description of ICOMOS in 2018. The Viking Ship Hall is an approx. 2000 m² building sitting directly on the shoreline, the water hitting the north glass facade. It is a strict, almost classical rhythmic structure of exposed concrete with large glass facades and vast sculptured panels on the flat roof to reflect the skylight into the exhibition space.

Inside, the architecture plays on the contrast between the curved ships and the strictly orthogonal structure, the different daylight effects, as well as the presentation of the ships in front of their natural habitat, the sea. The interplay of the wooden texture of the ships and the wooden board-marked finish of the concrete

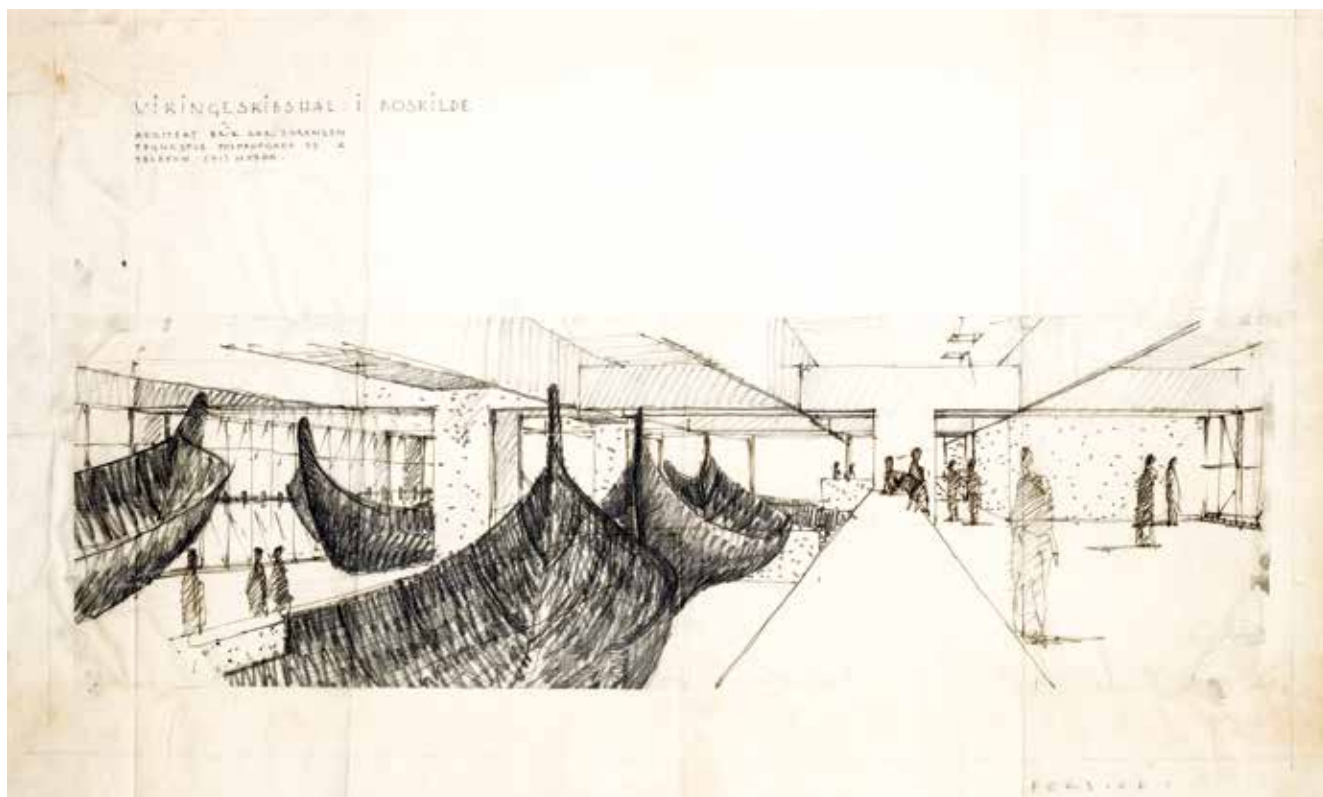


Fig. 1: The large combined working and exhibition space of the Viking Ship Hall seen from the upper level platform. The drawing underlines the interplay between the strictly orthogonal concrete structure and the dark, curved shipwrecks (drawing by Erik Christian Sørensen Architects, 1963–67, published by the Royal Danish Art Library inv. No. 52803)

adds to the delicacy of the design. The architect also stressed that the doubling of the structure, such as the columns, was adding to the spatial experience of the hall.

The building is dominated by the one large space which exhibits all five shipwrecks. The space is designed for the visitors to see the ships from different levels and different angles and without fences or glass. At the time of the inauguration, there were no actual shipwrecks in the hall, only steel skeletons on which the hull parts were to be mounted. For the first years, the visitors could then follow the work of the archaeologists. The exhibition concept was a new one at the time. Today the mounting of the ships is complete, and the hall is still an exhibition space, but the concept of a working museum is only a trademark for the Viking Ship Museum. It is one of the most important museums in Denmark and welcomes 170.000 visitors and half a million users as well 1000 volunteers per year.²

Architect and engineer

There is very little literature about the Viking Ship Hall as architectural oeuvre, although both the architect and the building are very well known in Denmark. The Hall was designed by the Danish architect Erik Christian Sørensen and the engineering firm Ostenfeld (today COWI). Sørensen won the architectural competition in 1963 and the Hall was inaugurated in 1969.

Cultural significance and mentions

In the year of the inauguration, Sørensen was assigned an architectural prize from the Danish wood industry, recognising that

the hall “at some point of its development was a wooden house”³ and that “The heavy concrete walls and the clean structural lines provide the best possible background for the ships’ light material and fine curves. Many other virtues can be cited, including that the structure can be extended, if new findings make that desirable.”

The national advisory board (DSB), which assesses all proposals for listings wrote: “In its overall character and setting in the landscape, Erik Chr. Sørensen’s Viking Ship Hall, constructed 1966–68, embodies outstanding architectonic values that justify the listing of a building that is less than 100 years old”. When the museum applied for a delisting in 2016, the national advisory board reviewed the assessment. The board stressed that the Hall was built upon structuralist principles and to a certain degree could be transformed. It also described the Hall as a “(...) humane and easily understandable interpretation, in which the soft curvature of the ships’ spans is enrichingly contrasted by the pure building design built 1000 years later – without any decoration and ornamentation.”

ICOMOS wrote a Heritage Alert in 2018. In 2019, the research INNOVA CONCRETE-programme adopted the Viking Ship Hall as one of the 100 most important European concrete masterworks and it is now on the INNOVA CONCRETE “100-from-the-20th” list.

Case history

The delisting of the Hall in August 2018 was the result of a long history of challenges specific to the site, but it is also an issue that is coming up for heritage all over the world.



Fig. 2: The Viking Ship Hall situated directly on the shoreline with the water hitting the north glass façade is one of the most suggestive features of the structure, bringing the natural habitat of the ships as close to the wrecks as possible. From outside, the building meets the changing nature of the sea as did the shipwrecks centuries ago (photo Grethe Pontoppidan, 2018)



Fig. 3: The interior of the museum overlooking the fjord (photo Grethe Pontoppidan, 2018)

The museum was designed to be expanded and this has been an issue for the growing museum since the listing. In 1997 the museum built the first expansion, a ‘museum island and harbour’ next to the buffer zone of the then listed hall. The concrete construction of the Hall was painted in 1989–90. Erik Christian Sørensen made a unrealised project for restoration in 2006. The museum states that it has not been able to secure financial support for a major restoration of the Hall and ordinary maintenance seems to have been postponed repeatedly since 2010.⁴

In 2013 the discussion about the preservation of the Hall took a dramatic turn. The water pressure of a major storm surge threatened to break the north façade of the Viking Ship Hall. The dramatic pictures were broadcasted and a few months later the spokesman of the Danish Folks Party (DF) in agreement with the museum made headlines in the media with a statement that the Viking Ship Hall ought to be demolished and replaced by a new museum in the ‘Viking style’. It created a national political debate and received a lot of attention from the media, resulting in a discussion between the museum and the national heritage authorities. The discussions ended in 2018, when the minister of culture delisted the Hall against the advice of her own department and the national advisory board. The formal argument is the “Ministry of Culture’s assessment that the maintenance obligation cannot be extended to include the execution of the structural changes and new measures that NIRAS considers necessary to secure the building in a 50-year perspective.”

Risk

The future of the Hall is still not fully known. There is now no formal regulation to protect the Viking Ship Hall or its surroundings as heritage.

With financial support from the state, the museum is about to announce an architectural competition for a new museum. The museum has declared that they are planning to tear down the hall. Their argument is that “the Hall cannot be preserved as it is”. They have until now rejected the idea of preserving the Hall as an integral part of a new 7,500m² large museum, for which the state

has donated DKK 150 million. It is planned to raise around DKK 360 million extra private funding. The risk of demolition is grave.

From a technical point of view, the Viking Ship Hall is in acute need of maintenance and it must be fortified against climate change, i.e. the rising of the sea level and increasingly common storm surges. According to the museum and with reference to the latest technical report from 2016, the maintenance and reinforcement needs are:

- Renovation/altering of the roof and its drainage;
- Renovation of the brick facades south, east and west (maintenance to protect against occasional floods, standard concrete



Fig. 4: The Viking Ship Hall seen from the museum extension built in 1997. The extension is a new harbour area laid out as a new working museum, which reconstructs old Viking ships as those found in the fjord. Museum guests follow the reconstructions as they once followed the setting up of the wrecks. During summer time the reconstructed ships can be seen sailing on the fjord from the exhibition hall (photo Grethe Pontoppidan, 2019)

repairs, and consolidation due to chloride, different cracks, etc);

- A new façade towards the sea (to secure it against the water, and to control the UV of the daylight);
- Drainage of the cellar and foundation (to protect against upward thrust and eventually leaks in the membrane);
- A membrane/water barrier in the ‘podium’ of the Hall.

The museum stresses that the above-mentioned renovation will not comply with today’s rules for security, energy or accessibility. However, several technical reports that have been prepared between 2010 and 2018 all conclude that it is perfectly possible to renovate the Hall, only the cost estimates vary from DKK 25 to 65 million.⁵ This is still less than the DKK 150 million donated by the state. The lack of maintenance and repair is more than a serious structural issue. The lack of technical care for an icon such as the Viking Ship Hall also reduces the common awareness of the special qualities and needs of concrete heritage, and impairs the belief that it is perfectly possible to preserve concrete structures.

Grethe Pontoppidan
ICOMOS Denmark/ISC20C

Footnotes

- ¹ ICS20C, “ICOMOS Heritage Alert. The Viking Ship Hall, Roskilde, Denmark”, 2018, <https://www.icomos.org/fr/simpliquer/nous-informer/alerte-patrimoine/alertes-encours/53199-alerte-patrimoine-the-viking-ship-hall-roskilde-danemark>.
- ² “Nyt Vikingeskibsmuseum. Foretræde for Folketingets kulturudvalg 20.11.2019” (Powerpoint, Folketingets kulturudvalg, 20. November 2019).
- ³ Poul Erik Skrivers, “Træprisen 69 (Tale fra prisoverrækkelse 26. sept. 1969)”, *Arkitekten* 1969 (u.å.): 476–77.
- ⁴ Kulturministeriet, “Kulturministeriets afgørelse vedr. klage over Slots- og Kulturstyrelsens afslag på at ophæve fredningen af Vikingeskibshallen”, 30. august 2018, 11–12.
- ⁵ Kulturministeriet, 11.

The Challenge of Conserving Post-Independence 20th-Century Heritage of India

The inscription of Le Corbusier’s Capitol on the World Heritage List and the placement of some other 20th century historic properties on India’s Tentative List has brought about a decisive change in attitude towards the country’s recent heritage. However, a considerable ground remains to be covered to ensure its value-based assessment, protection, scientific conservation and, especially, its integration into contemporary and future development programmes. Given here are three recent cases that illustrate various facets of the situation. The first two examples are cases of individual buildings, both iconic designs of India’s most celebrated modernists—Raj Rewal’s ‘Hall of Nations Complex’ (Case Study 1) and, Charles Correa’s ‘Kala Academy’ (Case Study 2) facing the threat of ‘functional and aesthetic obsolescence’. The first was

demolished in 2017 despite intensive global campaigns, and the second is fighting against similar threats. The third example narrates threats of ‘redevelopment’ faced by India’s most celebrated urban complex, the Central Vista of the British Imperial Capital, New Delhi (Case Study 3), highlighting the need to frame appropriate policies for inclusion of historic properties in contemporary development programmes.

Case Study 1: The Unnecessary Demolition of the Hall of Nations Complex, New Delhi – When Heritage is Subsumed under Urban Development

The ‘Hall of Nations Complex’, the world’s largest concrete space frame and an undisputed marker in India’s post-independence architectural history, was demolished in April 2017 to make way for a ‘State-of-the Art’ Convention Centre more suited to contemporary needs and future vision. That this tragedy could happen despite intensive public campaigns and litigations to safeguard the historic edifice, that no notice was taken of its national and global significance, its sound physical state, the possibilities of retrofitting, or the fact that it occupied merely 3 % of the total site and could well be integrated into the new proposal – all illustrate the gravity of the situation and underscore the need to focus on value-based assessment of 20th century heritage in India, if not in all of South Asia.

The project and its cultural context

The ‘Hall of Nations Complex’ was built in 1972 as the focus of *Pragati Maidan*, a 130 acre permanent exhibition venue in New Delhi that hosted India’s first International Trade Fair, with the express aim to celebrate 25 years of India’s independence and loudly proclaim its industrial achievement. The 1970s were a critical period of post-independence India when, though struggling with resource limitations, the country was making every effort to keep pace with the developed world and establish its own identity – blending the traditional and the modern in all spheres of life, including technology and architecture. The ‘Hall of Nations Complex’, designed by Raj Rewal (architect) and Mahendra Raj (structural engineer), reflected such aspirations. With its immense proportions and complex geometry, it was to become famous as the largest cast-in-situ concrete space frame in the world. Created as it was through rudimentary handcrafted techniques and inexpensive construction materials, without compromising efficiency and precision of execution, the structure became a symbol of 20th century India’s self-sufficiency, a marker of excellence in India’s architectural and engineering history, charting out a specifically Indian Modernity. These concrete structures remain unparalleled in the world¹

Design intent, structural design and construction system

The fabric and form of the complex was unique, driven by desired versatility to display objects such as aircraft, earthmoving equipment, tractors and cranes. It comprised two monumental column-free, large-span space structures – the ‘Hall of Nations’, a single, 6700 sq.m truncated square pyramid, and the ‘Hall of Industries’ made up of four smaller similar forms covering 7500 sq.m – both connected through ramps and bridges above ground and grouped to enclose a space for open-air exhibits. The ‘Hall of Nations’ had a clear span of 78m, with internal height varying from 3 m to 21 m. The four pavilions of the ‘Hall of Industries’ were raised on a 18m-high base of 40 m x 40 m, their height varied from 2.5 m to 15 m.

The structural design – a space frame system with a truncated pyramid as the basic module – was arrived at after investigating multiple alternatives, such as folded plates and hyperbolic paraboloids. Both structures are composites of smaller unit pyramids. The units used for the ‘Hall of Nations’ have a 4.9 m x 4.9 m base and 3.5 m height. Those for the ‘Hall of Industries’ are 2.6 m high and 3.6 m x 3.6 m at the base. The configuration of both these basic pyramids is such that all members of the square base and the four triangular sides have the same length, finally allowing the same building slope and the angle of this basic unit at $54^{\circ}44'8''$. Constraints of economy and technology necessitated the use of in-situ concrete and manual labour in place of steel or pre-cast concrete. Careful conceptualisation of construction stages helped reduce time and cost, as no scaffolding was needed before the construction of the roof.² The rhombic cross-section of the space frame members was an outcome of the search for a joint that would be easier to construct. The hand-made structural drawings of the project were also of unprecedented complexity and, in themselves, constitute documents of historic significance.³

The Halls were designed to be naturally lit and climatically comfortable. In a modern interpretation of the traditional Indian *jali* – a geometrical configuration of perforations that obstructs harsh sun while permitting air circulation – the architect used the depth of the structural space frame as a sun breaker.

Physical and legal status

Use and Condition: Since its construction in 1972, the Pragati Maidan and the Hall of Nations Complex was the venue for large annual exhibitions and cultural events, and a major activity node popular with all citizens of Delhi, deeply embedded in their memories. No changes were made to the original design and layout. The photographs taken (by the author herself) in September 2016 show that the buildings were structurally sound with only very minor signs of distress in concrete members. The complex, thus, fully satisfied the most stringent tests of integrity and authenticity.

Legal Protection: Delhi’s heritage laws are applicable only to pre-1947, pre-independence structures.⁴ What this means is that even the most significant heritage created after 1947 has no protection and can be damaged or demolished at will. Despite the fact that the Delhi Chapter of the Indian National Trust for Art

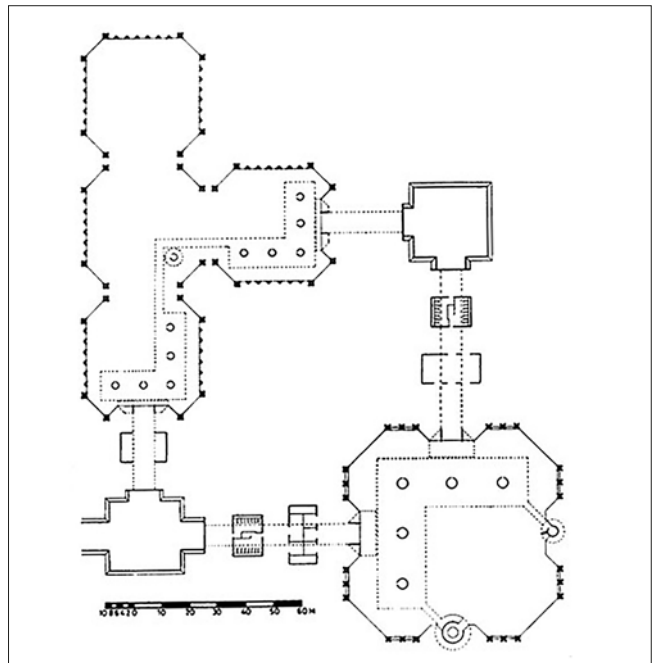


Fig. 1: The Hall of Nations is the largest cast-in-situ concrete space frame structure in the world, exemplifying an economic argument and simple aesthetic of modernity by utilizing minimal resources and indigenous technology in post-Independent India. (© Kiran Joshi, personal collection, September 2016)

Fig. 2a: Plan view of Hall of Nations, Hall of Industries connected at the mezzanine level (Source: Mehta Vandini, Mehndiratta, Rohit Raj, Huber Ariel (2016), *The Structure – Works of Mahendra Raj*, Zurich)

Fig. 2b: View of the complex around 1972 (Source: <https://web.archive.org/web/20130611023242/http://www.rajrewal.in/projects/exhibition-hall-nations.html>)

Fig. 3: View of the complex (© Kiran Joshi, personal collection, September 2016)

4a and 4b: Interior view of an exhibition in progress (Source: https://en.wikipedia.org/wiki/Pragati_Maidan)





Fig. 4a and 4b: Interior view of an exhibition in progress (Source: https://en.wikipedia.org/wiki/Pragati_Maidan)



Fig. 5: Hall of Industries conceived as a combination of four square pavilions with chamfered corners (© Kiran Joshi, personal collection, September 2016)



Fig. 6: External view of the lattice framework inspired by traditional jalis-sunbreakers and louvres (© Kiran Joshi, personal collection, September 2016)

and Cultural Heritage (INTACH) had been pressing since 2012 for the protection of historic properties of the post-independence era, no legal protection was made available for the Hall of Nations Complex.⁵ Delhi's Heritage Conservation Committee (HCC) and the Delhi Urban Art Commission (DUAC) who were approached for recognition and notification as Heritage did not respond, either.

The threat

The owners/management of the complex, the 'Indian Trade Promotion Council' (ITPC),⁶ had been complaining that the original design, facilities and infrastructure of Pragati Maidan, as conceived in 1972, had become inadequate and obsolete to hold expositions of the scale needed in the 21st century. An ambitious redevelopment plan conceived in 2006, ahead of the 2010 Commonwealth Games, was later translated into a concrete project for an 'Integrated Exhibition-cum-Convention Centre' spread over the entire 123-acres site, with a seating capacity of 7000, parking for 4800–5000 cars, a 500-room hotel, a large food and beverages complex, pools, moving floors and helipad, besides exhibition halls.⁷ The Hall of Nations Complex, along with other permanent structures built in 1972, deemed obsolete, were slated for demolition. The IECC, promoted as a flagship project of the India Trade Promotion Organisation, was to open with the G20 Summit in early 2019.

Efforts at protection

Following reports of plans for demolition of this landmark structure, architects and heritage professionals began making all kinds of efforts to safeguard the structures. A number of pleas were made to local authorities (such as Delhi's Heritage Conservation Committee and the Urban Arts Commission) through various individuals, institutions and agencies to recognise and protect the Hall of Nations Complex. Intensifying its



Fig. 7: Interiors of Hall of Nations showing the system of natural lighting, sound state of materials and structure (© Kiran Joshi, September 2016)

his-hall-of-nations-reveals-indias-broken-attitude-to-architectural-heritage/> ISSN 0719-8884.

Mehrotra, Rahul, "World Architecture 1900–2000: A Critical Mosaic: South Asia". Vienna: Springer (2000).

Mehta, Vandini, Rohit Raj Mehndiratta, and Ariel Huber. "*Hall of Nations and Halls of Industries, New Delhi, 1972.*" In *The Structure – Works of Mahendra Raj*, 152–179. University of Chicago Press, 2016.

Menon, AG Krishna. *The Contemporary Architecture of Delhi: a Critical History*. New Delhi, India: TVB School of Habitat Studies, 2003.

Petersen, Britta, Sleepless in Delhi Threatened Indian building culture, Neue Zürcher Zeitung (NZZ, English: "New Journal of Zurich") March, 2017, 4:54 pm.

Petition: SAVE HALL OF NATIONS, HALLS OF INDUSTRIES AND NEHRU PAVILION at Pragati Maidan, New Delhi India From Demolition and also to allow these buildings to be put to active public use, Tuesday, March 31, 2015–07:04 archnet.org.

Rewal, Arun, Bulldozing Pragati Maidan's buildings will extinguish our shared heritage and a million memories.

Stierli, Martino, Remembering the Hall of Nations, New Delhi Posted on August 29, 2017 https://post.at.moma.org/content_items/1038-remembering-the-hall-of-nations-new-delhi.

Taylor, Brian Brace. "Raj Rewal". Mimar Publications (1992).

The Hall of Nations: A lost heritage of Delhi Apr 26, 2017 21:02 <https://www.hindustantimes.com/photos/india-news/the-hall-of-nations-a-lost-heritage-of-delhi/photo-YR6omdd3ovZ5t-MaQ26m5JI.html>.

Zafar, Sadiq, Outrage: 'To destroy India's Hall of Nations is an attack on society', Architectural Review, 13 May, 2016 <http://www.architecturalreview.com/10006369.article>.

Case Study 2: Kala Academy, Goa, India¹¹ – Under Threat of Demolition by the Government of Goa

The Kala Academy, Goa's cultural centre, designed by the world-renowned architect Charles Correa¹² in the late 1970s, is threatened with demolition by the State Government. It is an extremely important building as it serves as the venue for almost every cultural event in Panjim. As an architectural icon of the post-independence period in India, it is of significance not just in the State of Goa, but also on an international platform. As it was designed nearly 50 years ago, like most other buildings in this coastal town of Goa it has suffered the vagaries of climate. However, the situation is not so grave or the problem so insurmountable that professional advice and intelligent conservation measures cannot address. A lack of empathy and appreciation for 20th-century heritage on the part of the Government seems to have led to this situation.

Description of the building

The Kala Academy, a popular cultural centre, is situated on the banks of the River Mandovi in Goa's capital city, Panjim. It was designed by Charles Correa, a world-renowned architect of Goan origin, who has to his credit some amazing icons of the post-independence era in India.¹³

The building sits low on the ground, hardly visible from the road. A prominent feature of the building is the concrete and bamboo pergola which is like an extension of the foyer of the auditorium and amphitheatre. The open plan has no plinth and very few walls, lending the building a feeling of openness and giving it a

remarkable character where the building seems to welcome one and all. Designed to cater especially to the performing arts, it has a number of facilities – a 1000-seat auditorium, a 200-seat open-air amphitheatre, and a special "black box" for recordings and productions. There is some basic accommodation for performers and, more importantly, facilities for holding dance classes as well as for imparting training in Indian and Western classical music. The walls of the auditorium have a mural by the renowned Goan artist Mario Miranda, depicting a traditional Goan theatre, replete with renderings of local people seated in the boxes.

Architectural significance

The Kala Academy in Goa is admired the world over as an architectural marvel. While Charles Correa, later in his career, did design a couple of other buildings in Goa, this was the very first project in his place of origin, to which he was deeply connected. It was also the very first cultural centre designed by him, as both the Bharat Bhavan in Bhopal and the Jawahar Kala Kendra in Jaipur were built much later than the Kala Academy. According to Nondita Correa Mehrotra, Charles Correa's daughter, the architect's deep emotional connection with the site influenced the way the building could connect to Campal (neighbourhood in which the site is located) and the River Mandovi. Because of the simplicity of the structure, one tends to think that not much thought and creative energy was vested in the project; however, the truth of the matter is that the architect did invest a lot of time and effort in getting the right energy into this space.¹⁴

Most architectural critics comment that the Kala Academy is characterised by the inclusive feeling that emanates from the space. An almost poetic description by Himanshu Burte states, "The foundational act of design at Kala Academy is that of opening up. The architecture (...) clears the ground; literally, letting the gaze (and moving feet) sweep clean through from the pavement outside to the river beyond." This character of being open to the city is ideally suited to a public building and more so to a cultural centre. As Himanshu Burte mentions, there is no perceptible 'architectural sign of exclusion – apart from the gate which is kept generously wide and low'.¹⁵

Ranjit Hoskote, art curator and critic, very eloquently says, the building "dissolves the distinction of inside and outside, architecture and nature. The street is internalised by the building, which opens itself to the sky, vegetation and the river. The ritualistic pathway, the interplay of sightline and screen, the open-to-sky spaces, the gradients linking various levels in a gentle terracing – all these classic features of Correa's architecture are present. And let us not forget the laterite that forms its key medium – it articulates the flesh and blood of Goa's architecture, it comes from the soil of Goa, from the soul of Goa."¹⁶

Cultural significance

Kala Academy has great cultural significance. Any Goan today from the age of eight to 80 years would have either performed at the Kala Academy or attended Konkani *tiatrs* (uniquely Goan theatre form), *mando* competitions (music form that blends Indian and Western music and culture), or film screenings. There is a whole cross section of Goans, across all generations, who will tell you why the Kala Academy is considered outstanding. For some it is the wide diversity of programmes and events, for music lovers it is the music competitions across all genres and languages, and for others it is the art and handicraft exhibitions and book fairs in the foyer and the art gallery. It has to be recognised for being the only government-run art institution in the country, with



Fig. 1: The low-rise structure with a bamboo pergola extending across the entrance. The characteristic feature of this design is the open plan which seems to welcome everyone (© Sharad Apte, received through Charles Correa Foundation)

separate faculties for both Western music, Indian classical music, theatre and dance.

As stated by Vivek Menezes, “Few venues in India host such diverse programming throughout the year, from the DD Kosambi Festival of Ideas Lecture Series (speakers for which have included the Dalai Lama) to the nearly four-decade-old Surashree Kesarbai Kerkar Sangeet Samaroha (which has featured virtually every luminary from the world of Hindustani Classical music). All these events run to packed houses in the 954-seat Dinanath Mangeshkar Kala Mandir auditorium, named after the Goa-born musician father of Lata Mangeshkar and Asha Bhosle, the most famed of female playback singers in India. Countless signature moments of contemporary Goan culture are connected to the Kala Academy. In 1990, the all-time great fadista Amália Rodrigues visited for the first time and sang for an emotional postcolonial audience overflowing with what the Portuguese call *saudade* (loosely: yearning). It was much the same in 2016, when the 84-year-old genius of the Jaipur-Atrauli Gharana,¹⁷ Kishori Amonkar, delivered what turned out to be her last concert in her ancestral homeland”.

Issues and present state of conservation

Like many 50-year-old buildings that are subject to the vagaries of weather in a monsoon climate, the building shows signs of

water leakage. And, like many government-owned properties, the building has suffered a lack of regular maintenance or timely repair. A recent announcement by a prominent representative of the Ministry of Art and Culture, issued on behalf of the government, stated that the Kala Academy’s open-air auditorium could not be repaired or renovated and that the structure is fragile. He further expanded that for the last several months, the management had stopped accepting bookings for the events and categorically expressed the need to demolish and reconstruct the venue.

The Charles Correa Foundation,¹⁸ on hearing the statements by the Government, expressed that they would be willing to provide technical advice and find a solution to the problems. Other professionals – including architects, conservationists and engineers – who have studied the Kala Academy from the point of view of the impending threat of demolition are confident that it can be repaired. The problem is far from being insurmountable and there is absolutely no danger of it collapsing and causing harm to life and property. Therefore, the decision on the part of the Government of Goa to demolish parts of the building seems an over-reaction.

Heeding the protests in the media and signature campaigns passionately objecting to the demolition of this iconic building in Goa, the High Court of Bombay at Goa had taken Suo Motu cognisance and requested that a response be filed in court. Following this intervention, the Goa State Infrastructure Development



Corporation (GSIDC) committed to undertaking a structural audit. The Goa Government has now also put on record that it will not contemplate demolition of the Kala Academy until the report is received and studied.

A number of professional bodies have also rallied around offering support. The Indian Institute of Architects (IIA), Goa Chapter, along with the Institution of Engineers, Goa Chapter, have indicated their willingness to inspect the institution and review the two reports by Goa Engineering College and Goa State Industrial Development Corporation that advised demolition and, to assist the Academy in restoring and preserving the threatened structure.

Conclusions and Way Forward

It is a pity that the Kala Academy, Goa, a building which is greatly admired by professionals and heritage enthusiasts worldwide, is not appreciated by the Government of Goa who is the custodian of the site and duty-bound to maintain it. The last time any major maintenance work was carried out was around 20 years ago, during the late 1990s. Thereafter, only cosmetic repair and refurbishment of interiors has been undertaken. Perhaps if a Site Management Plan, with protocols for regular maintenance and monitoring, was in place the current situation would not have escalated.

It would appear that we in India still have the strangest notions of what constitutes our heritage. There seems to be complete apathy and a lack of appreciation for icons of the 20th century. Just because a building was designed and built in the last century (and is thus less than 100 years old), it is not considered worthy of preservation, however iconic, culturally significant and deserving it is.

The aspiration of the government in power is to display its progressiveness to the world by building “world-class” facilities, replete with chrome, glass and coloured cladding sheets. That seems to have been the case with buildings in the national capital too, like the Hall of Nations and WHO Headquarters, which were demolished to pave the way for ‘world-class’ facilities. The government and bureaucrats need to be sensitised to the fact that buildings of the 20th century too are as worthy of a heritage tag and if the significant icons are not preserved for posterity, we will have nothing to represent this period of our history.

Status of June 2020

In January 2020, the Charles Correa Foundation arranged for an independent structural audit by experts who advised that unnecessary weight added by repetitive layers of non-performing waterproofing should be removed and that a new, temporary waterproofing should be applied before the onset of monsoons, and

Fig. 2: Kala Academy, a cultural centre in Panjim, the capital city of Goa, India, designed in the 1970s by award-winning architect Charles Correa is threatened by demolition because of the poor state of conservation. (© The Charles Correa Foundation)

Fig. 3: Public spaces with built-in seating with very practical and easy-to-maintain finishes like China mosaic, etc. (© Jefry Aniyara, received through Charles Correa Foundation)

Fig. 4: A large amphitheatre, overlooking the River Mandovi, a venue that is popularly used for casual gatherings and informal performances. The leakage into the ‘black box’ below is through this amphitheatre (© Sharad Apte, received through Charles Correa Foundation)

until necessary conservation measures are completed. However, no action could be initiated due to the outbreak of the COVID-19 pandemic. The court proceedings have also been adjourned indefinitely. In the meantime, the monsoon hit Goa on 8th June 2020 and we can only hope that the structure will not suffer much further damage.

Annabel Mascarenhas Lopez
Heritage Management Consultant
Member ICOMOS India, ISC20C

References

- Barbosa, Alexandre Moniz, 'Hold it– rethink the demolition of that *pièce de résistance*', in the oHeraldo <https://charlescorrea-foundation.org/2019/07/30/hold-it-re-think-the-demolition-of-that-piece-de-resistance/>.
- Burte, Himanshu, 'Space for Engagement: The Indian Art place & habitation Approach to Architecture', Calcutta 2008.
- 'Charles Correa: Architect in India', Mimar, Singapore, London & New York 1987, pp. 118–125.
- Frampton, Kenneth, Charles Correa, Thames & Hudson; 1st edition (October 1, 1997).
- Khan, Hasan-Uddin (ed.), 'Kala Akademi.' In: Charles Correa, pp. 118–125. Singapore 1987.
- Menezes, Vivek, 'Trashing the magic of Charles Correa', Live Mint, 2 August 2019 <https://www.livemint.com/mint-lounge/features/trashing-the-magic-of-charles-correa-1564737541802.html>.
- Murray, Irena, Charles Correa: India's Greatest Architect, RIBA Publishing; 1 edition (3 June 2013).
- Silveira, Lester, Why Kala Academy is considered to be such an important building?, August 14, 2019, <https://thebalcao.com/why-the-kala-academy-is-so-important/>.
- The Suo Moto order passed by the High Court of Bombay in Goa, concerned about the discourse around Kala Academy, Kala Academy, News, July 7, 2019.
- Vergheze, Shiny, Building Blocks: As demolition threat and court cases cloud Kala Academy Goa, it stares at an uncertain future, September 1, 2019, <https://indianexpress.com/article/express-sunday-eye/building-blocks-as-demolition-threat-and-court-cases-cloud-kala-academy-go-it-stares-at-an-uncertain-future-5951119/>.
- Viegas, Janice, Architecture for humans – why Kala Academy should not be taken down, August 20, 2019, <https://medium.com/@janiceviegas7/architecture-for-humans-why-kala-academy-should-not-be-taken-down-ca93e5a31b31>.

Case Study 3: The "Redevelopment" of the Central Vista, New Delhi

The Central Vista, New Delhi, the most iconic part of India's capital city, valued worldwide as an exceptional urban ensemble, is proposed for redevelopment by the Government of India. New Delhi, of which the Central Vista is the main axis, was designed by world-renowned architects Sir Edwin Lutyens and Herbert Baker and built between 1911 and 1931. Although conceived as the core of the British Colonial Imperial City, it has been used, since India's independence in 1947, as the capital complex of the Sovereign Republic of India. The Central Vista is one of the most visited tourist places in Delhi. It is used for Republic Day parades and various other functions organised in the lawns/green spaces



Fig. 1: The genius of the Central Vista is in its integration of vista and verdure (greenery) (© Sondeep Shankar)

which showcase the capital to the world. It is also an important open space for the public. Large crowds throng this area on a daily basis.

Description of the Central Vista

The Central Vista, a grand ceremonial axis, is the most distinctive and visually striking feature of the National Capital City, New Delhi. It is a landscaped stretch marked by imposing public buildings, forming a continuity between the Ridge¹⁹ and the Purana Qila.²⁰ The Central Vista ensemble comprises the main axis, Rajpath (originally King's Way), a tree-lined avenue that runs east-west, radiating from the Rashtrapati Bhawan (originally Viceroy's House) on Raisina Hill, flanked by the Secretariat Buildings (North Block and South Block), and ends in the Princes' Park,²¹ where the palaces of the erstwhile princely states in India can be found. At the foot of Raisina Hill, a road perpendicular to Rajpath forms a cross axis known as Vijay Chowk (the Great Place) and marks the beginning of the Central Vista. This road leads to the Parliament House towards the north. Rajpath sweeps eastward to a hexagonal round-about with the India Gate²² and the Canopy.²³ Another cross axis, the Janpath, meets Rajpath at the midpoint between the Secretariats and Princes' Place. At this intersection, a group of four important public buildings mark the crossing, viz. the National Archives, the National Museum, the Indira Gandhi National Center for Arts (IGNCA) and the Ministry of External Affairs.

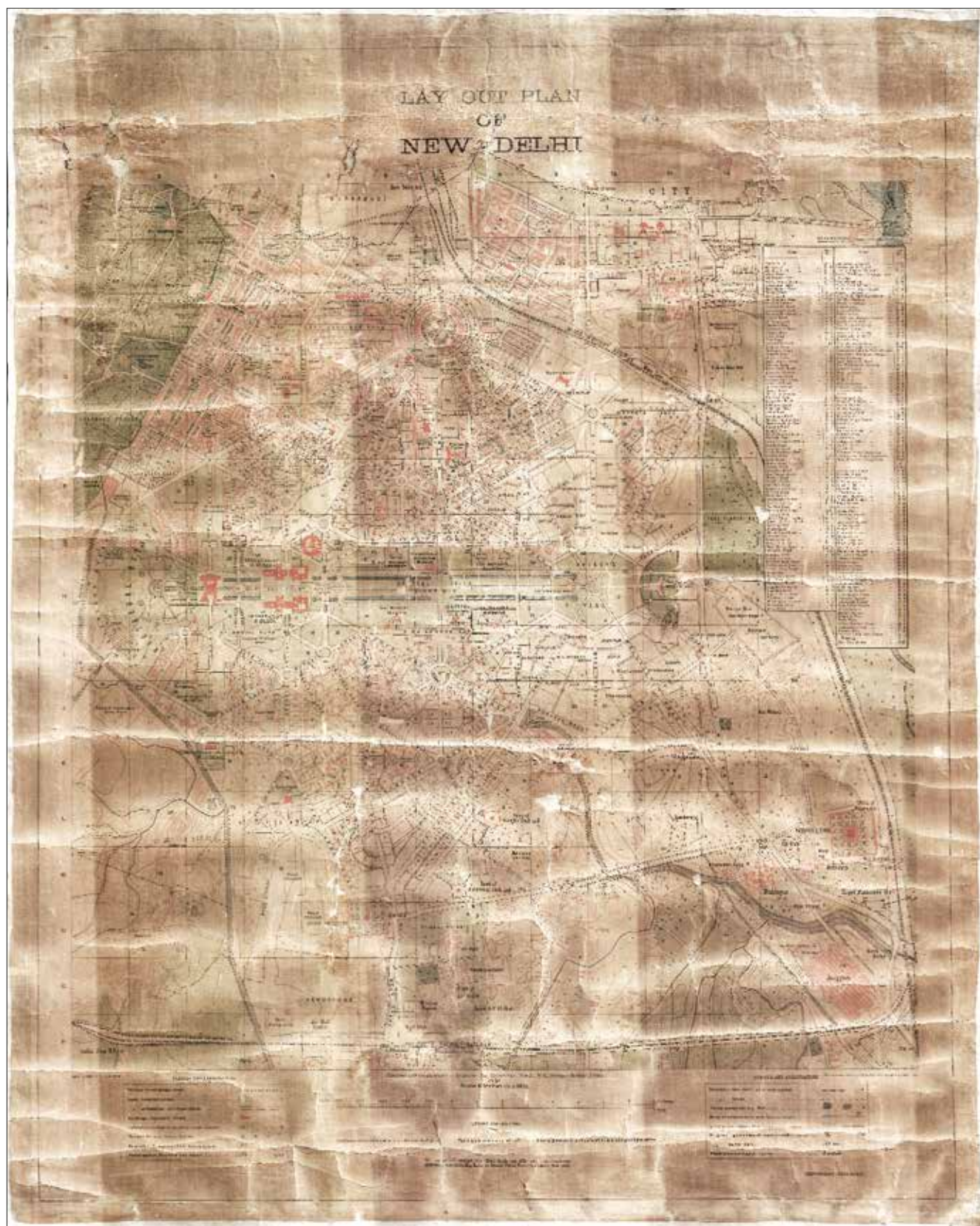


Fig. 2: Layout Plan, New Delhi (1934). Rajpath forms the main axis of New Delhi with the Rashtrapati Bhavan at the west end, the War Memorial Arch (India Gate) and the Canopy at the east (© Surveyor General of India. LAY OUT PLAN OF NEW DELHI [map]. 6": 1mile. Dehradun: Survey of India Office, 1934)



Fig. 3: Armature of the city identified as an important attribute that displays authenticity of form and material. This had remained unchanged over the years (© Department of Archives, Government of Delhi)



Fig. 4: The impressive composition of the Rashtrapati Bhawan which is today the residence of the President of India and the North and South Block of the Secretariat that today house ministries of the Government of India. When it was designed, it was one of the largest building complexes of its time, three storeys high and covering an area of 1200 feet x 1300 feet (© Sondeep Shankar).



Fig. 5: Canopy in the central Hexagon that once had a statue of King George V, later removed (© Press Bureau of India)



Fig. 6: The tree-lined avenue of Central Vista soon after the plantation, before the trees gained full height (© Press Bureau of India)

Outstanding Universal Value

New Delhi forms part of the area of Delhi proposed for nomination as a UNESCO World Heritage City. After wide consultation with architects, urban designers, historians and other professionals, the Outstanding Universal Value (OUV) of New Delhi was articulated. The following is an extract of the OUV from the nomination dossier:²⁴

'Delhi is an outstanding example of a city planning enterprise which illustrates a significant stage in the history of the Indian subcontinent. New Delhi reflects on a grand scale, hitherto unequalled, the fusion of two dominant themes of early twentieth century city planning: the City Beautiful movement (vistas) and the Garden City (verdure). The Central Vista, a broad ceremonial avenue, anchored by grand buildings, is expressive of pomp and grandeur. The grouping of the palaces of the Princely estates around the hexagon at the eastern end of the Central Vista symbolizes the diversity of the semi-independent political entities. In no other Garden City until then had the tree-planting component been as fundamentally integrated into the city plan as it was in New Delhi.'

'Its architectural style is an excellent example of an eclectic style that developed during the late nineteenth to early twentieth centuries, which confidently drew inspiration from traditional Indian architecture. This eclecticism was a carefully wrought combination of cherished mainstream ideals, the Classical canon and the European Renaissance with a very traditional Indian architectural vocabulary-such as chattris, chajjas, and jaalis. Forms and symbols of the Indian subcontinent that are both Hindu and Buddhist in origin, like elephants, nagas and lotuses were also liberally used.'

'In their materials, the Rashtrapati Bhawan and the other buildings designed as part of the core are an impressive example of how two popular local building stones were used together. The designer recognized the virtues of pink sandstone, and the cream Dholpur sandstone, which was used so extensively, which had been employed by the Rajputs the Mughals. Both are excellently suited to Delhi's climate. This combination of building materials continues to be used even today by architects in the region.'

Design principles adopted for Central Vista

1. The design of the new creation was to be, in every way, worthy of the ancient and beautiful city of Delhi, absorbing the traditions of all the ancient capitals.
2. The layout and setting of the Central Vista of New Delhi responded to the natural rise in the ground, with the highest terminal point Raisina Hill used to site the Rashtrapati Bhawan and the Secretariat buildings, with the green backdrop of the Ridge (now a designated green belt).
3. Political imperatives governed certain design elements in the layout of New Delhi. Princely states were given prime plots around the hexagon and palatial buildings came up in each of these plots.
4. Prominent references to traditional Indian architecture were made in the design of the monumental buildings. These ranged from the liberal use of the distinctive red sandstone – widely used in traditional Indian architecture – and many different individual elements, forms, and motifs. At a visual level, an important axis of the city connected new developments to outlying ancient monuments.
5. In recognition of the need for fostering growth of traditional Indian arts, a cultural complex was planned to occupy the crossing of Rajpath and Janpath. Though only one building –

the National Archives – was built at the time, the later addition of the National Museum in 1960 is in keeping with the original intention.

6. All administrative and public buildings were planned on the avenue parallel to the Central Vista.
7. The central spine was reserved as a space for recreation of all classes, a function it serves until this date. Natural features incorporated in its design– indigenous trees and water – are the focus of this central spine.

Existing development controls and heritage legislation

India has acknowledged that the Central Vista ensemble is an irreplaceable architectural and planning icon. This has been demonstrated in a number of ways:

- The iconic buildings along the Central Vista were declared Grade I Heritage Buildings in 2010 by the New Delhi Municipal Council.
- The Master Plan of Delhi 2021 recognised this area, termed as the ‘Lutyens Bungalow Zone’, as a Heritage Zone deserving careful conservation.
- In 2012, the Ministry of Culture, Government of India, placed New Delhi on UNESCO’s Tentative List of World Heritage sites, along with the Mughal walled city of Shahjahanabad, for consideration as a UNESCO World Heritage City.
- The Delhi Urban Art Commission (DUAC) is mandated to scrutinise, approve, reject or modify proposals in respect of the Central Vista.
- A Central Vista Committee is mandated to protect the significance of the area.²⁵

The threat – proposal for ‘redeveloping’ the Central Vista

The Government of India has invited bids for comprehensive architectural and engineering planning for the “Development/ Redevelopment of Parliament Building, Common Central Secretariat and Central Vista, New Delhi”. The major objectives, as stated in the Bid Document, is to ‘re-plan the entire Central Vista area from the gates of Rashtrapati Bhavan up to India Gate, an area of approximately 4 square kilometres’ and ‘draw up a new Master Plan for the entire Central Vista area to represent the values and aspirations of a New India – Good Governance, Efficiency, Transparency, Accountability and Equity and is rooted in the Indian Culture and social milieu’. The Master Plan, besides giving concept, plan, detailed design and strategies for development/redevelopment works, refurbishment works, is required to suggest demolition of existing buildings and design of new iconic structures. The proposal specifically envisages development/redevelopment of the historic Parliament Building, development of a ‘Common Central Secretariat in the Central Vista area’, and the upgrading of the public facilities, amenities, parking and green space of the Central Vista to make it a world-class tourist destination.

The bid document cites several reasons why the present suite of the historic buildings has become redundant. In the case of the Parliament Building, the facilities and infrastructure are deemed inadequate to meet the current demand. There is acute shortage of office space and no chambers for members of Parliament, a situation that is likely to worsen over the next few years. The security arrangements are inadequate and outdated, and the building is not earthquake-proof. ‘Therefore, there is an imperative need to redesign and redevelop the existing Parliament Building with the same outer façade or construct a new state-of-the-art building

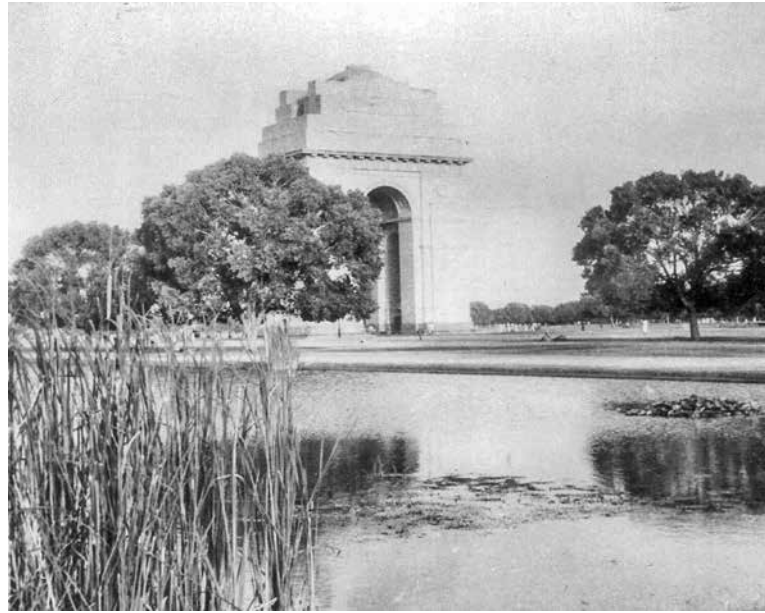


Fig. 7: Water was a key feature of the landscape
(© Press Bureau of India)

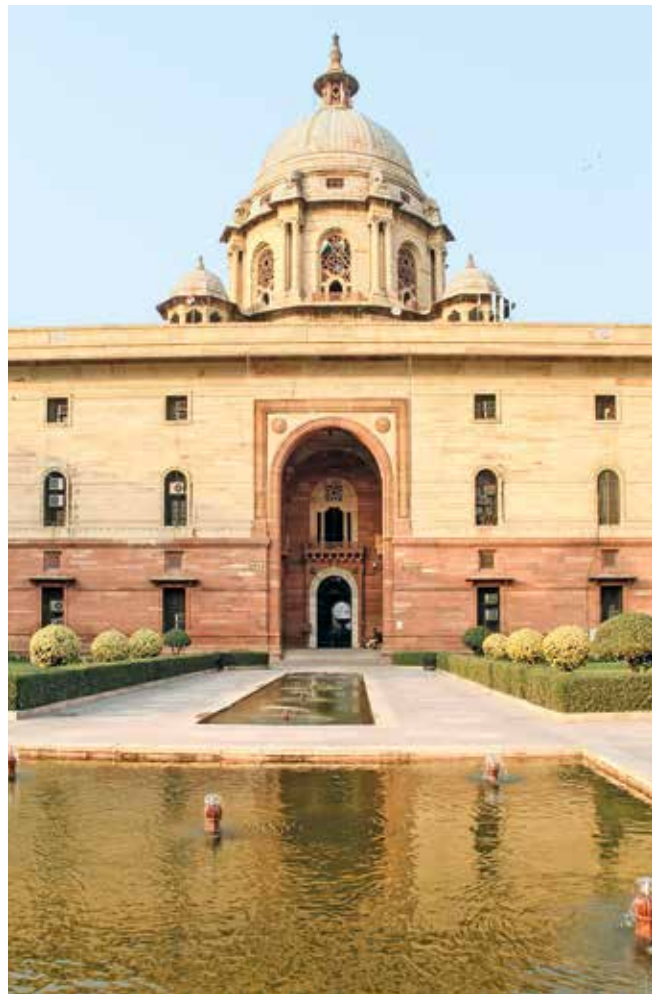


Fig. 8: Elements of Indian architecture such as *chattris*, *chajjas*, and *jaalis* used as decorative elements. The use of stone in two colours was also an inspiration from traditional Indian architecture (© Annabel Lopez)

located in close vicinity.’ The offices of the Central Secretariat (Ministries, Departments, attached and subordinate offices, etc.) are spread over 47 buildings, leading to inefficiency and difficulty in coordination. Many of the existing buildings/plots are under-utilised. There is a shortage of working spaces, parking, amenities and services. Most of the buildings in the Central Vista area are more than 40–50 years old and nearing the end of their structural lives. ‘Further, Buildings constructed over 100 years ago such as North and South Block are not earthquake safe.’ The Central Vista, as a whole, lacks basic public facilities, amenities and parking. The unorganized vending and haphazard parking leads to congestion and gives a poor public perception. Therefore, there is a need for its up gradation.’

Though the bid document asks the consultant to ‘adhere to the Central Vista Committee Guidelines and Lutyen’s Bungalow Zone Guidelines while carrying out the consultancy work for the Redevelopment of Central Vista’, the stated objectives belie the intention of upholding the cultural values of the site, and no such guidelines are in place.

Cause for concern

The site proposed for redevelopment constitutes the most iconic part of India’s capital city; it is valued worldwide as an exceptional urban ensemble. There is no doubt that spatial needs of the Government have increased and many of the buildings constructed almost 40 years ago need to be upgraded and retrofitted to satisfy contemporary statutory performance standards and efficient functional benchmarks for governance. The landscape elements of the Central Vista too are in urgent need of refurbishment. Further, the area is now under tremendous stress due increased public use. Thus, on many counts, some interventions have become necessary and should not be deferred.

Given the immense significance of the Central Vista, the government’s concepts of redeveloping the area as a “world-class tourist destination” has come like a bolt out of the blue, recalling to many the case of the Hall of Nations Complex. As soon as the plan became public, social media were inundated with outrage at the nature of this redevelopment proposal. Further, the Government attempting to undertake this humungous task, without any consultations with experts, professionals or public discourse and debate, has not gone down well with many sections of society. Professionals, heritage enthusiasts and concerned citizens are rallying together to raise an alarm about this decision of the Government of India.

As a democratic country, concerned citizens are expressing that conceiving a project of this scope and vision needs wider public and professional consultation. The major concerns raised by the citizens include:

- The extraordinary haste with which the redevelopment is proposed – most projects are to be completed within the next two to five years, the Parliament Building plans are to be ready by July 2022, the Central Vista by November 2020 and the new Central Secretariat by March 2024;
- A total absence of audit of the existing buildings to determine the functionality of the spaces;
- The absence of ‘Guidelines of the Central Vista Committee’, though the bid document states that the development will be in conformity with these;²⁶

- The lack of attempt at carrying out a Heritage Impact Assessment of the proposed redevelopment.

What is also particularly worrying are statements by potential bidders such as, “what we do with our Parliament Buildings will powerfully signify who we are, how we view our past and where we see ourselves going”, leaving people to conjecture whether this whole exercise is yet another attempt to wipe out the memory of a colonial past, or the brainchild of individuals “who want to make a massive mark on the city of Delhi?”²⁷

Citizens’ initiatives

A major rebuttal has been issued by INTACH’s Delhi Chapter that has been campaigning hard over the years to uphold the cultural values of the city’s heritage. INTACH’s primary concern is whether this redevelopment would violate the protocols for interventions in historic areas. It is worried that the absence of “guidelines” of the Lutyen’s Bungalow Zone (LBZ) that particularly relate to the Central Vista by the Central Vista Committee (CVC) leaves this iconic zone open to subjective interpretation/misinterpretation.

INTACH, having prepared the dossier for “Delhi – a Heritage City” and the “Comprehensive Conservation Management Plan for Rashtrapati Bhawan and the President’s Estate”, is well versed with the significance and character of the Central Vista and apurtenant areas and has thus proposed a set of guidelines to preserve the significance and ensure that its Outstanding Universal Value is not compromised. The Guidelines generally address the grandeur of the Central Vista and the need to retain the same, the visual axis that was an important aspect of the design, the need to preserve the notified heritage buildings, the importance of the tree lined central spine and the important function it has as a green open space for the common man.

Many more individuals, institutions and organisations are also following suit. While there is no doubt that the area needs refurbishment and upgradation, with the concerted effort of professionals, one hopes that a viable solution can definitely be arrived at and one would not lose an important marker of India’s cultural history to vagaries of development and ill-founded notions of modernisation.

Status of June 2020

Whereas on the one hand, the Supreme Court of India has refused to suspend the project on the grounds that no progress can be made under the conditions imposed during COVID-19, on the other hand, the project continues to be developed at a tremendous pace, with the appointed architect making presentations to several audiences. The detailed design of the new Parliament building next to the present historic one has been completed. The land use of several sites has been changed to allow new constructions, while some older historic buildings are to be demolished or converted into museums. Of the almost 2000 objections raised by the public to the change in land use, some 1,292 individuals were selectively invited to a hearing, but each was given merely 2.5 minutes to make their point.

Annabel Mascarenhas Lopez
Heritage Management Consultant
Member ICOMOS India, ISC20C

References

- Delhi Town Planning Committee 1913. *Final Report of the Delhi Town Planning Committee on the Town Planning of the New Imperial Capital*. Delhi: Superintendent of Government Printing.
- Lutyens' Delhi revamp: Govt plans redeveloped Parliament building, makeover of Rashtrapati Bhavan–India Gate stretch, Business Today, online edition September 13, 2019
- Ridley, J. 1998. 'Edwin Lutyens, New Delhi, and the Architecture of Imperialism'. *e_Journal of Imperial and Commonwealth History*.
- Spear, Percival. 1943. *Delhi: Its Monuments and History*. Bombay: Oxford University Press.
- Volwahren, Andreas. 2002. *Imperial Delhi*. Delhi: Prestel, 2002.

Footnotes

- ¹ The buildings have been acknowledged all around the world as icons of modernity. An exhibition was held at the Pompidou Centre, Paris in 2016; the Museum of Modern Art in New York expressed interest in adding models of The Hall of Nations and the Nehru Pavilion to its permanent collection, while the World Monuments Fund (WMF) received the application for nomination of the Hall of Nations for 2017.
- ² A system of scaffolding supported the structure until level 5, after which scaffolding was removed as the structure was self-supporting.
- ³ Every effort was made to visualise and graphically explain the complex intersections. For example, the 11-member nodes were explained with up to three views, all hand-drawn.
- ⁴ The built heritage of Delhi currently enjoys protection at three different levels, by three different agencies: (a) Buildings of National Importance which have been in existence for not less than 100 years as of 1958 are protected by the Archaeological Survey of India Act of 1958; (b) Buildings of regional importance which have been in existence for not less than 100 years as of 2004 are protected by the Delhi State Department of Archaeology Act of 2004; (c) Significant buildings of heritage value, not protected by either the Archaeological Survey of India Act of 1958 or Delhi State Department of Archaeology Act of 2004, but built before 1947 are notified as Heritage Buildings by the New Delhi Municipal Council and the Municipal Corporation of Delhi.
- ⁵ The campaign for the protection of Delhi's "modern heritage" has been carried out by Prof. AGK Menon, a member of ISC20C since 2018, ever since the demolition of Delhi's Chanakya Cinema in 2008. This prompted him to present, through INTACH, a tentative list of sixty-two such buildings in Delhi to the HCC for protection in 2013. The list was "under consideration" by the HCC for over three years.
- ⁶ An agency of the Government of India, which organises exhibitions at the site.
- ⁷ "All new Pragati Maidan by 2010". *Financialexpress.com*. 24 March 2006. Retrieved 18 June 2015; Pragati Maidan to get new showcase". *The Times Of India*. 30 August 2006. Retrieved 18 June 2015.
- ⁸ Legal Interventions: (a) W.P.(C) 5271/2016, Indian National Trust For Art And Cultural Heritage Vs. Heritage Conservation Committee and Others; (2) Nath, Jayant. *W.P.(C) 1146/2016 & CM. No.5060/2016 THE INDIAN INSTITUTE OF ARCHITECTS AND ORS versus UNION OF INDIA AND ORS*. High Court of Delhi, 2016.
- ⁹ 'Hall of Nations' at Pragati Maidan could be made into museum By Baishali Adak, Published: 00:13 BST, 7 October 2015 <https://www.dailymail.co.uk/indiahome/indianews/article-3262322/Hall-Nations-Pragati-Maidan-museum.html>
- ¹⁰ For example, the 2016 exhibition at the Pompidou Centre, Paris, showcased, with numerous models, the technology and large span exhibition spaces in modernising India; followed by an application in 2017 for nomination of the Hall of Nations Complex to the World Monuments Fund (WMF) Watch List.
- ¹¹ The Kala Academy, Goa was established by the Govt. of Goa on 28th February 1970 as an apex body to develop music, dance, drama, fine art, folk art, literature, etc. and thereby promote the cultural unity of this State.
- ¹² Though a Western-educated architect, with degrees from the University of Michigan and the Massachusetts Institute of Technology, Charles Correa is known for introducing modernism to the non-western environment of India.
- ¹³ Charles Correa's better-known works include the Jeevan Bharati Building at Connaught Place, New Delhi; Vidhan Sabha, Bhopal; Jawahar Kala Kendra, Jaipur; British Library, New Delhi, etc. His most notable international works are the McGovern Institute for Brain Research at the Massachusetts Institute of Technology, the Champalimaud Centre for the Unknown in Lisbon, and the Ismaili Centre in Toronto.
- ¹⁴ See 'Trashing the Magic of Charles Correa' by Vivek Menezes.
- ¹⁵ Himanshu Burté is an architect, urbanist, and associate professor at the Centre for Urban Science and Engineering (CUSE), Indian Institute of Technology (IIT-B), Mumbai. See his write-up in *Art Connect*, the biannual magazine of The India Foundation for the Arts (2008).
- ¹⁶ See 'Trashing the Magic of Charles Correa' by Vivek Menezes.
- ¹⁷ An apprenticeship fraternity (*gharana*), founded in the late 19th century, a leading representative of Hindustani classical music. The *gharana* is known for its distinctive vocal aesthetics, raga repertoire, and technical aptitude.
- ¹⁸ The Charles Correa Foundation (CCF) is an initiative of internationally renowned architect and urban planner Charles Correa. It is a not-for-profit public charitable trust to initiate and encourage education and research in human settlements. It was founded in August 2011 as a catalyst for architectural, urban design, planning, and community-based projects that improve the condition of human settlements in India.
- ¹⁹ The spur of land forming the northern extremity of the Aravalli Mountains and a designated green belt by the Ministry of Environments and Forests. It is a 'no-build zone' in the Master Plan of Delhi.
- ²⁰ A fort built by the Mughals, the site is believed to be the site of the first human habitation in Delhi.
- ²¹ Princes' Park comprises the palaces of Indian princes who were allotted plots with location and area determined by the 'Warrant of Precedence'. The most powerful states – Hyderabad, Baroda, Mysore, Bikaner, Patiala, and Jaipur – were given lots forming a hexagon around the canopy.
- ²² The War Memorial Arch commemorate martyrs, India's dead soldiers and the Unknown Soldier. The shrine is known as the Amar Jawan Jyoti (literally: 'flame of the immortal warrior').
- ²³ A slender structure which marks the centre of the hexagon. It was built as the baldachin for the protection of a marble statue of King George V, erected to serve as a monument to the founder of the city upon his death in 1936. The statue was removed after independence.

²⁴ 'Delhi's Imperial Capital Cities', dossier for nominating Delhi as a UNESCO World Heritage City, prepared by INTACH Delhi Chapter, 2014.

²⁵ The Central Vista Committee was constituted by the Central Public Works Department to specifically protect the heritage value of the area defined as the Central Vista.

²⁶ The problem with the proposed redevelopment of Delhi's Central Vista, by A. G. K. Menon in *The Telegraph*, online edition on Friday, 4 October 2019.

²⁷ As quoted by Ram Rahman in *Leading Architects Concerned About Central Vista Revamp Plan for New Delhi* <https://thewire.in/urban/delhi-central-vista-revamp-plan>.

SPACE HERITAGE AT RISK

Humanity has journeyed beyond its home planet and sent robotic explorers beyond the Solar System, all within living memory. A legacy of artefacts orbit the Earth, are present throughout the Solar System and beyond, and sites of exploration and science now exist on other celestial bodies. This Heritage at Risk report considers these artefacts and sites.

Natural risks

Above Earth's atmosphere is a harsh environment in which humans and their related technologies are exposed to extreme heat, radiation, and the risk of impact. Artefacts in Space or situated on celestial bodies may be at risk of cumulative or severe damage, or destruction. Given the lead time necessary to make decisions and implement a course of action (e.g. relocation of heritage artefacts

from a site that will be impacted by an asteroid or comet), there is a risk that insufficient time would be available to plan, prepare and implement a response.

Recommendation

Planning for potentially damaging or destructive events to Space heritage artefacts/sites is undertaken in advance with ongoing reviews of the response plans.

Human risks

Lunar sites: Apollo missions by the United States of America resulted in the first, and to date only, human exploration and scientific research on the Moon. Several nations have undertaken robotic exploration and science on the Moon with the



International Space Station. Astronauts Christer Fugleman, Sweden and Robert L. Curbeam, USA (image courtesy of NASA)

former USSR¹ and China² landing rovers on the surface, Japan deploying satellites, the European Space Agency deploying a Swedish satellite,³ and India⁴ and Israel⁵ launching Lunar missions.

In recent years, technological advances by Blue Origin, SpaceX and others have been enhancing access to Space through the utilisation of innovative reusable technology. The accumulation of great wealth by individuals with interests in Space heritage has resulted in the potential for non-government actors to visit and engage with Lunar heritage artefacts and sites. The retrieval, on Earth, by Jeff Bezos of an Apollo 11, stage one F1 engine from the seabed demonstrated this interest and capability – also raising the issue of the interrelationship between Space and maritime heritage.⁶

The current primary areas of interest are the Apollo mission sites, and it is conceivable that robotic missions, followed in the future by humans, will visit the Apollo sites on the Moon. In response to this possibility, due in particular to the Google Lunar X-Prize, the United States of America's National Aeronautical and Space Administration (NASA) developed guidelines for non-government entities who intend to visit an Apollo site.⁷ The following was noted: some experiments on the sites are still active, the artefacts were of interest to scientists and engineers, and there is no legal mechanism to prevent disruption of the site. In response, Google agreed that all Lunar X-Prize competitors would abide by the NASA guidelines.

The International Space Station (ISS) is a work of human genius. Many nations have worked together to establish the first multi-national base for humanity in Space. In the near future, the fate of the ISS must be decided. Can it remain in use or will its operational life be concluded? When the decision is made to de-commission the ISS, two choices arise: de-orbit and burn-up in the atmosphere or relocation to high-orbit.

Recommendations

ICOMOS encourage and assist with the development of agreements that ensure that Space heritage sites of all nations are treated with respect, and managed in accordance with the highest standards in heritage conservation.

The retention of the ISS in orbit as a Space heritage structure for future generations would be a worthy endeavour to commemorate all that the ISS programme will have achieved, and inspire future generations about the value of cooperation in Space exploration and science.

Recommendation

When the International Space Station is decommissioned, it is raised to, and retained in, high-orbit.

Space Heritage and ICOMOS

ICOMOS has a distinguished history of international scientific committees (ISCs) that inform ICOMOS, international organisations, governments and heritage professionals of the latest research and developments. The ICOMOS International Polar Heritage Committee is a successful example of an ICOMOS ISC that engages with heritage in extreme environments and, in the case of Antarctica, beyond the boundaries of nation-states. Given the role of ICOMOS as the leading international organisation in these matters, and expertise that already exists among members of ICOMOS, it is timely that ICOMOS formally engages with Space heritage.

Recommendation

ICOMOS considers establishing an ICOMOS International Space Heritage Committee.

Dr Bryan Lintott
ICOMOS United Kingdom/ICOMOS International Polar
Heritage Committee, Secretary-General
University of Cambridge/University of Tromsø

Footnotes

¹ <https://nssdc.gsfc.nasa.gov/planetary/lunar/lunarussr.html>

² <https://phys.org/news/2019-07-china-mysteries-moon.html>

³ <https://sci.esa.int/web/smart-1/-/47714-esa-shares-smart-1-leg-acy-with-the-world>

⁴ <https://www.isro.gov.in/launcher/gslv-mk-iii-m1-chandrayaan-2-mission>

⁵ <https://www.nytimes.com/2019/04/11/science/israel-moon-landing-beresheet.html>

⁶ <https://www.bezosexpeditions.com/updates.html>

⁷ https://www.nasa.gov/pdf/617743main_NASA-USG_LUNAR_HISTORIC_SITES_RevA-508.pdf

OTHER ORGANISATIONS

EUROPA NOSTRA

The 2016 and 2018 Europa Nostra Lists of the “7 Most Endangered Heritage Sites in Europe”

“The 7 Most Endangered” programme of Europa Nostra was launched in January 2013 as a bi-annual campaign to identify threatened monuments and sites in Europe and mobilise public and private partners – on the local, national and European levels – to find a viable future for those sites. It is not a funding programme. Its aim is to serve as a catalyst for action. Europa Nostra runs this programme in partnership with the European Investment Bank Institute and with the support of the Creative Europe programme of the European Union.

Nominations for monuments and sites at risk can be submitted by civil society or public bodies with the support of an organisation that is a member of Europa Nostra or directly by joining the pan-European network of member and associate organisations of Europa Nostra. The most threatened sites are selected by the Board of Europa Nostra from 14 sites shortlisted by a panel of specialists in history, archaeology, architecture, conservation, project analysis, and finance.

During the period of the current “Heritage at Risk – ICOMOS World Report on Monuments and Sites in Danger 2016–2019” the Europa Nostra list was presented twice in 2016 and 2018. The following is an extract of Europa Nostra’s press releases of 2016 and 2018, introducing the “7 Most Endangered Heritage Sites in Europe” of these two years.

Europa Nostra’s “7 Most Endangered Heritage Sites in Europe” in 2016

(listed in alphabetical order of their country)

Archaeological Site of Ererouyk and village of Ani Pemza, Armenia

Ererouyk is a superb monument of Early Christian architecture, an architecture of great variety and distinction, today often subjected to neglect, if not wilful destruction, in most of its original homeland around the Eastern Mediterranean. Armenian religious architecture, amongst the finest and most innovative, is well represented by Ererouyk. The monument dates back to the 6th century and lies on a rocky plateau close to the river that forms the border with Turkey, in the vicinity of the ancient capital Ani. All around the three-aisled basilica lay the remains of funerary and other relevant monuments which deserve immediate study and preservation. This is crucial for the understanding of a settlement within a multi-ethnic and multi-cultural framework during the Middle Ages, as demonstrated by relevant archaeological findings that also need to be studied and displayed.

The site is at constant danger from earthquakes, a danger increased by the condition of the monument. Yet, if preserved and well managed, it has the potential to give life to the whole region as a site that will attract visitors, with the nearby Soviet-era style



Fig. 1: Archaeological Site of Ererouyk and village of Ani Pemza, Armenia (© Patrick Donabédian)

village of Ani Pemza, built in 1926, serving as a potential centre for cultural tourism. The Centre of Studies and Documentation of Armenian Culture in Italy (CSDCA) submitted the nomination for “The 7 Most Endangered” 2016.

Patarei Sea Fortress in Tallinn, Estonia

Patarei is a complex of buildings, originally built as a naval fortress under Tsarist rule in 1829–1840. It became a prison between 1920 and 2005, and contains monuments to victims of both Nazi



Fig. 2: Patarei Sea Fortress in Tallinn, Estonia (© Andres Tartto)

and Stalinist rule. The site is thus closely linked to the sad vicissitudes of Estonia's recent history. Its rapid deterioration is due to a lack of maintenance in harsh climatic conditions.

The Estonian Heritage Society, which made the nomination for "The 7 Most Endangered" 2016, proposes the conversion of Patarei Sea Fortress into a central feature of the adjacent coastline, together with Tallinn Seaplane Harbour, a Grand Prix winner of the EU Prize for Cultural Heritage/Europa Nostra Award in 2013, and the Old Town of Tallinn and the Suomenlinna Fortress in Helsinki, which are both included on UNESCO's World Heritage List. If restored, the Fortress would serve as a centre for cultural and creative industries and also as a *lieu de mémoire*.

Helsinki-Malmi Airport, Finland

Helsinki-Malmi Airport is a rare surviving example of pre-World War II aviation architecture, built for the 1940 Olympic Games, scheduled to be held in Helsinki but cancelled due to the war.

Malmi Airport, complete with its original hangar, terminal and runways, is still in use with about 40,000 landings per year, offering the only free-schedule international service within 150 km. The area has been declared a cultural environment of national significance by Finland's National Board of Antiquities. Its open meadow has considerable biodiversity and makes the nature path encircling the site very popular among locals. Helsinki's new General Plan proposes to fill the airport with apartment blocks to be constructed in the early 2020s, while the state is to withdraw its operations from the airport by the end of 2016.

Following the nomination for "The 7 Most Endangered"



Fig. 3: Helsinki-Malmi Airport, Finland (© Seppo Sipilä)

of 2016, Europa Nostra Finland, supported by the Friends of Malmi Airport (FoMA), are seeking urgent support to persuade the City of Helsinki and Finland's new government to reverse previous decisions, keep the historic airport, and eventually propose the site for the UNESCO World Heritage List as part of the distinguished functionalist architecture built in Helsinki for the Olympic Games, an idea put forward by the Finnish National Board of Antiquities.

Colbert Swing Bridge in Dieppe, Normandy, France

The Colbert Bridge, built in 1889, is contemporary with the Eiffel Tower and still functions with its original system of hydraulic pressurisation, carrying about 12,000 vehicles and 1,800 pedestrians daily, which makes it an important example of the technical and

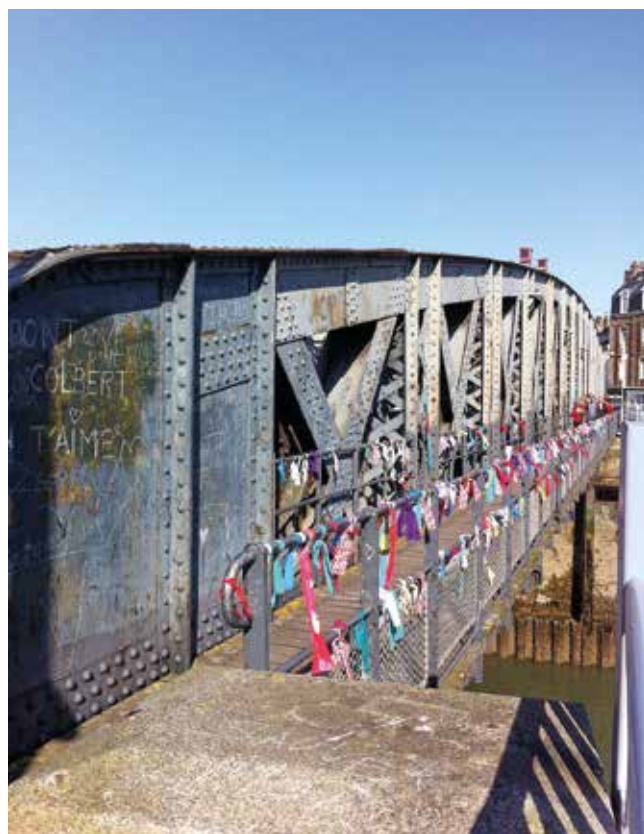


Fig. 4: Colbert Swing Bridge in Dieppe, Normandy, France (© Stephanie Fouache, CSPC)

architectural achievements of the late 19th century. It swings six to eight times each day for the harbour traffic and ensures greater reliability than many modern bridges.

Although one of the earliest examples of "movable" architecture, a living memory of Dieppe's cultural and social history and potentially a tourist attraction, its owner, the Syndicat Mixte du Port de Dieppe, is planning to demolish it and replace it with a new structure in 2017.

Following a firm recommendation from Dieppe's Colbert Bridge Protection Committee, the Fondation du Patrimoine submitted the nomination for "The 7 Most Endangered" of 2016. The Committee, which is also strongly supported by local public opinion, has requested urgent action to prevent the scheduled demolition through classification of the bridge as a Historic Monument, acceptance of the argument that restoration will be architecturally, socially and environmentally preferable to demolition and, subsequently, the modernisation of the bridge's mechanism.

Kamos of Chios, Island of Chios, Greece

The Kamos of Chios is a semi-urban, semi-rural area where the islands' wealthy families built beautiful mansions of local stone, surrounded by citrus orchard estates. The 200 houses and towers which have survived, combined with high stone walls separating the estates and narrow surrounding lanes, create a poetic landscape. Being the sole surviving example of an originally Genoese colonial order – although frequently rebuilt since the 14th century due to earthquakes (as in 1881) – the Kamos is now in danger. Some mansions have been well restored either as homes or as *hôtels de charme* (the Antouaniko received an EU Prize for



Fig. 5: Kampos of Chios, Island of Chios, Greece
(© Elliniki Etairia-Society for the Environment and Culture)

Cultural Heritage/Europa Nostra Award in 2015). Despite two official preservation decrees, however, protection has proven inadequate. Meanwhile the replacement of citrus with the thirstier cultivation of potatoes and vegetables has led to serious problems of water quality and quantity. Other threats are also increasing through traffic and the partial demolition of stone boundary walls.

This site of magical beauty requires an inventory of its distinguished buildings and long-term funding of conservation work so as to remain an outstanding example of Europe's richly varied cultural heritage. Elliniki Etairia – Society for the Environment and Cultural Heritage in collaboration with The Society of Friends of the Kampos of Chios nominated the site for “The 7 Most Endangered” of 2016.

Convent of St. Anthony of Padua, Extremadura, Spain

The Convent of St. Anthony of Padua near Cáceres comprises a late Gothic church, built in 1476 with some small additions in the Renaissance period and, most notably, others from between



Fig. 6: Convent of St. Anthony of Padua, Extremadura, Spain
(© Courtesy of Hispania Nostra)

1656 and 1661. The convent lies in the village of Garrovillas de Alconétar, which has a long history and a wealth of monuments, all in danger of dereliction as its inhabitants move on to larger cities.

Given the importance and critical state of the site but also the lack of resources in the current economic situation, Hispania Nostra, which submitted the nomination for “The 7 Most Endangered” of 2016, proposes to make the maximum possible use of volunteers in order to restore the convent and other neighbouring monuments. This should prove an inspiring example of broad social participation in the ongoing effort to protect our heritage, a trend as hopeful as it is necessary if the richness of the European cultural tradition is to be preserved.

Ancient city of Hasankeyf and its surroundings, Turkey

Hasankeyf, sitting on the banks of the River Tigris, is one of the most important architectural and archaeological sites in Europe, boasting a rich biodiversity and 12,000 years of human history. Masterpieces of Islamic architecture, dating from the 12th to 15th centuries C. E., make the town one of the best-preserved witnesses to Seljuk urban culture, particularly from the Artukid and Ayyubid dynasties.

A small town with a great heritage, Hasankeyf already attracts about 500,000 visitors each year, a number expected to rise. Given its historical, architectural and economic significance for the region, public opinion supports its preservation. The area was declared a First-Degree Archaeological Site by Turkey's Supreme Board of Monuments in 1978 and has been under the protection of the Culture Ministry's General Directorate of Antiquities and Museums since 1981.

The urgent threat to Hasankeyf is posed by the Ilisu dam hydroelectric power project which, if implemented as planned, would submerge the site under 65 metres of water by 2018. The Government of Turkey has a vision for salvaging selected monuments and developing the site as a prestigious destination. However, Hasankeyf's preservation in its original location might prove more economically advantageous than the dam, and its cultural significance for Turkey is incomparable.

The Cultural Awareness Foundation nominated Hasankeyf for “The 7 Most Endangered” of 2016 in an attempt to preserve it and to promote dialogue about heritage conservation and sustainability.



Fig. 7: Ancient city of Hasankeyf and its surroundings, Turkey
(© Courtesy of Hasankeyf Matters)



Fig. 8: Venice Lagoon, Italy (© Uwe Arno Glockner)

Special mention: Venice Lagoon, Italy

There could be no Venice and no Venetian civilisation without the lagoon. Few historic sites in the world demonstrate so clearly the interdependence of humankind with our environment, of nature with culture.

Yet, just as the world contributes to the conservation of monuments in the city, unsustainable development is cutting the physical branch on which Venice has always perched.

Italia Nostra nominated the Venice Lagoon for “The 7 Most Endangered” of 2016 as part of a long-term plan to save both the lagoon and the city. In the short-term, it proposes: the exclusion of large-scale cruise ships from the lagoon; the suspension of new projects to dredge channels; the cancellation of all major commercial port projects; and the reconstruction of salt marshes. And in the longer term: the transfer of major port activities to Trieste; the rebirth of the abandoned and polluted industrial area of Marghera to become a science and technology park; and incentives to bring inhabitants and companies to Venice. The challenges are huge, demanding a rare combination of conservation and environmental and social sensitivity.

Europa Nostra’s “7 Most Endangered Heritage Sites in Europe” in 2018

(listed in alphabetical order of their country)

Post-Byzantine Churches in Voskopoja and Vithkuqi, Albania

A number of Post-Byzantine churches in Voskopoja and Vithkuqi, situated in south-eastern Albania, are the most representative monuments of 17th–18th century ecclesiastical art in the Balkans and masterpieces of the post-Byzantine style. War, plundering and natural disasters have seriously damaged this group of twelve churches. The surrounding Christian population has greatly declined and a subsequent lack of clergy has resulted in the majority of the churches remaining unused for most of the year. The churches are under the responsibility of the Institute of Cultural Monuments. The listed Church of Saint George in Voskopoja, which won a Europa Nostra Award in 2011 for its outstanding conservation, now faces the threat of theft and high-



Fig. 1: Post-Byzantine Churches in Voskopoja and Vithkuqi, Albania (© K. Kallamata)

lights the urgency with which these remarkable churches need to be protected. The nomination for the “7 Most Endangered” programme of 2018 was submitted by “The Past for the Future” Foundation.

Historic Centre of Vienna, Austria

The Historic Centre of Vienna has immense significance for Europe’s tangible and intangible culture, as a city of great architectural importance and as an exceptional centre for the development of arts. In 2001, it was inscribed on the UNESCO World Heritage List. In 2012, a high-rise development, which will include the rebuilding and enlargement of the Hotel Intercontinental, was planned at the site of the Vienna Ice-Skating Club. The development would totally spoil the most famous view of the city from the Belvedere Palace and Gardens. In 2014, the City Council of Vienna issued a “High-Rise Concept” and a “Glacis Master Plan” which permit the construction of high-rise buildings at several points of the Ringstrasse area. These high-rise buildings would spoil the urban character of this area as well as the roofscapes and morphology of the Historic Centre of Vienna. Following numerous and unfruitful exchanges with Austria and the Vienna City Council, the World Heritage Committee inscribed the Historic Centre of Vienna on the List of World Heritage in Danger in July 2017. Europa Nostra Austria made the nomination for the “7 Most Endangered” programme of 2018.



Fig. 2: Historic Centre of Vienna, Austria (© F. Neuwirth)



Fig. 3: The Buzludzha Monument, Bulgaria (© Roman Robroek)



Fig. 4: David Gareji Monasteries and Hermitage, Georgia (© Shalva Lejava)



Fig. 5: Constanta Casino, Romania (© Roman Robroek)

The Buzludzha Monument, Bulgaria

Located in the mountains in the heart of Bulgaria, the Buzludzha Monument is an imposing example of 20th-century architecture. Built in 1981 to be the House-Monument of the then ruling Bulgarian Communist Party, the structure was in use for just eight years. Soon after the end of the Communist regime, the monument was abandoned and has since been victim to thefts, vandalism and severe weather conditions. The ostentatious finish of its Brutalist architecture, the complex iconography and the colourful mosaics have decayed. However, the building attracts increasing international attention. No action has been taken by the responsible authorities to protect the site so far. The Buzludzha Project Foundation, which made the nomination for the “7 Most Endangered” programme of 2018, proposes that the Buzludzha Monument could become an example of appropriate preservation and interpretation of other similar *lieux de mémoire* (places of remembrance) throughout Central and Eastern Europe.

David Gareji Monasteries and Hermitage, Georgia

The David Gareji Monasteries and Hermitage are located in Eastern Georgia, on the semi-desert Iori plateau, and partly extend into neighbouring Azerbaijan. Dating back to the 6th century, the site consists of 22 rock-hewn monasteries and more than 5,000 sanctuaries and cave-cells. The combination of rock architecture, medieval murals, prehistoric archaeology and paleontological fields makes the entire ensemble a masterpiece of Georgian culture. It is registered as a Monument of National Importance. The monastery complex faces the threat of irreversible deterioration. The main problem is the disintegration of the rocks. The churches and other spaces suffer extreme structural damage. The collapse of the structures also threatens the wall paintings. The monastery complex is under the ownership of the Patriarchate of Georgia. It is still an active monastic centre with daily services, which adds to its importance and underlines the urgency of its preservation. Increased tourism at the site is an opportunity but its sustainability needs to be addressed. The Georgian Arts and Culture Centre submitted the nomination for the “7 Most Endangered” programme of 2018.

Constanta Casino, Romania

Built in 1910, the Constanta Casino has become a landmark of the Black Sea shore. Daniel Renard, the Swiss-Romanian architect who designed the building, opted for a lavish expression of Art Nouveau to reflect Romania's modernisation during the reign of Carol I. Following many years of alternating commercial and state-held responsibility for the building's care, the Casino was abandoned in the 2000s. It remains so to this day due to local authorities' inability to find funding and to launch a rescue and restoration operation. There have been several transfers of administrative rights from the Municipality of Constanța, the last of these being to the National Investments Agency within the Ministry of Development. The main danger to the building comes from the corrosion and rusting of structural metal parts. Sea storms and winds have shattered most of the windows facing the sea. It is very likely that the roof will collapse if this process continues. The nomination for the “7 Most Endangered” programme of 2018 was submitted by the ARCHÉ Association.

The Prinkipo Greek Orphanage, Princes' Islands, Turkey

The Prinkipo Greek Orphanage is considered the largest wooden building in Europe and the second largest in the world. Located on Prinkipo, on the Princes' Islands off the coast of Istanbul, it was



Fig. 6: The Prinikipo Greek Orphanage, Princes' Islands, Turkey
(© Baris Altan)

built in 1899 to the design of French architect Alexandre Vallauray. The timber-framed structure features elaborately decorated wooden columns in the grand hall and panelled ceilings with decorative mouldings. The building functioned as an orphanage until its closure in 1964. Since then, the neglected structure has deteriorated. Damaged by a fire in 1980, today the building is exposed to adverse weather conditions. Sections of the roof and corner posts have already fallen and the Orphanage is now at immediate risk of further collapse. Europa Nostra Turkey submitted the nomination for the “7 Most Endangered” programme of 2018. The setting-up of a Centre of Environmental and Interreligious Dialogue in the building, as conceived by the Ecumenical Patriarchate of Constantinople, could figure as the most appropriate future use of the Orphanage.



Fig. 7: Grimsby Ice Factory, United Kingdom (© Andy Marshall, World Monuments Fund)

Grimsby Ice Factory, United Kingdom

The Grimsby Ice Factory is understood to be the oldest ice factory in the United Kingdom. Designed by the engineer W. F. Cott, the factory dates from 1900 and is a substantial Grade II* listed red brick industrial building. The site is arguably the most prominent physical reminder of Grimsby's fishing and maritime heritage, the largest fishing port in the world at the start of the 20th century. The factory has been in a state of serious decline since its closure in 1990. The roof is now severely damaged, allowing water into the interiors, and much of its metal work and electrical fittings have been stolen. Moreover, there have been threats of demolition. The factory has remained in private ownership. A mixed-use development proposal initiated by the Great Grimsby Ice Factory Trust, estimated to potentially create upwards of 125 jobs, has so far been unsuccessful in securing funding, resulting in the future of the Ice Factory remaining uncertain. The nomination for the “7 Most Endangered” programme of 2018 was made by SAVE Britain's Heritage.

WORLD HERITAGE WATCH

World Heritage Watch was founded in 2014 with the aim of harnessing information from local communities, NGOs and indigenous peoples for the implementation of the World Heritage Convention and thus strengthening the role of these actors in the implementation of the Convention. The small non-profit organisation coordinates a worldwide network of now over 170 such non-governmental actors on all continents and regularly participates in the sessions of the UNESCO World Heritage Committee.

The organisation's self-imposed task was based on the practical experience that the reports that the State Parties submit to UNESCO (i.e. the World Heritage Committee, the World Heritage Centre and its advisory bodies ICOMOS, IUCN, and ICCROM) on the state of conservation of the sites often give only an incomplete impression of the actual situation, while UNESCO itself has very limited opportunities to form its own opinion. This is particularly true for threats to sites for which governments themselves are responsible, but also for sites that are not or only partially accessible to UN missions, such as Lhasa, Diyarbakir or Libya. It was only through World Heritage Watch that UNESCO became aware of the occupation of the Sukur cultural landscape in northern Nigeria by the terrorist militia Boko Haram.

Due to their presence on site and through daily observations, knowledge of the actors and understanding of domestic processes, civil society actors can supplement the state reports with information that is relevant for an appropriate assessment of the situation and thus help UNESCO to make decisions that more adequately address threats. Publishing such information is the purpose of the World Heritage Watch Reports.

Thus, a few years ago, civil society in Gjirokastra, Albania, was able to correct the report of an ICOMOS Reactive Monitoring Mission that had not seen the town by daylight and had adopted misleading statements from the municipality without checking them. It could also correct false statements in the government's Periodic Report and make UNESCO aware of the actually dramatic situation of the town. In Carthage, a local activist was able to reveal that the country report had used, among other things, five-year-old photographs, and to compare these with recent photographs.

The World Heritage Watch network sees itself as a complement to the advisory bodies mentioned. ICOMOS, for example,

although set up as an NGO, is also limited in its possibilities due to its statutory function under the World Heritage Convention. Moreover, ICOMOS officials also hold government offices in many countries, which – without prejudice to their personal integrity – impairs their independence and can lead to conflicts of interest. Nevertheless, there is an increasing number of collaborations with ICOMOS on the individual or organisational levels. Wherever ICOMOS accepts the expertise of specialists outside scientific institutions, this development will increase.

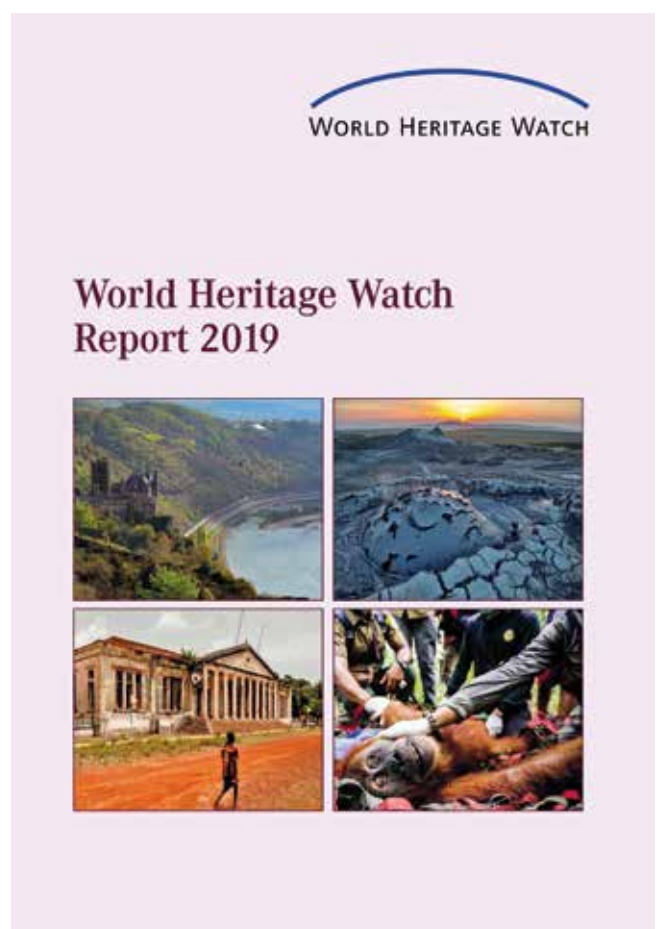
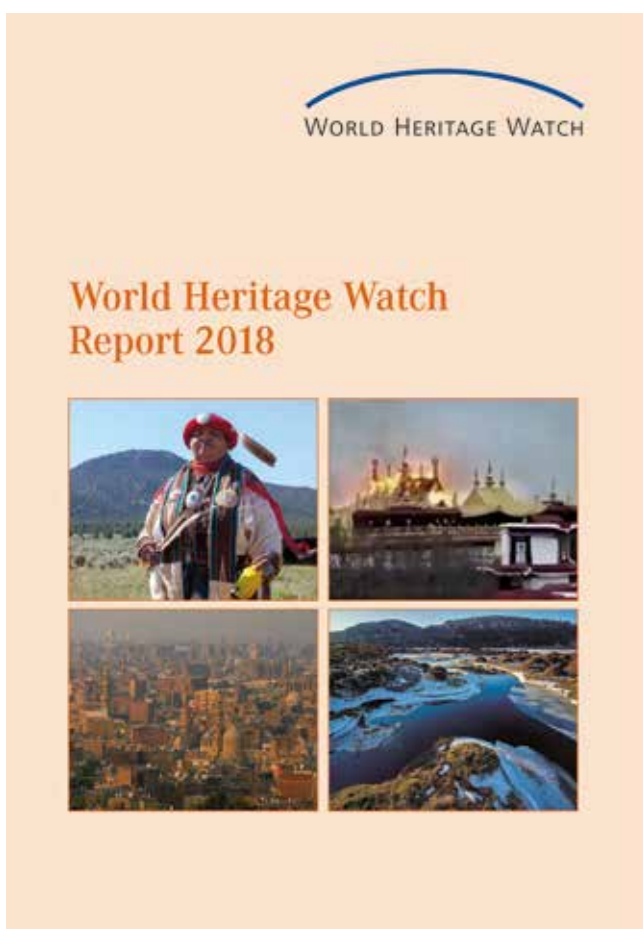
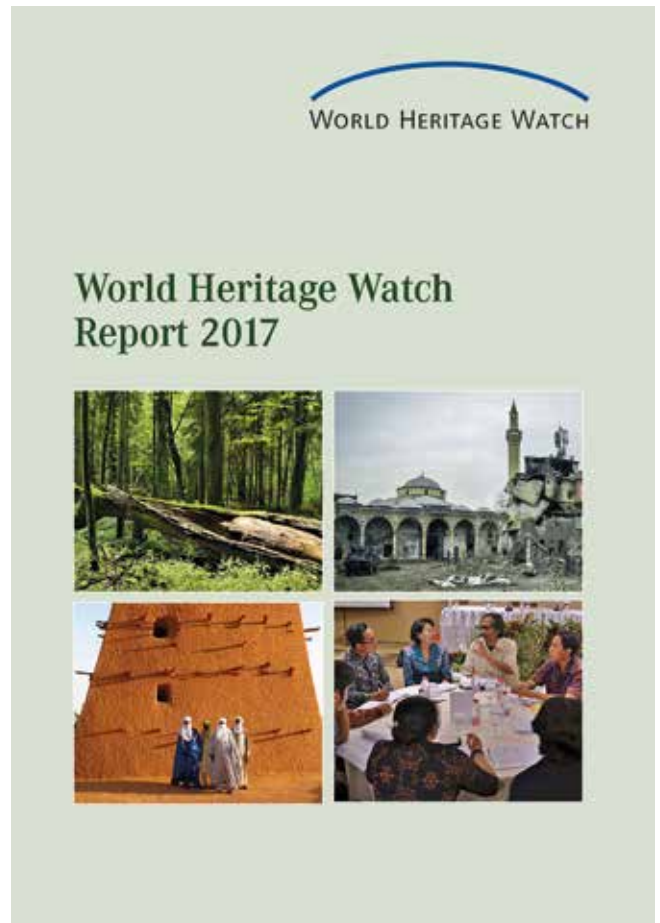
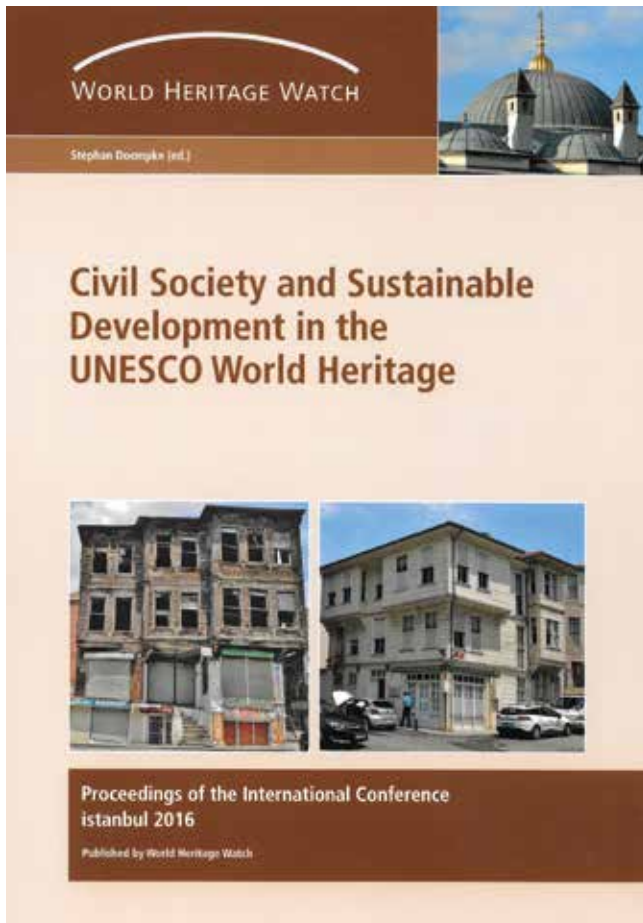
The publication cycle of the reports follows the working cycle of the World Heritage Convention. The individual reports are written after the national reports have been published and before UNESCO's World Heritage Panel discusses them and phrases draft resolutions for the annual sessions of the World Heritage Committee.

Of particular value are reports about sites on which UNESCO has not received national reports for many years, such as Upper Svaneti and the Medina of Tunis. In these cases, the reports are meant to encourage UNESCO to send missions to these sites and to put them on the agenda of the World Heritage Committee.

In addition, the World Heritage Watch Report also provides space for reports on sites that are, or should be, on the Tentative List in order to generate attention and to make sure that a potential future inscription will not be prevented due to harmful developments. In the case of the Podessennya cultural landscape in northern Ukraine, World Heritage Watch is helping to ensure that the local population is involved in the preparation of the nomination and will have significant benefits from it.

On several occasions, World Heritage Watch has been challenged by demands for verification of our information. The same question could, however, be equally asked of the national reports. Beyond the duty of care of the authors and editors, it remains the principle responsibility of UNESCO to verify the information it receives, which it does, of course. So far, the information provided by the authors of the World Heritage Watch Report has consistently proved to be reliable. This is its greatest strength, and it is precisely for this reason that the World Heritage network has firmly established itself in the six years since its inception as a respected partner for the statutory bodies of the World Heritage Convention.

Stephan Doempke
Chairman
World Heritage Watch



The Heritage at Risk Series

Heritage at Risk, ICOMOS World Report 2000 on Monuments and Sites in Danger,

edited by Dinu Bumbaru, Sheridan Burke, Michael Petzet,
Marilyn Truscott, and John Ziesemer,
Munich 2000: K. G. Saur Verlag
ISBN 3-598-24240-9

Heritage at Risk, ICOMOS World Report 2001/2002 on Monuments and Sites in Danger,

edited by Dinu Bumbaru, Sheridan Burke, Jane Harrington,
Michael Petzet, and John Ziesemer,
Munich 2001: K. G. Saur Verlag
ISBN 3-598-24241-7

Heritage at Risk, ICOMOS World Report 2002/2003 on Monuments and Sites in Danger,

edited by Dinu Bumbaru, Sheridan Burke, Jane Harrington,
Michael Petzet, and John Ziesemer,
Munich 2003: K. G. Saur Verlag
ISBN 3-598-24242-5

Heritage at Risk, ICOMOS World Report 2004/2005 on Monuments and Sites in Danger,

edited by Marilyn Truscott, Michael Petzet
and John Ziesemer,
Munich 2005: K. G. Saur Verlag
ISBN 3-598-24243-3

Heritage at Risk, ICOMOS World Report 2006/2007 on Monuments and Sites in Danger,

edited by Michael Petzet and John Ziesemer,
Altenburg 2008: E. Reinhold Verlag
ISBN 978-3-937940-47-2

Heritage at Risk, ICOMOS World Report 2008–2010 on Monuments and Sites in Danger,

edited by Christoph Machat, Michael Petzet
and John Ziesemer,
Berlin 2010: hendrik Bäßler verlag, berlin
ISBN 978-3-930388-65-3

Heritage at Risk, World Report 2011–2013 on Monuments and Sites in Danger,

edited by Christoph Machat, Michael Petzet
and John Ziesemer,
Berlin 2014: hendrik Bäßler verlag, berlin
ISBN 978-3-930388-24-0

Heritage at Risk, World Report 2014–2015 on Monuments and Sites in Danger,

edited by Christoph Machat and John Ziesemer,
Berlin 2017: hendrik Bäßler verlag, berlin
ISBN 978-3-945880-26-5

Heritage at Risk, World Report 2016–2019 on Monuments and Sites in Danger,

edited by Christoph Machat and John Ziesemer,
Berlin 2020: hendrik Bäßler verlag, berlin
ISBN 978-3-945880-67-8

Special Editions

Heritage at Risk Special Edition:

Underwater Cultural Heritage at Risk – Managing Natural and Human Impacts,

edited by Robert Grenier, David Nutley
and Ian Cochran,
Munich 2006

Heritage at Risk Special Edition:

The Soviet Heritage and European Modernism,

edited by Jörg Haspel, Michael Petzet, Anke Zalivako,
and John Ziesemer,
Berlin 2007: hendrik Bäßler verlag, berlin
ISBN 978-3-930388-50-9

Heritage at Risk Special Edition:

Cultural Heritage and Natural Disasters – Risk Preparedness and the Limits of Prevention,

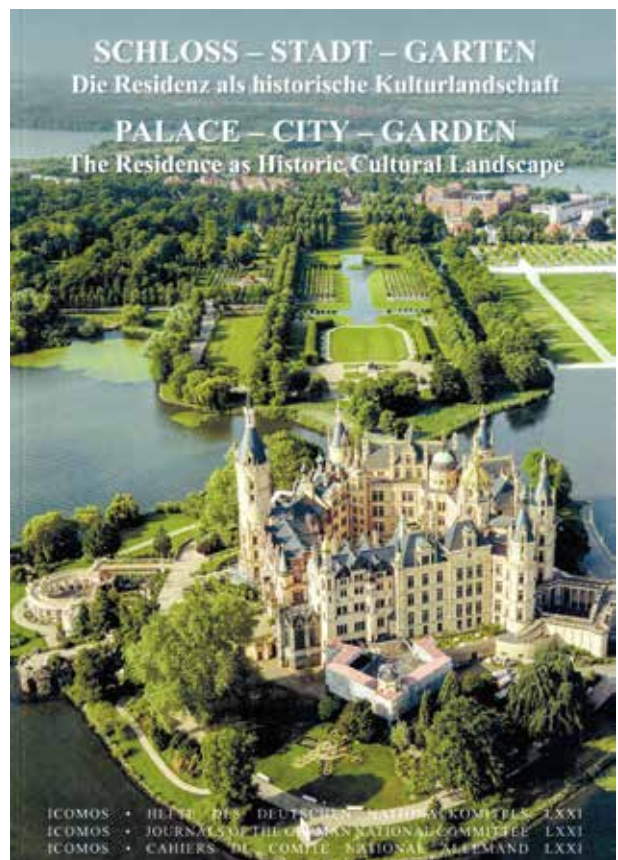
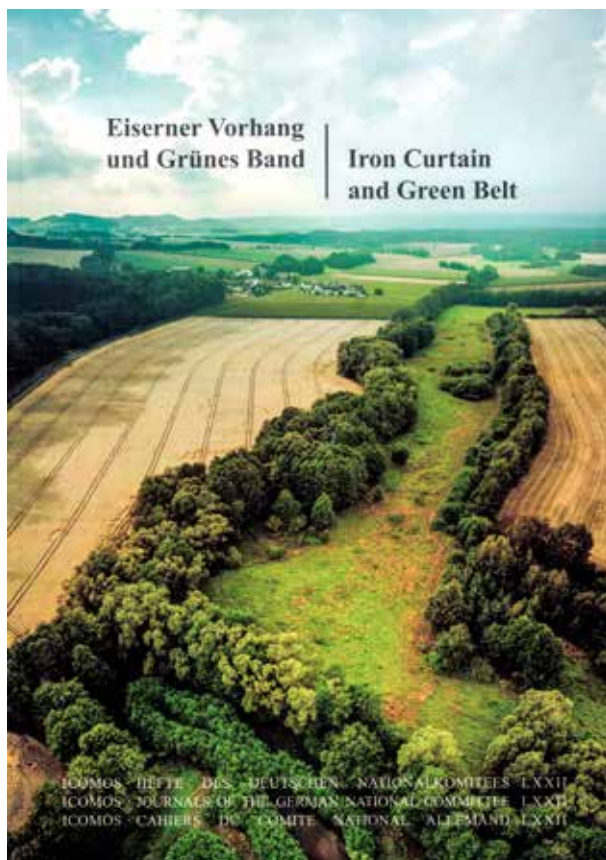
edited by Hans-Rudolf Meier, Michael Petzet
and Thomas Will,
Dresden 2008: TUDpress
ISBN 978-3-940046-64-2

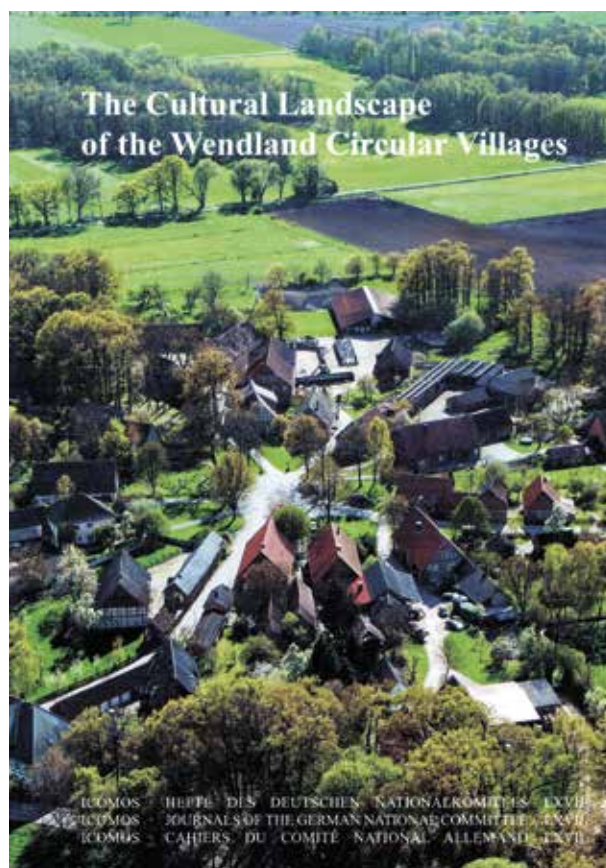
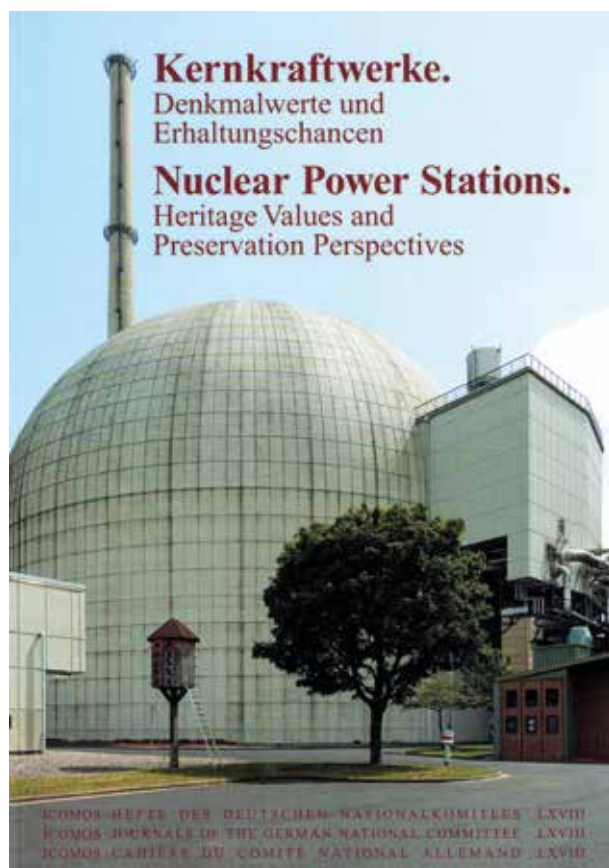
Online at:

www.icomos.org/en/get-involved/inform-us/heritage-alert/heritage-at-risk-reports

ICOMOS · Journals of the German National Committee

(see also <https://www.icomos.de/index.php?lang=Englisch&contentid=200&navid=282>)







HERITAGE AT RISK

WORLD REPORT 2016-2019 ON MONUMENTS AND SITES IN DANGER

ICOMOS is dedicated to the development of common doctrines, the evolution and circulation of knowledge, the creation of improved conservation techniques, and the promotion of cultural heritage significance. As an official advisory body to the World Heritage Committee for the implementation of the UNESCO World Heritage Convention, ICOMOS evaluates nominations and advises on the state of conservation of properties inscribed on the World Heritage List. ICOMOS has built a solid philosophical, doctrinal and managerial framework for the sustainable conservation of heritage around the world.

The ICOMOS Heritage at Risk Reports, first published in 2000, are part of this framework. From a strictly preservation-based approach this publication series offers world-wide information about the dangers that are threatening our cultural heritage, in order to provide help in the case of risks and to promote practical measures to avert or at least allay these risks. The Heritage at Risk Reports are also addressed to the world public as an urgent appeal to commit itself to saving our heritage. Available also on the Internet, the reports furthermore serve as data base for the ICOMOS Global Monitoring Network.

