

CONFÉRENCE EUROPÉENNE ICOMOS
du 17 au 22 octobre 1995

RÉPUBLIQUE TCHÈQUE



ICOMOS
1995
ČESKÝ KRUMLOV

CENTRE DE DOCUMENTATION
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ICOMOS EUROPEAN CONFERENCE
October 17 - 22, 1995

CZECH REPUBLIC

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PRESENTATION - REMERCIEMENTS

La Conférence de Český Krumlov représentait la première « Assemblée Régionale » de l'ICOMOS, selon le principe adopté à Colombo. Elle avait pour objectif d'inviter les Comités européens et leurs délégués à mettre en commun leurs expériences et leurs réflexions à propos de deux thèmes d'actualité : l'Authenticité et le « Suivi ».

La Charte de Venise demande que les biens culturels soient transmis aux générations futures « dans toute la richesse de leur authenticité ». Ce thème de l'Authenticité aura mobilisé notre attention de 1993 à 1996, avec le temps fort de la Conférence de Nara, au Japon. Pour permettre de dégager une synthèse lors de l'Assemblée Générale de Sofia, les Européens avaient rendez-vous à Český Krumlov. Tandis que les Américains prévoyaient de se réunir à San Antonio.

Le « Suivi » du Patrimoine protégé, et en particulier des Biens culturels inscrits sur la Liste du Patrimoine mondial, est une problématique importante et délicate. Il s'agit de conjuguer le respect de la souveraineté des Etats, la sauvegarde de la crédibilité de la Liste, et le recours à des méthodes scientifiques d'évaluation. C'est aussi l'occasion pour l'ICOMOS, en tant qu'organisation non-gouvernementale, de se mobiliser, à la fois au plan international et au plan national, pour offrir ses services aux Etats et à la Communauté internationale, en invitant ses membres à exercer leur expertise.

Que soient ici remerciés nos Collègues et amis de la Section tchèque de l'ICOMOS. Ils ont pris l'initiative de convoquer cette Assemblée Régionale et en ont assuré l'organisation avec compétence. Ils nous ont permis de vivre trois jours dans une ville merveilleuse, inscrite sur la Liste du Patrimoine mondial, Český Krumlov, nous y réservant une chaleureuse hospitalité.

Par leur engagement au service du Patrimoine culturel, au service de la coopération internationale et au service de l'ICOMOS International, ils ont obtenu un important appui des Autorités nationales tchèques. Cet appui remontait jusqu'au Chef de l'Etat, le Président Václav HAVEL, qui nous a fait l'honneur de recevoir une délégation de l'ICOMOS conduite par le Président, Roland SILVA.

Merci au Ministre de la Culture, Monsieur Pavel TIGRID, au maire de Český Krumlov, Monsieur Jan VONDROUS, au Directeur du Patrimoine de la Présidence de la République, Madame Eliska FUCIKOVÁ, au Directeur du Département de la Conservation du Patrimoine culturel, Madame Kamila MATOUŠKOVÁ et au Directeur de l'Institut National pour la Conservation du Patrimoine, Monsieur Josef STULC.

Merci à nos amis de la Section tchèque de l'ICOMOS et en particulier à Monsieur Dobroslav LIBAL, Président, et à Monsieur Ales Vosahlík et Madame Jana POLÁKOVÁ, en charge du Secrétariat Général.

Puisse la présente publication des communications et des conclusions de la Conférence alimenter encore les débats au sein de l'ICOMOS, pour répondre aux attentes des organisateurs de l'Assemblée Régionale de Český Krumlov.

Jean-Louis LUXEN
Secrétaire Général

PRESENTATION - THANKS

The Český Krumlov Conference was the first "Regional Assembly" of ICOMOS, according to the principle adopted in Colombo. Its objective was to invite the European Committees and their delegates to pool their experiences and thinking on two themes of our times: Authenticity and "Monitoring".

The Venice Charter calls for the transmission of cultural properties to future generations "in the full richness of their authenticity". The theme of Authenticity has engaged our attention from 1993 to 1996, with a high point at the Nara Conference in Japan. To prepare the groundwork for a synthesis at the upcoming General Assembly in Sofia, the Europeans rendezvoused in Český Krumlov, while the Americans planned to meet in San Antonio.

The "monitoring" of protected Heritage, and in particular of cultural properties inscribed on the World Heritage List, is an important and delicate issue. It entails reconciling respect for the sovereignty of States with safeguarding of the credibility of the List and having recourse to scientific evaluation methods. For ICOMOS, in its quality of non-governmental organisation, it represents an opportunity to take action, at both the national and international levels, offering its services to the States and to the international Community by inviting its members to exercise their expertise.

We wish here to thank our colleagues and friends of the Czech section of ICOMOS. They took the initiative to call this Regional Assembly and ensured its competent organisation. We thus had the privilege of spending three days in a wonderful town inscribed on the World Heritage List, Český Krumlov, enjoying the warmest hospitality.

Through their commitment in the service of cultural Heritage, of international cooperation and of ICOMOS International, our Czech colleagues were able to secure important support from the Czech national Authorities, reaching the highest level. The Head of State, President Václav HAVEL, honoured us by receiving a ICOMOS delegation headed by our President, Mr Roland SILVA.

We also wish to thank the Czech Minister of Culture, Mr Pavel TIGRID, the Mayor of Český Krumlov, Mr Jan VONDROUS, the Heritage Director of the Presidency of the Republic, Mrs Eliska FUCIKOVA, the Director of the Department of Conservation of Cultural Heritage, Mrs. Kamila MATOUŠKOVÁ, and the Director of the National Institute for the Conservation of Heritage, Mr Josef STULC.

Thanks also to our friends of the Czech section of ICOMOS: Mr Dobroslav LÍBAL, the President, and Mr Ales VOSAHLIK and Mrs Jana POLAKOVA, in charge of the General Secretariat.

May the present publication of the communications and proceedings of the Conference be a source of further debate within ICOMOS, in accordance with the expectations of the organisers of the Regional Assembly in Český Krumlov.

Jean-Louis LUXEN
Secretary General

Prezident republiky

V Praze dne 18. října 1995

Dámy a pánové,

v bohatství historických památek patříme na přední místo na světě, jsme na své kulturní dědictví hrdi a rádi bychom je v pořádku odevzdali budoucím generacím. Minulý režim památky sice nezanedbával, dělal je však na politicky akceptované a hodné zapomenutí. Porušil také optiku našeho vidění z hlediska samotného rekonstrukčního a restaurátorského zásahu. Proto jsme dnes někdy příliš přísní, jindy zase příliš benevolentní. Najít správnou míru, jak uchovat naše památky pro budoucnost, dát jim nový život a přitom je nepoškodit, je těžké a neobejde se bez kompromisu. Chybí nám jasně formulované zásady památkové péče, specialisté dostatečně odborně fundovaní a charakterově pevní, pokora a úcta k minulým tvůrcům a respektování jejich díla na úkor vlastní křeace.

Vítám proto jednání Mezinárodní konference ICOMOS v Českém Krumlově jako závažný příspěvek k procesu formulování zásad záchrany našeho kulturního dědictví. Téma, kterému se věnuje: "Problémy interpretace autenticity památek v procesu jejich restaurování" je stále mimořádně aktuální a klíčové pro trvalou sebereflexi všech, kteří se v památkové péči angažují. Naši památkáři by proto měli Vaše jednání pozorně vnímat a řídit se v budoucnu jeho závěry.

Vítám Vás v naší zemi a přeji Vaší konferenci mnoho úspěchů.

Václav Havel

Účastníkům
Mezinárodní konference ICOMOS
Český Krumlov

M. Václav Havel, President of the Czech Republic

Prague, October 18th 1995

Ladies and Gentlemen,

We hold a prominent position in the world as regards the wealth of historical cultural moments, we are proud of our cultural heritage and we would like to hand it down intact to future generations. The last regime neglected these monuments, it divided them up, however, into what was politically acceptable, and what was to be left to be forgotten. It also unsettled our vision from the point of view of the reconstruction and restoration work itself. Thus we are today sometimes too severe, at other times too benevolent. To find the correct gauge to preserve our monuments for the future, to endow them with new life while not causing any harm, is difficult and cannot be undertaken without compromise. We lack clearly formulated principles for the care of national monuments, specialists who have adequate technical and artistic experience at their fingertips and who are of dependable character : people who have humility and respect for past creators and who value their works to the detriment of their own creative talents.

Therefore, I welcome these discussions to be held by the ICOMOS International Conference in Český Krumlov as an important contribution to the process of formulating the principles which will aid us to preserve our cultural legacy. The theme which will be discussed, « The problems of interpreting the authenticity of cultural monuments during the process of their conservation » continues to be current and key issue for the enduring self-reflection of all those who are involved in the care of cultural monuments. Our conservators should therefore closely observe your discussions and be guided in the future by the conclusions reached at this conference.

I welcome you to our country and I wish your conference all success.

To the participants of the
ICOMOS International Conference
Český Krumlov

M. Václav Havel, Président de la République tchèque

Prague, le 18 octobre 1995

Mesdames et Messieurs,

Nous occupons, par la richesse des monuments historiques, une des premières places dans le monde. Nous sommes fiers de notre patrimoine culturel et nous voudrions le transmettre en bon état aux générations futures. Il est vrai que le régime précédent n'a pas négligé les monuments, toutefois il les a divisés en des monuments politiquement acceptables et en ceux dignes d'oubli. Il a également faussé l'optique de notre vision du point de vue de l'intervention de reconstruction et de restauration même. De ce fait, nous sommes aujourd'hui parfois trop sévères, parfois trop complaisants. Trouver la juste mesure pour conserver nos monuments pour l'avenir, pour leur donner une vie nouvelle et en même temps pour ne pas les altérer est difficile, et des compromis sont nécessaires. Nous manquons de principes clairement formulés de la protection des monuments historiques, de spécialistes suffisamment formés sur le plan professionnel et d'un caractère ferme, de l'humilité et de l'estime face aux créateurs du passé et du respect de leur oeuvre au dépit de la création propre.

Pour cette raison, je salue la tenue de la Conférence européenne ICOMOS à Český Krumlov, en tant que contribution importante au processus de la formulation des principes de la sauvegarde de notre patrimoine culturel. Le sujet auquel elle se consacre, à savoir „L'authenticité et la pratique de la conservation et de la restauration des monuments et des sites“, est toujours d'une actualité particulière et fondamentale pour l'autoréflexion de tous ceux qui s'engagent dans la protection des monuments. De ce fait, nos inspecteurs de monuments historiques devraient percevoir attentivement vos débats et suivre à l'avenir ses conclusions.

Je vous souhaite la bienvenue dans notre pays et beaucoup de succès à votre conférence.

Aux participants
de la Conférence européenne ICOMOS
Český Krumlov



ČESKÝ KRUMLOV

ICOMOS - Český Krumlov

M.Pavel Tigrid, ministre de la Culture de la République tchèque

Prague, le 19 octobre 1995

Mesdames et Messieurs,

C'est un honneur pour moi de pouvoir saluer la 1ère Conférence européenne ICOMOS, se déroulant du 16 au 21 octobre 1995 dans la ville de Český Krumlov, bien marquante sur le plan des monuments historiques. Je regrette que mes obligations professionnelles m'aient empêché de participer en personne à cette conférence. Permettez-moi de vous saluer au moins de cette manière.

Je considère l'organisation de cette conférence en République tchèque comme un événement d'une signification particulière. Je suis conscient du fait qu'il s'agit de la rencontre d'après-guerre la plus importante dans notre pays de spécialistes en protection des monuments historiques, à laquelle participent des représentants de 25 pays d'Europe et des USA. Les résultats de vos débats devraient concourir à un certain consensus européen dans la pratique de la restauration des monuments et à une mise en relief du large champ d'interprétation de l'authenticité non seulement des monuments, mais aussi des sites et de leur environnement dans le processus de leur revitalisation, en fonction des transformations sociales actuelles.

Je souhaite sincèrement beaucoup de succès à vos débats, je voudrais que vous vous plaisiez à Český Krumlov, riche en monuments historiques et que les résultats de votre conférence deviennent un enrichissement des activités de l'ICOMOS à l'échelle la plus large possible.

M. Jan Vondrouš, Maire de la ville de Český Krumlov

Mesdames et Messieurs,

Je vous souhaite bien sincèrement la bienvenue à Český Krumlov. C'est avec plaisir que je salue les membres hautement estimés de l'ICOMOS, car votre présence à Český Krumlov va sans doute concourir à la gloire de notre ville. Je vous souhaite la bienvenue avec d'autant plus de plaisir qu'il s'agit d'une occasion aussi importante que la Conférence européenne ICOMOS, car il n'y a pas d'autre sujet plus familier à la ville de Český Krumlov à débattre à une conférence ou un congrès que celui de la protection du patrimoine culturel.

La ville historique et le château de Český Krumlov, en tant que monuments inscrits sur la liste prestigieuse du Patrimoine culturel et naturel de l'UNESCO, assureront sans doute une ambiance agréable pour vos débats. En plus, ils deviendront également une impulsion à vos discussions professionnelles.

La ville même a pris bon nombre de décisions concrètes portant non seulement sur les réparations et l'entretien du noyau historique et du château, mais notamment sur des projets visant un important développement de toutes les formes de la protection des monuments.

Je me permets d'affirmer que la ville a maîtrisé avec succès les problèmes initiaux: en 1990, elle devait décider comment sauver le noyau historique en dégradation, les investissements étant alors estimés à 4 milliards de couronnes tchèques.

On a trouvé un système combinant la privatisation avec un contrôle suivi par les autorités municipales. Ce système comprend diverses formes de l'utilisation des monuments historiques, en commençant par la vente de certains d'eux jusqu'à la création de l'entreprise ČKRF, propriété de la ville, qui établit les programmes, utilise et remet en possession privée les monuments historiques de la ville, tout en obéissant à une conception à long terme.

Vu que cette intervention n'est qu'une parole de bienvenue, je ne décrirai pas en détail nos activités. J'ai voulu seulement indiquer que nous avons essayé, à Český Krumlov,

de trouver un système assurant l'approche nécessairement compromissive de la mise à l'état des monuments. Il s'agit d'une approche qui permettra l'utilisation efficace du monument, qui ne dégradera pas sa valeur historique, qui n'effacera pas son genius loci.

Mesdames et Messieurs, je souhaite beaucoup de succès à vos débats et je voudrais que vous vous plaisiez à Český Krumlov.

Aux participants
de la Conférence européenne ICOMOS
Český Krumlov

M. Michal Beneš, secrétaire pour les affaires culturelles de l'UNESCO, ministère de la Culture de la République tchèque

Český Krumlov, le 17 octobre 1995

Mesdames et Messieurs,
estimés délégués de l'ICOMOS,

Je suis particulièrement enchanté que les organisateurs de la Conférence européenne ICOMOS m'ont demandé de prendre la parole à cette rencontre. En ma qualité de secrétaire pour les affaires culturelles de l'UNESCO en République tchèque, il est naturel que je m'intéresse particulièrement aux travaux des organisations internationales non-gouvernementales importantes coopérant avec l'UNESCO et dont les sections nationales déploient leurs activités chez nous, donc également à ceux du Comité national de l'ICOMOS.

Je me réjouis de pouvoir constater que, selon mon opinion, la section tchèque de l'ICOMOS est l'une des plus actives parmi les sections nationales de toutes les organisations internationales non gouvernementales enregistrées en République tchèque.

Je l'affirme en toute responsabilité, non pas comme paroles polies à l'intention du Comité tchèque de l'ICOMOS. Je suis heureux qu'en tant que secrétaire pour les affaires culturelles de l'UNESCO en République tchèque je peux déclarer que la section nationale de l'ICOMOS est pour moi l'un des partenaires principaux au sujet que vous allez également discuter, à savoir celui du Patrimoine culturel mondial. Pour le moment, y sont inscrits sur le territoire de la République tchèque trois noyaux urbains historiques, à savoir ceux de Český Krumlov, Telč et Prague et un monument solitaire, l'église de pèlerinage Saint-Jean Nepomucène à Žďár nad Sázavou, oeuvre culminant de Santini.

Je suis d'avis que l'on a réussi, en République tchèque de mettre au point une coopération aussi étroite entre le Comité national de l'ICOMOS et les organes nationaux de l'UNESCO que celle qui existe entre la centrale de l'UNESCO et celle de l'ICOMOS dont les groupes d'experts assument de

manière hautement qualifiée les tâches d'expertise pour les organes intéressés de l'UNESCO, entre autre également pour le Comité intergouvernemental pour le patrimoine culturel et naturel de l'UNESCO, donc pour un comité qui décide à l'heure actuelle au nom de 142 gouvernements.

Il est hors de doute que l'ICOMOS, tant au niveau national qu'au niveau international, a sans doute actuellement de même qu'à l'avenir son mot à dire sur ce programme de prestige de l'UNESCO.

Comme déjà mentionné, je suis heureux que les sujets principaux de votre conférence portent directement sur ce programme de l'UNESCO, notamment en ce qui concerne l'authenticité et le monitoring des monuments mondiaux. Vous savez fort bien que l'authenticité d'un monument est l'une des conditions nécessaires pour que l'on puisse envisager l'inscription d'un monument ou d'un site sur la Liste du Patrimoine culturel et naturel mondial de l'UNESCO. Je sais que l'ICOMOS a recommencé à s'occuper de la question de l'authenticité, et je salue personnellement cette initiative. En effet, aucune notion scientifique, donc non plus l'authenticité, ne peut être interprétée de manière immuable dans le temps et dans l'espace, car la cognition scientifique même n'accepte pas une telle raideur resp. rigidité.

Sans doute, votre discussion reflétera toutes les nouvelles vues relatives à l'authenticité. Il ne s'agit pas d'une tâche facile, car les traditions et les expériences relatives au respect de l'authenticité sont différentes dans les diverses régions culturelles du monde. Elles sont influencées aussi par plusieurs facteurs existant, en dehors de l'existence humaine même, tels que le climat ou la situation géographique, sans parler des facteurs spécifiquement humains, comme les traditions culturelles et sociales, les conditions de vie, voire même les principes philosophiques du milieu donné de la civilisation.

Je suis fort content que vous, en tant que spécialistes de haute renommée, allez vous occuper de cette question tellement importante, ceci non seulement pour l'UNESCO et les monuments inscrits sur sa Liste du Patrimoine mondial, mais aussi pour les monuments eux-mêmes, car la question de l'authenticité est liée de près aux questions et

aux problèmes pratiques de la conservation et de la restauration des monuments.

L'autre sujet de vos débats, celui du monitoring des monuments inscrits sur la Liste du Patrimoine mondial de l'UNESCO, est également de portée extraordinaire. En effet, le monitoring constitue un des problèmes cruciaux du Patrimoine mondial de l'UNESCO. Selon la Convention intergouvernementale sur le Patrimoine culturel et naturel mondial, il ne s'agit pas seulement du choix de certains monuments représentant au sens spirituel du mot le patrimoine de l'humanité tout entière, mais aussi de la conservation de ce patrimoine et de sa remise aux générations futures, ceci également dans l'intérêt de l'humanité tout entière.

Bien entendu, la sauvegarde de ce patrimoine commun ne peut pas être uniquement une affaire de déclarations. Elle doit être surtout une affaire de la pratique qui doit se trouver sous une certaine surveillance ou, en employant les termes de l'UNESCO, faire objet du monitoring pour prévenir des dégâts irréversibles touchant la valeur la plus précieuse que possède l'humanité, à savoir son patrimoine culturel.

Mesdames et Messieurs, je souhaite beaucoup de succès à votre conférence, à vos débats. Je ne le dis pas par politesse ou par habitude, mais parce que cette conférence s'occupera des questions intéressantes non seulement notre région européenne, mais la communauté mondiale tout entière, et non seulement les professionnels. En souhaitant un très bon déroulement de votre conférence, j'attends aussi ses résultats qui sans doute seront fort intéressants.

Permettez-moi de vous souhaiter aussi un séjour agréable, car tout homme est non seulement „homo faber“ mais aussi „homo ludens“.

Soyez les bienvenus!

Aux participants
de la Conférence européenne ICOMOS
Český Krumlov

P R O G R A M M E

Mercredi le 18 octobre 1995

matinée

séance à la Salle de manège du château d'Etat de Český Krumlov

Inauguration solennelle

sous la présidence de D.Líbal, Président du Comité national tchèque de l'ICOMOS

- Eliška Fučíková - Message de Václav Havel, Président de la République tchèque
- Josef Svoboda, vice-ministre de la Culture de la République tchèque, message du ministre de la Culture Pavel Tigrid aux participants de la Conférence
- Jan Vondrouš, maire de la ville de Český Krumlov
- Michal Beneš, secrétaire pour les affaires culturelles de l'UNESCO, ministère de la Culture de la République tchèque

Colloque scientifique: L'authenticité et la pratique de la conservation et de la restauration des monuments et des sites

Exposés généraux:

- R.Silva
(Sri Lanka)
Introduction
- A.Román
(Hongrie)
Changements dans la protection des monuments historiques dans le monde depuis la Charte de Venise.
- M.Petzet
(Allemagne)
The Course and Conclusions of the Conference in Nara.
- J.L.Luxen
(Belgique)
Monitoring du Patrimoine Mondial.

après-midi

visite du château d'Etat et du noyau historique de Český Krumlov, ville inscrite sur la Liste du Patrimoine mondial de l'UNESCO

Jeudi le 19 octobre 1995

matinée

sous la présidence de Tamás Fejérdy, président du CIVVIH

- Alvaro Gomez-Ferrer Bayo
(Espagne)
Authenticité: critères et limites pour une reinterprétation créative et respectueuse.
- Todor Kretev
(Bulgarie)
Authenticité et contexte socio-culturel. Le cas bulgare.
- Christiane Schmuckle-Mollard
(France)
Authenticité et limites de la modernité dans les interventions de restauration et de réutilisation des édifices anciens.
- Michel Van Der Meerschen
(Belgique)
La Charte de Venise 30 ans plus tard.
- Dobroslav Líbal
(République tchèque)
Problème de l'authenticité des ensembles urbains.
- Ivo Maroevič
(Croatie)
The Historic Monument as Document.
- Robert Chitham
(Royaume Uni)
Proposed Guidelines on Recording.

- Adám Arnoth
(Hongrie)
Changing Interpretation of the Venice Charter.

après-midi

sous la présidence de A.Gomez-Ferrer Bayo, Président du Comité espagnol de l'ICOMOS

- Anna-Maija Ilimaula
(Finlande)
Application of the Venice Charter in the Restoration of the Parthenon.
- Jonas Glemža
(Lituanie)
The Conservation-Restoration of Cultural Heritage and its Problems in Lithuania.
- Daryl Fowler
(Royaume-Uni)
Authenticity after Disaster. Uppark, Zest Sussex.
- Joao Campos
(Portugal)
Réhabilitation et authenticité.
- Kamila Matoušková
(République tchèque)
Authenticité-aspect culturel.
- Juratė Markevičienė
(Lituanie)
Authenticity and Reconstructions of Historic Townscape.
- Anna Gilibert
(Italie)
Architecture en terre entre sauvegarde et développement.

- Peter Waldhaeusl
(Autriche)
Fast Photogrammetrie Recording of Cultural Monuments and Sites. Report on CIPA-Activities.
- Aysil Tükel Yavoz
(Turquie)
Relationship of Authenticity and Post-Modernisme in the Conservation of Urban Tissue.

Vendredi le 20 octobre

matinée

Monitoring du Patrimoine mondial de l'UNESCO
sous la présidence de J.Kilián, Président du Comité national slovaque de l'ICOMOS

- Harald Plachter
(Allemagne)
Monitoring within the Framework of the World Heritage Convention.
- Robert Chitham
(Royaume-Uni)
Monitoring of World Heritage Sites and Preparation of Management Plans.
- Jukka Jokilehto
(ICCROM)
Monitoring et les valeurs du patrimoine culturel.

Suite du colloque: L'authenticité des monuments:

- Maija Kairamo
(Finlande)
Sodankylä old wooden Church, Restoration and Authenticity.

- Randolph Langenbach
(USA)
US/ICOMOS Conference on Authenticity, March 1996, San Antonio, Texas.
- Nevzat Ilhan
(Turquie)
Istanbul - Values and Questions in the Urban and Historic Agglomerate.

après-midi

sous la présidence de A.Román, Vice-président de l'ICOMOS

- C.Schmuckle-Mollard
(France)
Résumé de la discussion sur l'authenticité.
- N.Ilhan
(Turquie)
Résumé de la discussion sur le monitoring.
- T.Krestev
(Bulgarie)
Invitation à la XIe Assemblée Générale de l'ICOMOS à Sofia, 1996
- A.Román
(Hongrie)
Clôture de la Conférence européenne de l'ICOMOS 1995.

Samedi le 21 octobre 1995

Excursion de toute la journée dans les secteurs sauvegardés des villes en Bohême du Sud:České Budějovice, Třeboň, Jindřichův Hradec, Telč.

P R O G R A M M E

Wednesday, October 18, 1995

in the morning

Ceremonial opening

Presided by D.Líbal, the President of the ICOMOS Czech Committee

- Eliška Fučíková - Message of Václav Havel, President of Czech Republic
- Josef Svoboda, Vice-Minister of Culture of Czech Republic, Message of Pavel Tigrid, Minister of Culture of Czech Republic
- Jan Vondrouš, Mayor of the town Český Krumlov
- Michal Beneš, a representative of UNESCO, Ministry of Culture of Czech Republic

The Scientific Colloquy: Authenticity and the Practice of Conservation and Restoration of Historic Monuments and Sites

The basic papers:

- R.Silva
(Sri Lanka)
Introduction.
- A.Román
(Hungary)
Changements dans la protection des monuments historiques dans le monde depuis la Charte de Venise.
- M.Petzet
(Germany)
The Course and Conclusions of the Conference in Nara.

- J.L.Luxen
(Belgium)
Monitoring du Patrimoine Mondial.

in the afternoon

a sightseeing tour of the chateau and the historical centre of Český Krumlov - a town on the UNESCO List of the World Heritage

Thursday, October 19, 1995

in the morning

Presided by Tamás Fejérdy, President of the CIVVIH

- Alvaro Gomez-Ferrer Bayo
(Spain)
Authenticité: critères et limites pour une reinterprétation créative et respectueuse.
- Todor Kretev
(Bulgary)
Authenticité et contexte socio-culturel. Le cas bulgare.
- Christiane Schmuckle-Mollard
(France)
Authenticité et limites de la modernité dans les interventions de restauration et de réutilisation des édifices anciens.
- Michael Van Der Meerschen
(Belgium)
La Charte de Venise 30 ans plus tard.

- Dobroslav Líbal
(Czech Republic)
Problème de l'authenticité des ensembles urbains.

- Ivo Maroevič
(Croatia)
The Historic Monument as Document.

- Robert Chitham
(United Kingdom)
Proposed Guidelines on Recording.

- Adám Arnoth
(Hungary)
Changing Interpretation of the Venice Charter.

in the afternoon

Presided by A.Gomez-Ferrer Bayo, President of the ICOMOS Spanish Committee

- Anna-Maija Ilimaula
(Finland)
Application of the Venice Charter in the Restoration of the Parthenon.
- Jonas Glemža
(Lithuania)
The Conservation- Restauration of Cultural Heritage and its Problems in Lithuania.
- Daryl Fowler
(United Kingdom)
Authenticity after Disaster. Uppark, Zest Sussex.
- Joao Campos
(Portugal)
Réhabilitation et authenticité.

- Kamila Matoušková
(Czech Republic)
Authenticity - Cultural Aspect.
- Juratė Markevičienė
(Lithuania)
Authenticity and Reconstructions of Historic Townscape.
- Anna Gilibert
(Italia)
Architecture en terre entre sauvegarde et développement.
- Peter Waldhäusl
(Austria)
Fast Photogrammetrie Recording of Cultural Monuments and Sites. Report on CIPA-Activities.
- Aysil Tükel Yavoz
(Turkey)
Relationship of Authenticity and Post-Modernism in the Conservation of Urban Tissue.

Friday, October 20, 1995

in the morning

The Monitoring of the UNESCO World Heritage

Presided by J.Kilián, President of the ICOMOS Slovak Committee

- Harald Plachter
(Germany)
Monitoring within the Framework of the World Heritage Convention.

- Robert Chitham
(United Kingdom)
Monitoring of World Heritage Sites and Preparation of Management Plans.
- Jukka Jokilehto
(ICCROM)
Monitoring and Values of the Cultural Heritage.

Continuation of the Scientific Colloquy on Authenticity of Monuments:

- Maija Kairamo
(Finland)
Sodankylä old wooden Church, Restoration and Authenticity.
- Randolph Langenbach
(U.S.A.)
US/ICOMOS Conference on Authenticity, March 1996, San Antonio, Texas.
- Nevzat Ilhan
(Turkey)
Istambul - Values and Questions in the Urban and Historic Agglomerate.

in the afternoon

Presided by A.Román, Vice-President of ICOMOS

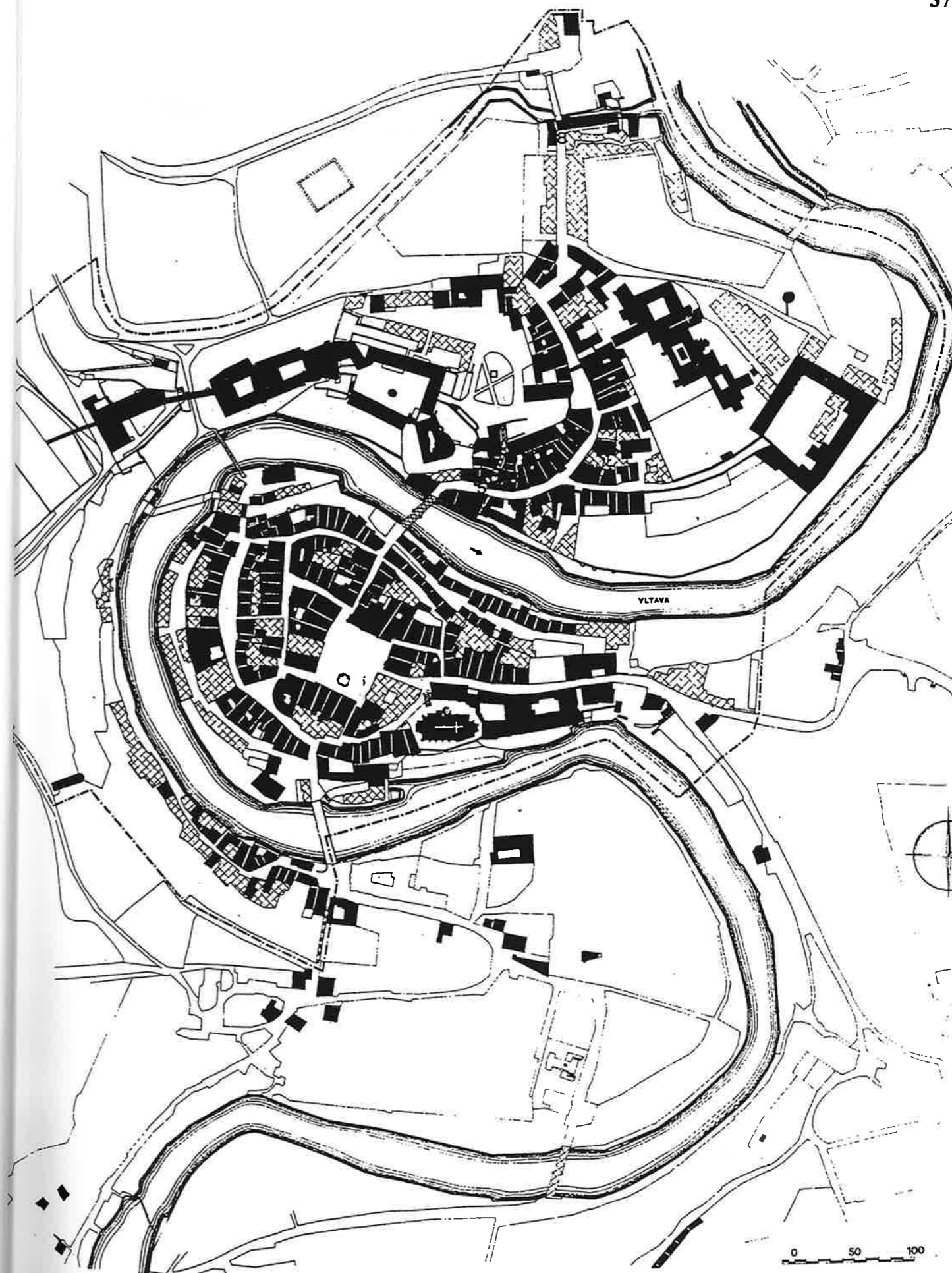
- C.Schmuckle-Mollard
(France)
Résumé de la discussion sur l'authenticité.
- N.Ilhan
(Turkey)
Résumé de la discussion sur le monitoring.
ICOMOS - Český Krumlov

- T.Krestev
(Bulgary)
Invitation à la XIe Assemblée Générale de l'ICOMOS a
Sofia, 1996

- A.Román
(Hungary)
Clôture de la Conférence européenne de l'ICOMOS 1995.

Saturday, October 21, 1995

an excursion for the whole day round the town historic
reservations in southern Bohemia České Budějovice,
Třeboň, Jindřichův Hradec, Telč.



ČESKÝ KRUMLOV

ICOMOS - RENCONTRES EUROPEENNES A CESKY KRUMLOV
17 - 22 OCTOBRE 1995

"L'authenticité et les limites de la modernité dans les interventions de restauration et de réutilisation des édifices anciens"

RAPPORT SUR LES COMMUNICATIONS PRESENTÉES SUR LE THEME DE
L'AUTHENTICITE

C'est avec beaucoup d'intérêt que nous avons entendu les communications de 18 spécialistes venus de 14 pays d'Europe, toutes riches d'enseignement, parfois très opposées ou très complémentaires, ce qui me permettra de proposer en conclusion quelques lignes directrices, et d'insister sur la nécessité de rendre très clair l'usage et la traduction dans nos différentes langues de mots les plus souvent prononcés au cours de nos travaux sur le concept d'authenticité dans les Monuments Historiques : intégrité, identité, vérité, véracité, vrai...

En première partie de nos travaux, Monsieur Gomez Ferrer-Bayo, pour le comité espagnol, mettait en évidence la valeur culturelle du monument comme le résultat de l'interaction de l'authenticité à l'état pur et de la valeur surajoutée par l'histoire.

Il a insisté sur la reconnaissance des valeurs, la fiabilité des sources et leur nécessaire vérification à tout moment ; il a également proposé de définir des critères pour fixer les limites des interventions sur le Patrimoine, et de rendre évidente l'indispensable connaissance approfondie de la valeur architecturale et historique du monument, et celle de sa signification.

Il a distingué deux catégories de Monuments Historiques : les grands Monuments, les "intouchables", et ceux qui sont soumis à des variations formelles admissibles dans la perspective de leur adaptation à des usages nouveaux. Pour cette dernière catégorie, la créativité doit prévaloir, dans une démarche toujours respectueuse.

Monsieur Todor Kretev, président du comité bulgare, a présenté l'évolution du monument dans son contexte : c'est le monument qui influence la pratique de restauration, en raison de sa situation nouvelle dans un contexte en perpétuelle évolution. Ici naît la notion de "messages secondaires sur les couches historiques". Nous avons appris à travers cet exposé que dans les quarante dernières années la pratique de la restauration n'a jamais cessé d'exister en Bulgarie, selon le principe de "celui qui commande le passé commande l'avenir". Une importance secondaire était alors accordée à la vie du monument.

Après une période de quarante ans, pendant laquelle les Monuments ont été "durablement isolés dans leurs oasis historiques", la confrontation est aujourd'hui violente entre les conservateurs et les urbanistes dans un contexte difficile marqué par le vieillissement d'une législation qui s'avère inefficace.

Une conception moins dogmatique s'impose. L'Assemblée Générale de SOFIA, en octobre 1996, permettra d'approfondir ce sujet très important.

Monsieur Van der Meerschen, président du comité belge, a commenté pour nous les travaux du colloque organisé en Belgique pour commémorer les trente ans de la Charte de Venise et rendre hommage à MM. Phelippot Lemaire et Penchen. Brièvement, il a rappelé les travaux de l'Ecole italienne avec Camillo Boito de l'Ecole viennoise avec Alois Riegl, et la conférence de l'architecte Horta sur le paysage urbain.

Proche de Françoise Choay, Paul Phelippot parle de sincérité : "là où il y a le mensonge, il n'y a pas de place pour l'authenticité. De quel monument parlons-nous ? De celui que nous voyons aujourd'hui !"

Il nous a rappelé que le patrimoine des villes anciennes est confronté aux zones périurbaines aussi bien qu'au danger que représente le tourisme de masse.

Le Professeur Libal, président du comité tchèque, nous a fait un exposé très clair sur les trois étapes fondamentales de la perte d'authenticité urbaine, nous rappelant que les sites urbains sont des organismes vivants plus difficiles à traiter que les Monuments Historiques.

L'exemple de Uherske Hradiste en témoigne clairement : ici les immeubles-écrans très récents masquent les jardins de la Moravie et au-delà le fort royal de Buchlov. Jusqu'où sera-t-il possible de recomposer les paysages pour retrouver l'authenticité (ou l'intégrité ?) d'un paysage. La démolition "barbare" de l'aile de l'hôtel de ville sur la Grande Place de Prague illustre bien la difficulté de recomposer les silhouettes urbaines.

J'ai personnellement insisté sur la relativité de la notion de Monument Historique et la nécessité de considérer l'ensemble du patrimoine constitué par les édifices anciens de qualité, avec l'exemple de la France qui ne possède sur les listes qu'1/10^è du nombre des Monuments de ses voisins (Italie, Espagne, Angleterre, Allemagne).

Là où le service des Monuments Historiques réussit à faire un travail d'une qualité exceptionnelle, les édifices qui ne font pas partie de la collection très particulière répartie sur le territoire national, sont le plus souvent menacés d'interventions de reconversion drastiques, de perte totale d'authenticité et d'identité. Dans les grandes métropoles, le façadisme est une menace pour les immeubles des XVIII^è et XIX^è siècles. Pour les Monuments Historiques, l'obligation d'études préalables approfondies garantit la fiabilité scientifique, historique et archéologique, et la connaissance du monument et de sa signification passée, actuelle et peut-être future.

Il est nécessaire d'étendre l'obligation d'étude approfondie à tous les édifices historiques préalablement à toute intervention.

Monsieur Maroevic, pour le comité croate, nous a présenté le Monument Historique comme document : les sites archéologiques, les églises désacralisées, les écomusées, qui communiquent le message de l'héritage.

Il a précisé les termes de muséologie et muséalité.

Les Monuments Historiques servent à transmettre les messages des cultures passées, mais le présent élargit continuellement le message. Le Monument Historique est un document du passé préservé qui peut mettre en évidence le fait qu'entre le créateur de l'idée et celui qui l'a matérialisée dans l'espace avec son savoir-faire, il y a authenticité dans le fait concepteur et dans la réalisation.

Dans son intervention, Monsieur Chitham, président d'ICOMOS Grande-Bretagne, a commenté le document qui sera présenté à SOFIA concernant l'archivage, les directives pour l'enregistrement des données et l'obligation de rapport sur les travaux exécutés sur les Monuments Historiques.

Il a souligné l'importance de l'accès du public à ces documents.

C'est avec intérêt que nous avons écouté Monsieur Arnoth du comité hongrois qui nous a présenté l'Ecole Hongroise marquée par le modernisme et l'école moderne de restauration, avec une critique très intéressante de l'attitude ancienne qui tendait à produire des "documents" et non des organismes vivants.

A travers les exemples choisis, Monsieur Arnoth nous a montré les avatars du patrimoine hongrois avec la disparition des périodes médiévales sous l'occupation turque et les reconstructions à différentes époques qui posent aujourd'hui un réel problème aux restaurateurs.

Madame Ylimaula nous a présenté ses observations sur l'interprétation de la Charte de Venise dans les interventions récentes d'anastylose effectuées sur le Parthénon, avec l'emploi de titane et de patine par les restaurateurs.

L'exposé de Monsieur Glemza nous a permis de mieux comprendre les principes de restauration des années 1990 à 1995 dans les pays baltes et, en particulier, dans son pays, la Lituanie où les parties manquantes des édifices sont reconstruites avec un matériau différent du matériau d'origine subsistant.

Le cas présenté par Monsieur Fowler avec l'incendie d'une demeure du XVII^è siècle dans le Sussex a mis en évidence la fragilité des édifices face aux grandes catastrophes, et la nécessité de se préparer à d'éventuels ravages. Ici, de manière exemplaire, l'édifice détruit par l'incendie a pu être reconstruit à partir des éléments sauvés de la destruction.

Monsieur de Sousa Campos nous a rappelé que "le temps est le grand sculpteur de l'histoire" en citant Marguerite Yourcenar, et que la modernisation consciente et cultivée, la reconversion fonctionnelle, est un exercice de culture.

Pour Monsieur Campos, et ceci est important pour nos conclusions, "l'authenticité élevée à la catégorie de concept sera réducteur de sa propre attente".

Madame Matouskova, en citant les études faites et les choix opérés pour les dossiers du Patrimoine Mondial nous a rappelé la notion de degré d'authenticité, de véracité, de fiabilité, de possibilité de vérification.

En République Tchèque, les avis sont partagés pour mesurer le degré attendu d'authenticité, mais l'authenticité a un impact très fort sur la population comme preuve tangible de l'expression d'un événement historique ou de la manifestation d'une oeuvre artisanale.

Madame Matouskova cite l'article de Monsieur Jokilehto dans Newsletter n° 21 (juillet 1995).¹

Madame Appelbom Karsten a traité de l'authenticité au niveau de la ville historique en concluant aussi : "Conserver les villes, c'est admettre le changement dans le respect de l'authenticité du lieu".

Dans la deuxième partie de son exposé, elle répondit à la question suivante : Comment assurer la mémoire historique ?

¹ "A cultural heritage site should retain a high level of authenticity within significant value-defining attributes : material/substance, form/design, tradition/techniques, function/use, setting/context, and/or other relevant attributes consistent with the spirit of the Nara Document".

"Là où les traditions existent il n'est pas utile de protéger... si la tradition revient, la protection n'est plus utile".

Ces affirmations nous conduisent sur les territoires d'Afrique subsaharienne où Madame Gilibert pose les questions de la signification du terme authenticité pour les constructions des villages dogons.

Quand l'habitat est perpétuellement refait, peut-on parler d'authenticité autre que celle de la mise en oeuvre des matériaux, et de l'organisation sociale matérialisée par l'implantation des maisons les unes par rapport aux autres ?

Et enfin, Madame Tukul Yavoz nous a présenté le cas très problématique du remplacement systématique d'édifices originaux par des reconstructions néorégionalistes ou postmodernes en Turquie, gagnée aujourd'hui par le phénomène du "façadisme".

En conclusion

1. Pourrions-nous proposer de donner des directives afin que soient définies clairement, dans différentes langues, les notions : d'authenticité, d'intégrité, d'identité, de vérité, relatives aux Monuments Historiques,

- en méditant sur le message de Monsieur Campos : "L'authenticité élevée à la catégorie de concept sera réducteur de sa propre attente"

- en élargissant le concept de Monument Historique afin que soient pris en compte dans nos différents pays tous les édifices historiques.

2. La relecture des définitions du chapitre I de la convention du Patrimoine mondial culturel et naturel peut permettre, pour la catégorie des Monuments, de reconnaître comme authentique la rigueur d'une démarche conceptuelle originelle, celle d'une démarche de restauration, la rigueur des méthodes de mise en oeuvre dans un contexte donné, conservées dans leur intégralité, et reconnaître enfin la notion de conservation dynamique qui prolonge la vie et l'authenticité des Monuments lorsqu'elle est fondée sur des pratiques anciennes.

Pour les zones urbaines, c'est le paysage culturel qui sera défini comme authentique.

Pour les sites naturels prévaudra la notion d'intégrité.

3. Enfin, dans la diversité des catégories de patrimoine, on ne peut séparer les valeurs d'authenticité, d'intégrité, de créativité, dans les démarches passées et celles qui seront entreprises pour transmettre le patrimoine et en prolonger la vie.

Il convient aujourd'hui d'accepter le pluralisme des approches culturelles dans le temps et dans l'espace lorsqu'elles sont vraies, sincères, honnêtes, mais avec l'exigence de rendre explicite les valeurs que le lieu contient au nom de la communauté conservée.

Christiane Schmuckle-Mollard

Ces réflexions sont le fruit d'échanges avec Messieurs Jukka Jokilehto et Jean-Louis Luxen.

ICOMOS
EUROPEAN ENCOUNTERS IN CESKY KRUMLOV
OCTOBER 17-22, 1995

"Authenticity and the limits of modernity in interventions aimed at the restoration and re-use of old buildings"

REPORT ON PRESENTATIONS TREATING OF THE THEME OF AUTHENTICITY

Eighteen specialists from fourteen European countries presented papers which very much engaged our attention. The presentations were all highly instructive, at times very contrasting and at other times very complementary. This will allow me to propose a few guidelines by way of conclusion, and in particular to insist on the importance of agreeing on very clear meanings and translations for the terms which come back all of the time in our work on the concept of authenticity as it applies to Historic Monuments: integrity, identity, truth, veracity, true, etc.

During the first part of our session, Mr Gomez Ferrer-Bayo, of the Spanish Committee, drew attention to the cultural value of a monument as the outcome of interaction between "pure" authenticity and the added value conferred by history.

He stressed the importance of the recognition of values, of the reliability of sources and their constant verification. He also advocated the definition of criteria limiting the interventions which may be conducted on Heritage, and underscored the paramount importance of a thorough understanding of the monument's architectural and historical value and of its significance.

He proposed distinguishing between two categories of Historic Monuments: the great, "untouchable" ones, and those for which formal variations are admissible in the context of adaptation to new uses. For the latter category, creativity must be allowed to prevail, under the proviso of an ever respectful approach.

Mr Todor Kreteev, President of the Bulgarian Committee, presented the evolution of the monument within its context, whereby the monument influences the practice of restoration owing to its new situation in a perpetually evolving context. Herewith the notion of "secondary messages issuing from the historic strata".

We learned from this presentation that restoration has never ceased to be conducted in Bulgaria during the past forty years, according to the principle that "whomsoever commands over the past shall command over the future". Consequently, only secondary importance was granted to the vitality of the monument.

After a period of forty years during which monuments were "durably isolated in their historic oases", there is violent confrontation today between the conservation and urban planning camps, in a difficult context marked by a senescent and increasingly ineffective legal framework. A less dogmatic conception is called for. The General Assembly to be held in Sofia in October 1996 will be an opportunity to delve deeper into this important subject.

Mr Van der Meerschen, President of the Belgian Committee, reported on the results of the Conference organised in Belgium to commemorate the 30th anniversary of the Venice Charter and to pay homage to Messrs Phelippot, Lemaire and Penchen. He touched briefly on the work conducted by the Italian School (with Camillo Boito), by the Viennese School (with Alois Riegl), and on the conference by the architect Horta on the theme of urban landscapes. In affinity with Françoise Choay, Paul Phelippot talks of sincerity: "Wherever there are lies, there is no place for authenticity. Of which monument do we speak? Of the one we see before us today?". He draws attention to the fact that the Heritage of historic cities is confronted with the development of the suburbs and the threat which mass tourism represents.

Professor Libal, President of the Czech Committee, delivered a very clear presentation of the three fundamental phases of the loss of urban authenticity, drawing attention to the fact that urban sites are living organisms which are inherently harder to manage than historic monuments.

The example of Uherske Hradiste is poignant: here very recent buildings act as screens, hiding the gardens of Moravia and beyond, the royal fortress of Buchlov. Up to what point can landscapes be recomposed in the name of reinstating the authenticity (or integrity?) of a landscape? The "barbaric" demolition of the wing of Prague's City Hall on the Grande Place also serves to illustrate the difficulty of recomposing urban silhouettes.

In my own presentation, I insisted on the relativity of the notion of Historic Monument and on the need to consider Heritage as a whole, made up of the ensemble of quality old buildings. I cited the example of France which has only one tenth the number of listed Monuments neighbouring Italy, Spain, Britain, and Germany have. Wherever the authorities in charge of Historic Monuments carry out their duties exceptionally well, the buildings which are not part of the official collection spread throughout the territory are oftentimes subject to the threat of drastic reconversion interventions, entailing total loss of authenticity and identity. In the large cities, "façadism" is a danger threatening 18th and 19th century buildings.

For Historic Monuments, the obligation of conducting thorough preliminary studies is a guarantee of scientific, historical and architectural reliability, and of acquiring knowledge of the monument and of its past, present and possibly future significance. This obligation should be extended to all historic buildings, prior to authorising any intervention.

Mr Maroevic, of the Croatian Committee, presented the Historic Monument as a document: archaeological sites, desacralised churches, eco-museums, are all documents communicating the message of Heritage. He defined more precisely the concepts of "museology" and "museability".

Historic Monuments serve to transmit the messages of past cultures, but the present continuously conveys the message as well. A Historic Monument is a document preserved from the past which can highlight the fact that between the creator of an idea and the one who materialised it in living space with his know-how, there is authenticity in both the conception and the realisation.

Mr Chitham, President of ICOMOS UK, commented the document which will be presented in Sofia, concerning archiving, the directives for data registration and for the obligation of reporting on works executed on Historic Monuments. He stressed the importance of public access to these documents.

Mr Arnoth, of the Hungarian Committee, offered an interesting presentation of the Hungarian School, marked by modernism and the modern approach to restoration, and a poignant criticism of the old attitude which tended to produce "documents" as opposed to living organisms. Through the chosen examples, Mr Arnoth illustrated the ordeal of Hungarian Heritage, with the disappearance of the medieval period under Turkish domination and the reconstructions operated during different epochs, which today represent irksome problems for the restoration professionals.

Mrs Ylimaula presented her observations on the interpretation of the Venice Charter in the recent anastylosis interventions on the Parthenon, which included making use of titanium and patina's during the restoration.

The presentation by **Mr Glemza** allowed us to better understand the restoration principles applied during the years 1990-95 in the Baltic countries, and particularly in his home country Lithuania, where missing parts of

buildings are reconstructed with materials different from the subsisting original ones.

The case presented by Mr Fowler of a fire in a 16th century residential building in Sussex points to the fragility of buildings in the face of catastrophes, and the need to prepare for possible major damage. Here, in exemplary fashion, the building destroyed by the fire was reconstructed using materials salvaged from the conflagration.

Mr de Sousa Campos reminded us in his presentation that "time is the great sculptor of history" (quoting Marguerite Yourcenar), and that conscious and learned modernisation, or functional reconversion, is an exercise in culture.

For Mr Campos, and this is important for our conclusions, "authenticity elevated to the rank of concept will be reductive of its own expectations".

Mrs Matouskova, reviewed the studies conducted in preparation for the World Heritage List, and the selections which were operated, and reminded us of the notions of degree of authenticity, of veracity, of reliability, of possibility of verification.

In the Czech Republic, opinions are divided as to measuring the expected degree of authenticity, but authenticity has a strong impact on the population, as tangible proof of the expression of a historic event or of the manifestation of a work of craftsmanship.

Mrs Matouskova quoted the article by Mr Jokilehto in the Newsletter, n°21 (July 1995)¹.

Mrs Applebom Karsten dealt with authenticity at the level of the historic city, concluding in similar fashion: "Conservation of cities means admitting change respectful of the authenticity of the site".

In the second part of her presentation, she provided an answer to the question: "How to ensure historic memory?":

"Wherever traditions persist, protection is not useful... if the tradition comes back, protection is no longer required".

These affirmations lead us to the territories of sub-Saharan Africa; Mrs Gilibert asked the question of the meaning of authenticity for the construction of Dogon villages.

When the habitat is constantly being reconstructed, can one speak of authenticity other than of the materials

¹ "A cultural heritage site should retain a high level of authenticity within significant value-defining attributes: material/substance, form/design, tradition/techniques, function/use, setting/context, and/or other relevant attributes consistent with the spirit of the Nara Document".

being used, and of the social organisation which is materialised by the way dwellings are set up with respect to one another?

Last, Mrs Tukul Yavoz presented the very problematic case of the systematic replacement of original buildings by neo-regionalist or post-modern reconstructions in Turkey, which is today won over by the phenomenon of "façadism".

Conclusions

1. Could we propose issuing directives to clearly define, in the various languages, the terms we use in the context of Historic Monuments: authenticity, integrity, identity, truth, etc.

This work should:

- take into due account the message by Mr Campos: "Authenticity elevated to the rank of concept will be reductive of its own expectations";

- expand the concept of Historic Monument so as to include all historic buildings in our countries.

2. A rereading of the definitions offered in Chapter 1 of the World Cultural and Natural Heritage Convention can allow, for the category of Monuments, to recognise as authentic the rigorousness of an original conceptual approach, the approach of restoration whereby the methods applied in a given context are rigorously defined and conserved in their integrity, and, last, to recognise the notion of dynamic conservation, which prolongs the life and the authenticity of Monuments when founded on the old, traditional practices.

For urban areas, the criterion of authenticity will apply to the cultural landscape.

For natural sites, the notion of integrity will prevail.

3. Last, in the diversity of the categories of Heritage, the values of authenticity, integrity and creativity in past interventions cannot be separated from those which will be operated to transmit the Heritage and to prolong its life.

The pluralism of cultural approaches over time and space is today to be accepted, as long as the approaches are truthful, sincere and honest, but with the proviso that the values which the site represents for the concerned local community be made explicit.

Christiane Schmuckle-Mollard

These reflections are the fruit of exchanges with Messrs Jukka Jokilehto and Jean-Louis Luxen.

ICOMOS European Conference

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Authenticity and the Practice of Conservation
and Restoration of Historic Monuments and Sites

Introduction

by

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President Líbal,

Dear Colleagues of ICOMOS, and
Friends of Monuments and Sites

The subject for the three day Colloquium is, indeed, wide and covers many important facets of the Practice of Conservation and Restoration. We are glad that the basic papers this morning cover:

- a) Changes in the protection of Historic Monuments after Venice Charter,
- b) The course and conclusion of the Conference on Authenticity in Nara, and
- c) The Monitoring of the World Heritage Monuments and Sites.

All these papers cover well the subject of the Colloquium namely, "Authenticity and the Practice of Conservation and Restoration of Historic Monuments and Sites."

Therefore, our intension is to place before you a Dream Structure of a Body of Professionals called ICOMOS for the distant year of 2000 AD, when we will be well equipped to face Authentic efforts towards the Practice of Conservation and Restoration of Historic Monuments and Sites.

Dear Colleagues,

It was Rudyard Kipling, who 100 years ago said, "If you can dream and not make dreams your master, If you can think and not make thoughts your aim:" than he said, "you will be a Man, my son."

It is in such a context that we wish to dream of ICOMOS in the year 2000 A.D. We believe, that society would have matured sufficiently, not only to appreciate monuments and sites, but even sentimentally fall in love with those speechless treasures. We believe, that the conscience of humanity would be so touched by the year 2000 A.D., that resources for their preservation would be lush and booming. The professionals caring for such dreams would, in turn, be pressed for services and indeed, for very specialized facets of such wants.

The outcome of these basic wants will place the organization of ICOMOS upon such a pedestal that there will be national pressures to establish ICOMOS committees in more than 150 states when compared to the present 80. The regional concepts of conservation will boom high and the dreams of our founder-fathers will be fulfilled with regional headquarters of ICOMOS in each of the continents. Our guess is that ICOMOS will have over 10,000 members of highly specialized skills compared to half that number as at present. The National Committees may even turn out to be statutory professional bodies with provisions for training in conservation at local Universities and the professional organizations providing the charter requirements, and efforts to upgrade the professional level of the members. They would seek better their social

status with allied professional groups such as those in the legal, medical, engineering, architectural and other status bodies.

The general practitioner status of a National ICOMOS body has to change fast. If not, society will demand such change from the profession. It will be then, that the parallels to the heart surgeon, the dentist and authopidic aspects of medical specialization will be forthcoming with the conservators of ICOMOS. The structural conservator will then be different from the art historian and this in turn, different from the legal illuminary. The mural conservator will be different from the timber specialists and the stone restorer from that of brick. The garden conservator will breath an air of freshness when compared with the town-centre specialists, as much as a plastic surgeon will see the world differently to a heart specialist in an accident ward. The sum results of all this is in a proliferation of specializations and in the dreams of the founder-fathers having many more International Scientific Committees. Consequently, each of these specialists will not be satisfied until a type of a "code of practice" or "a charter" is formulated for each specialization. There are 15 International Scientific Committees at present and by the year 2000 A.D., we dream of at least 25 such organizations.

No specialists will risk being even a fraction of a step below the best scientific knowledge of his speciality in terms of the world knowledge on the subject. It is for this reason that the founder-fathers dreamt of the documentation centre. It would be fool hardy if we expected scholars all over the world to pay their "pujas" to the Paris Centre for reference, as will, with any other research library like that of the RIBA in Portlant Place, London. It is for this good reason of travel cost, space costs, maintenance cost, etc., of members that maximum effort is being made to get the best knowledge of the profession of conservation, to each home of each of its members, on a 24 hour basis 7 days of the week, through the magic of "Internet". Further it would be idle waste if such a research unit continued to be at general

partitioner level. For this is not the sharp side and the cutting edge of the sword of research. We have to identify these on the lines of the national member wants, the specialists member wants, and at professional levels, of International Institutional wants. Such professional services may be to UNESCO in terms of World Heritage Sites, or it may be the way of handling the finest monuments and sites at an International campaign level.

With specialization, professionalism and teamwork, being the hallmark of success, no member of ICOMOS will ever be insular from academic collaboration. The club of academic communion is through appropriate scientific communications. We dream of a state in 2000 A.D. when there will not be just one "Scientific Journal" of ICOMOS for its members but a series of regional and even country parallels, for the exchange of knowledge and in sharing ones' experiences.

With 10,000 or more ICOMOS specialists by the year 2000 A.D., we believe, the corpus of Monuments and Sites will be so gathered and its knowledge dispersed, that at the tapping of your "Internet", one will have on the screen the listed monuments of the world, those of very special significance in a country, others of provincial interest and yet those of a town or village significance, in all the member states of UNESCO. We recall the days at Rome University and seated at the feet of Professor Gazzola examining the intricate indexes to monuments that he had prepared for the "Council of Europe". We blindly printed a parallel set for the mythical "Council of Asia" which we have never used. Computers and "Internet" have surpassed these meticulous human records, but these technical gadgetry, only reproduces what the human computer feeds into these giant combines of micro-chips. Thus the human effort is still the very basic source to such successful reference storage. In short, let us have at hand the entries of all big and small monuments and sites and all the information we know about them, gathered from all nooks and corners of world collections,

countries, provinces, towns, villages and even from private archives of eccentric dreamers. At the sametime, let these treasures of mankind, be not near records confined to files, but let these be shrines of the patrimony of mankind which are cared for with all diligence by the surgeons and physicians of monuments and sites.

With all the good will in the world, the syndrome of accidents is perineal. Man is looked after by the "Redcross" under such urgent catastrophe, but monuments sigh silently as the fires of nature and society rage. Can this coldness of man be thawed by the very fires of destruction. And that is what we hope to see by the year 2000 A.D. The fire fighters with their "Blue Shield" will stand like an army on call to any emergency created by nature or society and they will shield the monuments against the elements of destruction. An army has been defined as an "organized body for a cause". Yes, the army of the "Blue Shield" has the cause of care to monuments and sites. It is this army that is now being trained by ICOMOS to be a world army to defend the monuments of man.

No society in the world can be labeled ideal. There are ever changing trends of human behavior. There is so much evil in the best of us and so much good in the worst of us. It is against the evil in man that we need to be vigilant about when we care for monuments and sites. Vigilance here is intended not for the accidents of nature and society, but against the planned campaigns of man. Many monuments and sites have been destroyed more by such planned actions of man than by the accidents of nature. The sensitivity of vigilance is how soon the alert body senses the first thoughts towards destruction. Action, thereafter, if by the second arm of this group, which together with the first, could be called "Monument Watch". We in ICOMOS needs this soon and certainly, sooner than 2000 A.D. if we are to lock those stables before the horses have left. Dancing round a monument fallen, should

not be the "witchery ball" of "Monument Watch". Parallels to "Monument Watch" exists in Amnesty International Greenpeace, Environmental Watch, etc., which have shown their metal in their fields of activity. So, why not "Monument Watch" as well?

Professor Pavloski, who prefers to be called Christopher, struck gold on the thirtieth birthday of ICOMOS in Cracow where he cast the metal to mould a "fundamental right" of man. His thesis was the "right of man to culture and heritage" and how right he was? He was able to win the confidence of the Advisory Committee of ICOMOS to keep moulding this "doctrinal text" to shape, to form, a firm declaration by the 11th General Assembly of ICOMOS. Such a "doctrinal text" initiated by ICOMOS at its thirtieth birthday is, indeed, keeping with the spirit and drive of our "founder-fathers" and thank goodness it took place in Cracow, the birthplace of ICOMOS. It will, indeed, be the day, if and when such a "doctrinal text", questions the shortcomings of the "Law on Human Rights" and seeks UN approval to right this wrong with an appropriate addendum to the "Law on Human Rights".

Dear Colleagues, these thoughts are but a dream for ICOMOS in the year 2000 A.D., but let us not make these dreams our master nor our thoughts our dreamy aim.

Thank you,

Roland Silva

Michael Petzet

THE COURSE AND CONCLUSIONS OF THE CONFERENCE IN NARA

Assembled at the "Nara Conference on Authenticity in Relation to the World Heritage Convention" in November 1994 were 45 experts representing various international organizations, in particular the UNESCO World Heritage Centre, ICOMOS and ICCROM, and 26 countries from all parts of the world. Starting point for the conference was a recommendation by the World Heritage Committee from its 16th session in Santa Fe in 1992, calling for a critical evaluation of the criteria for the selection of objects for the World Cultural Heritage List, especially the so-called "test of authenticity" which constitutes one of the basic requirements for inclusion on the list. The "Operational Guidelines" formulated in 1972 to carry out the World Heritage Convention (last elucidated in the "Management guidelines for World Cultural Heritage Sites" by B.M. Feilden and Jukka Jokilehto) specifically take four aspects of authenticity into consideration:

- authenticity in design,
- authenticity in materials,
- authenticity in workmanship,
- authenticity in setting.

Taking these four aspects together a "historic authenticity" emerges that is essentially dependent on the credible "original substance" of the monument, at least according to a European-oriented interpretation. Historic authenticity thus appears above all to be a question of material authenticity, a narrow view which has sometimes been criticized as a kind of "substance fetishism", and which in any case must meet with lack of understanding given the circumstances of some non European cultures.

On the other hand the Venice Charter, strongly imprinted by European ideas but recognized worldwide as the most important paper on preservation principles in the 20th century, provides already in its first sentences (although without a more exact definition) the best summary of what authenticity could mean, not only in the context of the world heritage but for preservation as a whole: "Imbued with a message from the past, the historic monuments of generations of people remain to the present day as living witnesses of their age-old traditions. People are becoming more and more conscious of the unity of human values and regard ancient monuments as a common heritage. The common responsibility to safeguard them for future generations is recognized. It is our duty to hand them on in the full richness of their authenticity." Accordingly the preservation of monuments involves a "message" that is linked to certain authentic traditions, a message that is credible - that is authentic - because it is based on the authentic traditions of different cultures and is attested to by monuments as authentic evidence. The phrase "in the full richness of their authenticity" promises in any case more than only material or formal authenticity and exceeds the "test of authenticity in design, material, workmanship or setting" introduced by the World Heritage Convention.

Of course it was already clear at the preparatory workshop in Bergen (Norway), where the program for Nara was worked out, that these aspects of the "test of authenticity" were too narrowly conceived, that the issue of the authenticity of function, for instance, would be indispensable. At the same time it was obvious that the subject of authenticity went far beyond an interpretation of the "Operational guidelines" of the World Heritage Convention, touching

not only the handling of monuments on the World Heritage List but also the very foundations of all types of conservation. Indeed, at the bottom of the concept of modern preservation as it is being carried out worldwide at the end of the 20th century there is always the issue of the authenticity of the monument values that we are trying to preserve.

Thus the first session in Nara examined „Changing Concepts of Authenticity“. In this section Roberto di Stefano, among others, presented a paper of fundamental importance of „L'authenticité des valeurs“, from which I would like to quote here the summarizing final sentence: „Le fondement de la doctrine moderne de la conservation est dans le concept d'authenticité des valeurs du monument (et non de sa matière), car celles-ci fournissent -- aux hommes à qui appartient le monument -- l'utilité dont ils ont ou besoin vital.“ Trying to outline „the evolving concepts of restoration and conservation through the nineteenth and twentieth centuries“ (session report by Jukka Jokilehto) with the departure point the authenticity issue, in my contribution to this section I called for a new pluralistically-oriented monument cult to replace the „Modern Monument Cult“ established in the definitive theories of Alois Riegl on monument values (*Der moderne Denkmalkultus*, 1903). The second session, under the heading „Authenticity and Cultural Diversity“, „grappled with the implications of cultural diversity for the valuing of significant places and hence for determining the authenticity of the identified values embedded within specific places ...“ (session report by Joan Domicelj); unforgettable was our colleague E. Tamepo from New Zealand speaking on „Maori authenticity.“ In the third session, which under the heading „Authenticity and Heritage Diversity“ encompassed historic gardens, archaeological sites and cultural landscapes as well, the majority of the participants „argued for a dynamic conception of heritage which would be open to the inclusion of new categories of objects, movable even or non-material items“ (session report by Jean-Louis Luxen).

Thanks to the superb work of our Norwegian colleague Knut Einar Larsen as editor of the recently published comprehensive proceedings, we can now read the statements from the Nara conference in all their details. Therefore in the following I can limit myself to the results of the conference, which will surely occupy us for a long time to come: the „Nara Document on Authenticity“, passed only after exhaustive discussions, the final version of which we owe above all to the two general rapporteurs of the conference, Raymond Lemaire and Herb Stovel.

By the way these two highly esteemed colleagues already manifest a slice of the „cultural diversity“ that was accepted as the self-evident foundation of the Nara conference and was treated in the second session: on the subject of conservation one of them -- to put it very simply -- might first think of the restoration of a classical monument such as one of the great French cathedrals, whereas the other might think first of a deteriorating Canadian lumberjack's cabin or of a decayed Indian totem pole. Both aspects can be combined under the term „cultural heritage“ which is repeated constantly in the Nara Document. In contrast the words „monuments and sites“ -- not so unimportant for our organization ICOMOS -- are completely avoided in the English version although to my delight at least they do appear once in article 13 of the French version (*Dépendant de la nature du monument ou du site et de son contexte culturel ...*). In the appendix as part of the definition of conservation it does say that „Cultural heritage is understood to include monuments, groups of buildings and sites of cultural value as defined in article 1 of the World Heritage Convention.“

In its preamble the „Nara Document on Authenticity“ refers once more to the so-called „test of authenticity“ as an occasion for a general discussion of the theme authenticity and

conservation, one the one hand challenging „conventional thinking in the conservation field“, on the other hand remaining quite within the spirit of the Venice Charter: „The Nara Document on Authenticity“, it says in article 4, „is conceived in the spirit of the the Charter of Venice, 1964, and builds on it and extends it in response to the expanding scope of cultural heritage concerns and interest in our contemporary world.“ Articles 5-8, combined under the subheading „Cultural Diversity and Heritage Diversity“ refer to the respect for the different cultures with their diversity of monuments and sites. One hardly suspects the problems and intensive discussions generated by the possible „suppression of the cultures of minorities“ (a phrase already mentioned in the preamble), for example the culture of the aborigines in Australia, that resulted in the careful formulation of article 8 which reads in part: „Balancing their own requirements with those of other cultural communities is, for each community, highly desirable, provided achieving this balance does not undermine their fundamental cultural values.“

Joined under the subheading „Values and Authenticity“ are the important articles 9-13 of the Nara Document. Conservation of the cultural heritage („conservation“ being used here almost always in the general sense of the German word „Denkmalpflege“ and not in the more narrow sense of conserving, as one method of preservation alongside restoration, renovation, etc.) „is rooted in the values attributed to the heritage“ (article 9), thus referring to a system of „monument values“, values first comprehensively systematized in the aforementioned „Modern Monument Cult“ by Riegl in 1903. It is a question of credible, that is authentic, monument values that are moreover guaranteed by authentic sources of information, whereby the main source is of course the authentic monument itself -- a point that is perhaps not clearly enough pointed out in our Nara document. „Authenticity ... appears as the essential qualifying factor concerning values,“ article 10 established; „The understanding of authenticity plays a fundamental role in all scientific studies of cultural heritage, in conservation and restoration planning, as well as within the inscription procedures used for the World Heritage Convention and other cultural heritage inventories.“ Thus the question of credibility, that is the authenticity of monuments and the values attributed to them, can be answered differently in accordance with cultural diversity („from culture to culture, and even within the same culture“) because, as it says in article 11, „it is thus not possible to base judgements of value and authenticity on fixed criteria“. The respect for the individualities of all cultures indeed demands that each culture becomes conscious of „the specific nature of its heritage values and the credibility and truthfulness of related information sources“ -- a task set in article 12 of the Nara Document and being undertaken here at the ICOMOS conference in Cesky Krumlov.

At the end of the Nara Document comes the decisive article 13. Given the diversity of the cultural heritage which is the basis of preservation today at the end of the 20th century, the „test“ cited at the beginning of this paper is presented in a much broader and more flexible framework quite in the sense of the „full richness of their authenticity“ already anticipated in the Venice Charter -- quite in the sense, too, of the pluralistically-oriented „New Monument Cult“ also outlined in my paper at Nara (whereby the somewhat old-fashioned word „monument cult“, a reference of Riegl, should be understood as the German word „Denkmalpflege“). As a comparison with the old test and the four authenticities in design, material, workmanship or setting, I will quote article 13 here in full: „Depending on the nature of the cultural heritage, its cultural context and its evolution through time, authenticity judgements may be linked to the worth of a great variety of sources of information. Aspects of these sources may include form and design, material and substance, use and function, traditions and techniques, location and setting, and spirit and feeling, and other internal and external

factors. The use of these sources permits elaboration of the specific artistic, historic, social and scientific dimensions of the cultural heritage being examined."

The consequences that arise from article 13 for the valuation of monuments all over the world and for their practical treatment cannot be elaborated further here, although among the different aspects of authenticity the reference to „spirit and feeling“ deserves special attention. Think of the „value of feeling“ that we give little attention to in our work but which apparently is linked to our historic buildings; think also of the feeling of „authenticity“ that must necessarily exist in a society that wants to protect monuments as evidence of its history. In this context one could speak of the authentic spirit that is expressed with the words of Walter Benjamin in the monument's own „trace“ and its „aura“. Those who would like to see a mere fiction in this authentic spirit should not forget that, in view of the constant transformation of monuments over the course of time, our tests of authenticity question in principle again and again the credibility of all elements: the form, that has perhaps been changed several times; the material, that is constantly being replaced; the repeated interventions (also preservation interventions!) in the fabric; changes in the original function; the monument site in a setting that is changing, etc. But in a world that is changing as never before this should in fact not stop us from sustaining at least the option of authenticity, and in this way perhaps experiencing after all the message that the monument as an „object of remembrance“ wants to convey to us.

Let me close my short survey of the results of the conference in Nara with the words of its coordinator, our colleague Knut Einar Larsen: „The Dara Document reflects the fact that international preservation doctrine has moved from a eurocentric approach to a post-modern position characterized by recognition of cultural relativism. This is not to say that international debate on the authenticity of cultural heritage is without meaning after the Nara Document. In this situation, preservation experts are forced to clarify the use of the concept of authenticity within their own countries and cultural spheres. Only then can they encounter their colleagues from other parts of the world in an open dialogue in the understanding that the search for authenticity is universal, but recognizing that the ways and means to preserve the authenticity of cultural heritage and culturally dependent. Limited by time and format, discussions during the Nara Conference may not have always matched expectations, but the results should much-needed reflection amongst professionals and managers beyond those who participated in the conference. Although the conference provides definite proposals to the World Heritage committee on how to deal with the concept of authenticity in relation to World Heritage nominations, the results of the conference give the Committee a broad set of guidelines for future thinking concerning the essential qualities that characterize world cultural heritage.“

L'ICOMOS ET LA QUESTION DE L'AUTHENTICITE.

Les Athéniens avaient décidé de conserver le navire de Thésée. Ils en prenaient grand soin et veillaient à remplacer les pièces dégradées. Jusqu'au jour où tous les éléments du bateau furent ainsi renouvelés. La question se posa alors de savoir s'il s'agissait toujours du même navire. Si non, à partir de quel moment avait-il cessé de l'être ?! Question d'authenticité...

Le préambule de la Charte de Venise (1964) contient une phrase recommandant que "les oeuvres monumentales" soient transmises aux "générations futures, dans toute la richesse de leur authenticité". C'est la seule mention du mot !

La Convention du Patrimoine mondial de l'UNESCO (1972), dans ses "Orientations", demande qu'un bien inscrit sur la Liste "réponde au critère d'authenticité... pour ce qui est de sa conception, de ses matériaux, de son exécution ou de son environnement". Sans guère d'autres développements.

La question de l'authenticité s'est posée avec acuité suite à l'adhésion du Japon à la Convention et au problème posé par la reconnaissance de biens culturels construits en bois, qui sont périodiquement reconstruits..

Elle a été mise en relation avec l'"étude globale" menée par l'ICOMOS en liaison avec l'UNESCO, en vue d'assurer une meilleure représentativité de la Liste, considérée comme trop orientée sur l'Europe et (parce que ?) trop centrée sur le concept de "Monument".

Une conception dynamique du patrimoine amène à prendre en compte des catégories nouvelles de biens (quartiers historiques, patrimoine industriel, jardins historiques, architecture vernaculaire, paysages culturels,...) auxquels le critère d'authenticité, à l'évidence, s'applique de manière spécifique. Ainsi la Charte de Florence (1982), en son art 2, stipule "Le jardin est une composition architecturale dont le matériau est principalement végétal, donc vivant et comme tel périssable et renouvelable".

Il importe aussi de prendre en considération l'ancienneté du bien et son maintien dans la durée : les musées romains comptent d'innombrables copies de sculptures grecques, considérées comme des... "originaux".

Par ailleurs, il est aujourd'hui reconnu que le patrimoine peut se distinguer sans référence à l'ancienneté, ainsi de l'architecture du XX siècle.

L'élargissement de la coopération internationale amène à prendre en compte la diversité des civilisations et des approches culturelles du patrimoine. Le rapport à l'objet est différent (voir la reconnaissance accordée aux copies artistiques en Extrême Orient). Les représentations culturelles sont autres (voir l'importance du patrimoine "intangible" en Afrique et en Océanie).

Si, de plus, le patrimoine devient une dimension de la vie sociale, une référence doit s'établir avec les problèmes de l'activité économique, pour rejoindre les préoccupations de sauvegarde de l'environnement en général et le concept de "développement durable". Certaines adaptations sont requises pour répondre aux besoins des communautés humaines concernées.

L'authenticité se définit donc en des termes fort différents pour une cathédrale gothique européenne, une ville historique d'Amérique latine, un temple japonais, ou un paysage culturel africain ou océanien.

Diversité des catégories du patrimoine. Pluralisme des approches culturelles dans le temps et dans l'espace. Ces considérations demandent plus de modestie dans l'application du test de l'authenticité, et conduisent à un certain relativisme dans le quel on pourrait voir avec crainte un affaiblissement de la cause du patrimoine. Cela soulève bien des questions.

Un consensus universel peut-il être dégagé ?

Dans ses premiers éléments de réponse, le Document de Nara fait référence à la signification, au SENS qu'un bien culturel a aux yeux d'une communauté humaine donnée. Il rappelle que *"l'adhésion aux chartes et aux conventions... implique l'acceptation des obligations et de l'éthique qui sont à leur base". "La conservation du patrimoine historique sous toutes ses formes et de toutes les époques trouve sa justification dans les valeurs qu'on lui attribue". Et "l'authenticité, telle qu'elle est considérée dans la Charte de Venise, apparaît comme le facteur qualitatif essentiel quant à la crédibilité des sources d'informations disponibles"*.

Un mot quasi synonyme d'authenticité est "INTÉGRITÉ", souvent utilisé pour les biens naturels : il fait référence à la fois au maintien des caractères spécifiques du bien et à l'éthique des rapports qui s'établissent avec lui. Au delà du mot et de son étymologie, il est question d'être VRAI, ORIGINAL, HONNETE. Il est aussi question d'une analyse approfondie et d'un échange intellectuel, à travers les diverses cultures et disciplines des professionnels de la Conservation.

QUELQUES PISTES POUR UN DEBAT :

Si l'authenticité fonde la "valeur", la "vérité", l'"intégrité" d'un bien culturel aux yeux d'une communauté humaine, pour lui conférer une "signification", un "sens",

1. **Quelle diversité dans l'espace ?** en fonction du pluralisme culturel entre civilisations, pays, voire régions d'un même pays ? Comment et jusqu'à quel point les prendre en compte ?
2. **Quelle diversité dans le temps ?** en fonction des époques ou en fonction de l'ancienneté des biens culturels ? Quel degré d'exigence ?
3. **Quelle diversité dans le patrimoine ?** et comment appliquer le critère d'authenticité en fonction du type de bien : monument, villes historiques, jardins, patrimoine industriel, patrimoine vernaculaire, paysage culturel, etc...
4. **Quel degré d'insertion sociale ?** et comment concilier l'exigence d'authenticité du patrimoine et les impératifs d'un développement humain durable ?
5. **Quelle universalité du concept ?** sachant que le mot "authenticité" n'a pas de traduction directe dans plusieurs langues et que le concept n'a pas la même importance dans toutes les cultures ? Quel "dénominateur commun" ?
6. **Quelle approche adopter ?** devant les divergences conceptuelles et les difficultés de dégager une définition, au demeurant fort théorique, ne convient-il pas de donner la préférence aux questions concrètes de la pratique de la conservation ? Classements, interventions de restauration ou d'entretien : quels critères adopter, quelles méthodes (collectives), "authentiques", "intègres" ?
7. **Quelle coopération culturelle internationale,** dès lors, convient-il de développer à partir des différences d'analyses et de réponses, en vue d'un enrichissement mutuel et d'une ouverture aux autres cultures ?
8. **Très concrètement,** quels amendements apporter aux "Orientations" de la Convention du Patrimoine mondial ? Convient-il d'ajouter *la fonction* ou *les traditions* ? D'en préciser la "mesure", selon qu'il s'agit d'un tout ou des éléments ? Demander que, cas par cas, une explicitation soit donnée des valeurs qui fondent l'authenticité, en fonction du type de bien, de l'époque, des références culturelles ?

ICOMOS AND THE QUESTION OF AUTHENTICITY.

The Athenians decided to preserve Theseu's ship. They took great care of it and always replaced these parts that had deteriorated. The day came when all the elements of the ship had been replaced in this way. The question then arose as to whether it was still the same ship. If not, when had it cease to be the same ship ?!

The Preamble of the Venice Charter (1964) includes a recommendation that « historic monuments » should be handed on to « future generations... in the full richness of their authenticity. » This is the only time the term is used !

The UNESCO World Heritage Convention (1972), in its « Operational Guidelines », requires that properties included on the World Heritage List should « meet the test of authenticity in design, material, workmanship or setting ». There is no further elucidation.

The question of authenticity has become highlighted with the accession of Japan to the World Heritage Convention and the consequent problem posed by the recognition of cultural properties in wood that are reconstructed periodically.

It has been raised in connection with the « Global Strategy » resulting from the study carried out by ICOMOS in association with UNESCO, in order to give a more representative character to the List, which has been considered to be too much orientated towards Europe because it concentrates on the concept of « monument ».

A dynamic concept of heritage leads to account being taken of new categories of property (historic districts, industrial heritage, historic gardens, vernacular architecture, cultural landscapes, etc...), where all evidence points to the application of the test of authenticity in specific ways. Thus, for instance, Article 2 of the Florence Charter (1982) states that « The historic garden is an architectural composition whose constituents are primarily horticultural and therefore alive, which means that they are perishable and renewable ».

It is also important to take account of the age of a property and its maintenance over time : museums contains innumerable Roman copies of Greek sculptures, now considered to be... « originals ».

On the other hand, it is now accepted that the heritage can be identified as such without reference to its age, as in the case of 20th century architecture.

The expansion of international cooperation leads to consideration of the diversity of civilizations and cultural approaches to the heritage. Relationship with objects varies (witness the recognition given to artistic copies in the Far East). Cultural expressions also vary, as shown by the importance of the « intangible » heritage in Africa and Oceania.

If, moreover, the heritage becomes a dimension of social life, a relationship must be created with the problems of economic activity, in order to link up with the problems of environmental protection in general and the concept of « sustainable development ». Some modifications are needed to respond to the needs of the human communities involved.

Authenticity is thus defined in very different terms in relation to a European Gothic cathedral, an historic town in Latin America, a Japanese temple, or a cultural landscape in Africa or Oceania.

Considerations of the diversity of types of heritage and pluralism in cultural attitudes over time and space call for greater circumspection in the application of the test of authenticity, leading to a measure of relativism - something that might be viewed with apprehension as a weakening of the cause of the heritage.

Can a universal consensus be reached ?

In its first response to the question, the Nara Document alludes to the meaning, to the significance that a cultural property possesses in the eyes of a given human community. It recalls that « the adhesion to charters and conventions... implies the acceptance of the obligations and ethics upon which they are founded ». « The conservation of historic heritage in all its forms and of all epochs is justified on the basis of the values which are attributed to it ». Furthermore, « authenticity, as expressed in the Venice Charter, appears to be the essential qualitative factor in terms of the credibility of available sources of information ».

A term that is almost synonymus with authenticity is INTEGRITY, which is often used in connection with natural properties. It refers at the same time to maintenance of the specific characteristics of a property and to the ethics of the relationships established with it. Leaving aside the word itself and its etymology, it is a matter of being TRUE, ORIGINAL, HONEST. It also involves carrying out a thorough analysis and an intellectual exchange over the diverse cultures and disciplines of conservation professionals.

SOME DIRECTIONS FOR FUTURE DISCUSSION

Assuming that the *value*, the *truthfulness*, the *integrity* of a cultural property in the eyes of a human community, endowing it with *meaning* and *significance* is based on authenticity :

1. What is the spatial diversity ? as a function of the cultural pluralism between civilizations, countries, or even regions of the same country ? How and to what extent should these be taken into account ?
2. What is the temporal diversity ? as a function of the periods or the age of cultural properties ? How important should these be ?
3. What is the diversity within the heritage ? and how should the test of authenticity be applied in relation to the type of property : monument, historic town, garden, industrial heritage, vernacular heritage, cultural landscape, etc...?

4. What is the level of involvement with the social fabric ? and how can the need for authenticity in the heritage be reconciled with the imperatives for sustainable human development ?

5. How universal is the concept ? bearing in mind that the word « authenticity » cannot be translated directly into a number of languages and that the same importance is not accorded to it in every culture ? What is the «lowest common denominator » ?

6. What approach should be adopted ? Given the conceptual divergences and the difficulties of producing a definition (which would in any case be a theoretical one), would it not be preferable to give priority to concrete questions relating to conservation practice : listing, restoration, maintenance ? What criteria should be adopted and which (collective) methods in relation to « authenticity » or « integrity » ?

7. What form of international cultural cooperation ? should in the future best be developed, given the differences in analysis and response, to achieve cross-fertilization and openness towards other cultures ?

8. In very practical terms, what modifications should be made to the Operational Guidelines of the World Heritage Convention ? Should *function* and *traditions* be added ? Should the *extent* be specified, according to whether a totality or only certain elements are under consideration ? Should it be required that in each case an explanation should be given of the values upon which authenticity is based, as functions of the type of property, the period, and the cultural connections ?

Jean-Louis LUXEM

Alvaro Gomez-Ferrer Bayo

**AUTHENTICITÉ: CRITÈRES ET LIMITES POUR UNE
REINTERPRÉTATION CRÉATIVE ET RESPECTUEUSE**

Nous nous trouvons ici aujourd'hui, à la suite de plusieurs réunions dédiées au sujet de l'authenticité, après avoir vu s'écouler une année depuis la Conférence de Nara. Le document qui résumait cette Conférence mettait l'accent sur deux aspects: l'un était „la diversité culturelle et la diversité du patrimoine“, l'autre „ses valeurs et son authenticité“. Ces deux aspects soulignaient l'importance que nous accordions au respect de la diversité culturelle des peuples, et qui, en conséquence, nous faisait proposer la reconnaissance des caractères spécifiques de chaque culture, puisqu'ils sont étroitement liés aux valeurs de son patrimoine. C'est important de souligner que déjà dans le Traité de Rome et après, dans le Traité de Maastricht de l'Union Européenne, on reconnaît que les valeurs culturelles et celles du patrimoine constituent des exceptions dans les processus de convergence législative, puisqu'elles ne peuvent pas être considérées de manière uniforme.

Il y avait aussi une prise de position qui nous menait à établir des liens toujours plus étroits entre les critères d'authenticité et la crédibilité et la fiabilité des sources d'information concernées et portant à les approfondir et à les perfectionner.

La Conférence qui nous réunit maintenant à Český Krumlov veut être un pas de plus dans cette réflexion. Elle se centre sur la relation entre la théorie de l'authenticité et la pratique de la conservation et de la restauration.

C'est dans ce sens que nous pouvons définir les questions qui nous ont incité à venir: Quelle est donc cette relation entre authenticité et résolutions pratiques? Quels sont les critères et les limites d'intervention sur les monuments qui nous aideraient à respecter et aussi à renforcer les valeurs liées à l'authenticité?

Il nous semble que pour nous approcher de quelques réponses valables, il faudrait arriver à un accord de principe: celui de partir toujours du caractère spécifique qu'une culture

accorde à un monument. Partir aussi de la connaissance profonde, non seulement de ses caractéristiques originelles, mais aussi de son évolution historique et de sa signification actuelle. Ces données nous aideraient à mieux définir les limites de l'intervention et à décider des règles du jeu, c'est à dire des critères à suivre pendant cette intervention.

Cela exige de notre part non seulement une connaissance approfondie de l'histoire, de l'architecture et des techniques de construction, mais aussi une autre chose qui est difficile à définir objectivement: une sensibilité particulière, apte à identifier le caractère inhérent au monument, sensibilité permettant d'apprécier à sa juste valeur la signification que la société lui accorde et surtout capable de prévoir la capacité du monument pour admettre des variations de forme et, parfois, des variations quant à son utilisation, qui se présentent au cours de presque toute restauration.

Il est évident que les procédés de conservation qui se bornent à une stricte interprétation du terme „conserver“, c'est à dire, ceux qui ne vont pas au-delà de la simple sauvegarde matérielle, n'ont presque pas d'incidence sur les paramètres de la signification ou de l'aspect formel du monument, bien que cela soit relatif, puisque même un simple nettoyage peut modifier quelque chose de si subtil comme la perception chromatique qui est, la plupart des fois, la première image visuelle d'un édifice que l'on perçoit.

Plus on parcourra le chemin vers une plus grande authenticité, procès qui nous emmènera inévitablement aux caractéristiques originelles du monument, plus on s'éloignera de la signification qu'il avait avant l'intervention conservatrice. C'est pour cela qu'il faudrait définir la conservation comme un compromis entre le respect de l'authenticité en „état pur“ et de l'authenticité „contaminée“ par le devenir historique et la perception actuelle. Ce dernier degré d'authenticité contient en soi-même une valeur surajoutée qui transforme l'authenticité initiale, de nature plus empirique et abstraite, en lui donnant une dimension plus tangible, de façon que la valeur culturelle du monument découle de l'interaction des deux facteurs

Si la définition est déjà difficile pour la conservation, que dire alors de la restauration, beaucoup plus complexe. Dans les procédés de restauration, on peut distinguer des variantes multiples selon que le monument forme un tout dans son ensemble, ou bien qu'il présente de superpositions ou qu'il y aient des éléments et même des parties disparues, selon aussi le niveau de conservation dans lequel il se trouve. Tout cela conduit à la décision de modifier ou de ne pas modifier.

Le cas le plus simple, celui d'une restauration stricte, ne concerne que quelques monuments conservés dans sa totalité, qui sont généralement de type religieux et où on ne prévoit presque pas de changements fonctionnels. Les problèmes rencontrés habituellement restent circonscrits aux débats, même si difficiles, sur les niveaux d'intervention, le choix des techniques et des matériaux et la nécessité - ou par contre la non-utilité - d'élimination de certains éléments surajoutés au cours des siècles. Le problème le plus ardu et les discussions les plus ardentes proviennent des différentes perceptions que l'on peut avoir sur la valorisation historique et architectonique du monument. Tout se résume dans une seule question, très simple mais aussi très risquée: à quel niveau devons-nous nous arrêter?

Je voudrais maintenant passer aux cas des interventions de réhabilitation qu'on pourrait appeler extrêmes, c'est à dire celles que l'on entreprend lorsqu'un monument manque de certaines parties importantes ce qui modifie sa compréhension globale de telle façon qu'il n'y a pas d'identification formelle avec ce qu'il avait été dans son origine, et quand l'état de conservation du monument est aussi lamentable. Il s'agit de cas extrêmes, et en plus les procédés qui suivent les interventions sont étroitement liés, dans la plupart des cas, à des modifications substantielles portant sur les fonctions à assurer. Je voudrais préciser que même si on parle de cas extrêmes, c'est en réalité le cas le plus habituel, au moins, en Espagne. Il s'agit de procédés de réhabilitation des monuments qui ont subi déjà de fortes interventions du point de vue architectonique.

C'est alors qu'apparaît bien radicalement la dialectique Authenticité-Réinterprétation, dialectique

correspondant à l'équilibre entre la liberté créative de l'architecte et le respect des valeurs de l'authenticité qui sont parfois difficiles et dont la découverte demande de notre part une énorme capacité d'analyse et en même temps une attitude d'humilité. Devant ces cas, qui sont beaucoup plus abondants que l'on ne penserait, nous nous trouvons en définitive devant une réinterprétation du monument, qui devrait être, d'un côté créative, de l'autre, respectueuse.

L'architecte se situe face à un édifice parfois partiellement incomplet, ou bien qui a été complété de façon inadéquate, qu'il doit consolider pour le mettre au service d'une fonction qui normalement ne correspond pas à celle de sa construction originelle.

La seule aide sur laquelle l'architecte peut compter est l'existence du bâtiment même. A la différence du problème présenté par la nouvelle création architectonique, les possibilités de solution du projet de restauration ne sont pas infinies. Il faut se limiter à certaines parmi elles et choisir finalement celle qui a le plus de chances d'intégrer le respect de l'histoire, de l'architecture et de la logique constructive. Il faut se décider aussi pour la solution qui, dans l'application à la nouvelle fonction, dévie le moins son structure interne et qui interprète le mieux la relation d'espaces découlant de la beauté et de la qualité du monument. C'est finalement elle qui est la plus proche des valeurs qui définissent plus clairement son authenticité.

Ce procès de réhabilitation est plein des risques et de difficultés. Le préfixe „re“ d'origine latine dénote réintégration ou répétition. Restaurer signifie donc „récupérer ou réparer“, et réhabiliter a le sens de „restituer une chose à son état d'origine“. Quand même, quand nous restaurons et nous réhabilitons, nous dépassons le strict limite du terme: nous faisons des modifications technologiques, nous préparons le bâtiment pour de nouvelles fonctions, nous complétons ce qui manque, etc. Les options prises au cours de l'intervention ont une forte présence visible. Tout cela fait qu'à ce niveau, la polémique est presque assurée.

Cela dit, les réinterprétations qui ne tiennent pas compte des caractéristiques originelles du monument, surtout celles qui configuraient sa forme et son volume, manquent de

fondement valable. N'ont non plus de sens celles qui, faute de données sûres, inventent une forme et un volume, même si des arguments sont avancés qu'il s'agit d'une architecture codifiée dont on peut déduire une forme ou un volume particulier à l'exemple d'un modèle paradigmatique et d'une soi-disante valeur universelle.

Conclusion

Si on veut être respectueux de la valeur „authenticité“, on ne doit pas et on ne peut pas commencer un travail de restauration sans vérifier pas les sources d'information disponibles, tantôt historiques, comme l'analyse des matériaux et leurs pathologies, les techniques de construction, l'évolution historique du monument, son utilisation, sa localisation, le contexte urbain ou rural, etc. Ce n'est qu'à partir de ces connaissances que l'on pourra dessiner le profil d'authenticité et procéder de façon approximative à déployer les hypothèses possibles de restauration capables de recomposer l'image souvent partielle offerte par le monument.

Quand même, pour mener à bout une intervention, il faut en même temps avoir le courage d'oser, d'oser recomposer, d'oser un nouveau usage. Il serait difficile d'intervenir créativement à partir d'un respect paralysant voué au monument. Cela nous porterait à pêcher par omission et cette peur cacherait un manque d'imagination ou de sensibilité ou, encore pire, cela signifierait que nous ne croyons pas à l'architecture. Nous sommes tous d'accord pour dire que l'architecture est liée à la vie et qu'elle ne peut pas être conçue comme un bien fossilisé. Mais il y aura toujours de grands monuments qui sont des témoins fondamentaux d'une culture et qui devront rester comme des points de référence. Il est impossible d'admettre leur réutilisation sans endommager la mémoire historique du passé qu'ils évoquent.

Pour les autres au contraire, c'est l'assignation d'une nouvelle fonction ou la mise en valeur de celle de leur origine qui leur permettra de survivre dans l'héritage collectif.

Pour résumer, on pourrait dire que l'on ne peut intervenir dans l'architecture qu'au moyen de la propre

architecture: une architecture intelligente, une architecture discrète dans sa simplicité et adéquation au monument, une architecture créative respectant sa nationalité et immortelle dans sa poésie. Le reste ne sera que décoration ou science fiction. Malheureusement, il a trop d'exemples de ces deux résultats.

CONFERENCE EUROPEENNE ICOMOS

Cesky Krumlov, 17 - 22 octobre 1995

**AUTHENTICITE ET CONTEXTE SOCIO-CULTUREL
LE CAS BULGARE**

Todor Kretev

Le document de Nara sur l'authenticité a souligné la dépendance de l'authenticité par la *nature du monument ou par le site*, ainsi que par le *contexte socio-culturel* donné. Certes, la nature du monument, pas plus que son contexte, ne sont pas de valeurs constantes. Ils changent de façon dynamique. Leur évolution exerce un effet sur l'authenticité et influence la pratique de conservation. Cette interdépendance est particulièrement visible au cours des dernières années dans les pays de l'Europe Centrale et Orientale où le contexte socio-culturel a changé brusquement, entraînant des conséquences violentes, et parfois dramatiques, sur le patrimoine et son authenticité. Je tâcherai d'illustrer ce phénomène par le cas de Bulgarie.

La nature du patrimoine en Bulgarie présente les particularités suivantes:

Premièrement, le réseau de valeurs se trouve ici très dense, fort dispersé et présente des interactions complexes entre les différents ouvrages. L'authenticité du message initial du monument (au sens fixé par la Charte de Venise) se trouve ici sous la forte influence du système de messages collectifs dans le milieu historique qui la structurent et la modifient. On pourrait parler d'une *continuité spatiale* du milieu historique bulgare.

Deuxièmement, le patrimoine présente ici une stratification historique complexe qui véhicule des messages des cultures préhistorique, thrace, antique, byzantine, médiévale, ottomane, de la Renaissance et d'autres. Le milieu possède une *continuité temporelle* où le rôle de la vie historique du monument, c'est-à-dire des messages "secondaires", s'accroît sensiblement.

Troisièmement, les couches historiques possèdent de degrés différents d'état physique. Certains milieux conservent leur continuité spatiale et temporelle authentique. D'autres, (par exemple certains milieux de l'Antiquité et du Moyen âge) sont forts atteints et fragmentaires, à la suite d'événements historiques dramatiques et d'un climat spécifique à une forte diapason de températures.

L'évolution, au cours des 40 dernières années, du contexte socio-culturel en Bulgarie a eu un impact certain sur la nature de ce patrimoine et sur sa conservation. La conscience nationale du Bulgare a toujours nourri une estime traditionnelle envers les valeurs du passé. Après la création de l'Institut national des monuments de la culture, en 1957, et surtout à l'occasion de la célébration du 1300-ème anniversaire de la fondation de l'Etat bulgare (681), l'intérêt social envers le patrimoine culturel a augmenté. On a vu apparaître une espèce de "nostalgie" des couches historiques entièrement disparues - symboles d'une gloire d'antan. Cet état d'esprit social et psychologique fut naturellement remarqué et mis à profit par le pouvoir politique de l'époque (Orwell: "celui qui domine sur le passé, domine sur l'avenir"). Le centralisme puissant de l'Etat a permis de consacrer des moyens considérables à la conservation. Dans ce contexte, la Charte de Venise fut d'une grande importance. Elle a introduit une nouvelle éthique professionnelle; elle a suggéré de critères moraux élevés et des principes méthodologiques claires. La conception relative au "Monument" fut adoptée (elle constituait la base de la "Loi sur les monuments de la culture et les musées", adoptée en 1969). Cette conception insistait sur l'importance primordiale de son message initial authentique et sur l'importance secondaire et relative de son authenticité *historique*. C'est pourquoi les principaux efforts visaient à conserver l'authenticité de certains monuments ou de structures historiques à une seule couche dont certaines ont bénéficié du plus important statut juridique de protection - celui d'une "réserve". Au nom d'une fidélité à la doctrine, dans certains cas on a éliminé les couches historiques secondaires qui "polluaient" le message initial. Se méfiant des manifestations de pluralisme au sein du milieu historique, les conservateurs luttèrent pour défendre la pureté originelle authentique des monuments. Les gardiens les plus orthodoxes du patrimoine culturel désiraient voir les monuments purs de tout contact avec le nouveau milieu architectural, souhaitaient les isoler durablement dans leur "oasis" historique. Ceci n'a pas manqué de contribuer à la confrontation des deux points de vue: l'un était tourné vers le passé, l'autre - vers le présent et le futur. Finalement, deux attitudes extrêmes se sont formées: le *nihilisme*, niant la continuité, et le *fétichisme*, rejetant l'intervention de l'architecture moderne dans le milieu historique et son évolution. De cette façon, l'approche des valeurs du passé ne recourait pas à l'ensemble des moyens dont dispose le langage architectural moderne avec toute une série de conséquences esthétiques. Ce qui plus est, il s'est avéré que, grâce au climat social et politique, chaque

bonne imitation d'un milieu historique, même chaque hypothèse sur les valeurs disparues jouissait d'un accueil particulièrement chaleureux. D'où le hiatus entre les idées populaires et les idées scientifiques au sujet de l'authenticité, ce qui, dans certains cas, malheureusement, a fini par déformer le comportement de conservation.

Au cours des années 80, les autorités ont entrepris des opérations radicales d'urbanisme dans plusieurs localités historiques. L'opération était dirigée par des leaders de parti qui, dans la plupart des cas, ne souffraient pas de trop de scrupules à l'égard de la culture. On rénoveait des centres-villes (Sliven), des zones résidentielles ou des systèmes de communication (Plovdiv). Les localités historiques étaient menacées, notamment celles qui ne bénéficiaient pas du puissant statut juridique de "réserve". Face à ce contexte social modifié, la conception traditionnelle du "Monument" et de son authenticité a révélé sa vulnérabilité. Cette conception ne pouvait pas voir au delà de son intérêt pour le monument et son message initial. Les législations, fondées sur cette conception, se sont avérées inefficaces et le comportement de conservation - inadéquate. Le manque de concertation entre les travaux de conservation et les travaux d'urbanisme a eu pour effet leur confrontation violente. Les conservateurs ont adopté une attitude défensive, sans volonté de compromis et de dialogue. La fidélité à la doctrine les inspirait à combattre pour l'authenticité des ouvrages de valeur à part ou des fragments du milieu historique, tout en sous-estimant l'identité de nouvelles catégories de valeurs, telles la structure historique et le tissu urbain, les paysages culturels, le patrimoine industriel etc. Les tentatives d'une approche plus globalisante étaient gênées, faute de législations respectives et de plans de sauvegardes. Or, les exemples réussis montraient les possibilités d'une conception plus ouverte et plus souple.

Les 5-6 dernières années ont créé un tout autre contexte social, politique, économique et culturel. Un processus de démocratisation et de rejet des anciennes structures totalitaires a commencé. Le nouveau rôle de la propriété et des intérêts privés, les processus de restitution et de privatisation, ont eu pour effet une véritable explosion de constructions dans les centres-villes historiques. Ce qui change, ce n'est pas seulement des zones et des systèmes urbains isolés, mais toute la morphologie de la ville. Presque tous les plans d'urbanisme deviennent inéluctablement anachroniques et perdent leur valeur. Dans le même temps, la confrontation politique a repoussé les problèmes du patrimoine vers la périphérie

de l'intérêt social. Sur la base de ce contexte socio-culturel nouveau, l'idée traditionnelle de l'authenticité montre encore davantage ses faiblesses. Plus encore, elle cache des risques précisément pour l'authenticité du patrimoine. Elle s'avère incapable de défendre la valeur du milieu historique dans son *intégrité* et sa continuité spatiale et temporelle. L'activité de conservation, gardant sa vieille attitude et dans les conditions d'une législation vieillie, risque de devenir hermétique et dogmatique dans ses multiples combats à intérêts divergents. Elle manque de souplesse, de volonté d'engager le dialogue d'urbanisme, de communiquer à la recherche de partenaires. Les victoires modestes qu'elle remporte parfois au niveau de tel ou tel monument authentique ne sont pas comparables aux pertes dans l'authenticité du contexte historique général.

Dans cette situation, il est urgent d'adopter à l'égard de l'authenticité une conception plus ouverte qui soit conforme au caractère du patrimoine et à l'évolution du contexte socio-culturel. Dans le cas concret de la Bulgarie, il faut davantage tenir compte de la nature du patrimoine et notamment de sa continuité spatiale et temporelle. Sur cette base, on pourra évaluer *l'authenticité et l'intégralité du contexte historique général* du milieu, à ses niveaux différents. (Dans la revue "Restauro" et, plus tard, à Nara, j'ai essayé de présenter un point de vue sur cette question). Une telle approche relevra le rôle d'une stratégie intégrée de conservation qui coordonne les efforts d'un large cercle de partenaires participant au processus global de sauvegarde et de développement durable du milieu. De cette façon, une conception plus dynamique de l'authenticité augmentera à coup sûr la communicabilité et la vitalité de l'activité même de conservation. Cela est particulièrement nécessaire dans le contexte socio-culturel d'aujourd'hui.

Contribution de Christiane SCHMUCKLE-MOLLARD
Architecte en Chef des Monuments Historiques

"L'authenticité et les limites de la modernité dans les interventions
de restauration et de réutilisation des édifices anciens"

La France qui dispose depuis le milieu du XIXe siècle d'un véritable Service des Monuments Historiques dont les méthodes et les pratiques de conservation et de restauration n'ont cessé d'être perfectionnées, peut considérer à juste titre qu'elle dispose d'un véritable conservatoire, au sein duquel s'est élaboré, au fil des ans, une doctrine fondée sur le respect des édifices anciens et leur valeur reconnue.

Aujourd'hui les études comparatives montrent que la France ne "possède" sur ses listes officielles qu'un dixième, voire un vingtième du nombre des Monuments Historiques de ses voisins européens (43 147 Monuments Historiques, dont 14 272 monuments classés en 1995) alors que la densité patrimoniale sur le territoire français est au moins équivalente à celle de l'Italie, de l'Angleterre, ou de l'Allemagne.^o

On peut estimer à un demi-million le nombre d'édifices anciens de qualité répartis sur le territoire français qui ne sont aujourd'hui protégés qu'au titre de lois et décrets sur l'urbanisme : Secteurs Sauvegardés, Zones de Protection du Patrimoine Architectural et Urbain, édifices situés aux abords des Monuments Historiques (dans le périmètre défini par un rayon de 500 mètres).

C'est certainement grâce au nombre restreint d'édifices protégés au titre des Monuments Historiques et de moyens financiers adaptés à cette collection très particulière, répartie sur le territoire national, que l'on doit le niveau qualitatif des travaux de restauration du Service des Monuments Historiques français.

Cette situation peut permettre d'affirmer que les risques de perte d'authenticité sont extrêmement faibles sur les Monuments Historiques classés en France où toutes les études, réalisées par et sous la direction des architectes en chef, sont soumises à l'avis de l'inspection générale des Monuments Historiques, et où les travaux dirigés par l'architecte en chef sont exécutés par des entreprises dont la compétence est vérifiée chaque jour.

^o La notion de Monument Historique varie très fortement d'un pays à l'autre: certains pays, n'ont sur les listes officielles que le Patrimoine Mondial, d'autres comme la Tunisie n'ont pas encore recensé tous les édifices dignes du label Monument Historique considèrent à juste titre, que l'ensemble de leur patrimoine ancien de qualité est Monument Historique potentiel, et traité comme tel.

En revanche on peut constater que si les architectes et certaines administrations ne s'étaient désintéressés de la pratique et de l'enseignement de la restauration, la situation du Patrimoine Historique de la France serait enviable, or elle ne l'est réellement que pour le domaine réservé des Monuments Historiques en regard du critère d'authenticité malgré les réserves formulées par les historiens qui jugent parfois excessive telle ou telle restitution.

En France 55 % des interventions de travaux dans le secteur du bâtiment sont effectués sur des édifices existants dont 35 % sur des édifices anciens. Les menaces les plus sérieuses sont celles qui pèsent sur

- les édifices civils ou conventuels des XVIIIème et XIXème siècle et menacés d'opérations de reconversion à des usages nouveaux,
- les immeubles d'habitation des XVIIIe et XIXe siècles des métropoles, menacés de modernisation et de transformation pour un nouvel usage en bureaux.

Le secteur de la promotion immobilière est aujourd'hui reconverti dans la "rénovation". La rapidité d'intervention est à l'origine du phénomène de "façadisme" que l'on observe depuis le début des années 1980 en Belgique et en France et qui s'étend aujourd'hui dans les villes historiques des pays de l'est de l'Europe après celle des nouveaux Länder. A Berlin, Postdam ou Prague, les grandes entreprises de construction occupent le secteur de la "restauration" avec les méthodes qui leur sont propres, en construisant derrière les façades conservées en paravents.

Les motifs faussement invoqués pour justifier ces opérations destructrices sont, le plus souvent, les contraintes qui résultent des règlements de sécurité pour les matériaux et les personnes, et plus particulièrement l'insuffisance des structures porteuses ou leur mauvais état déclaré.

Les seuls édifices qui échappent de manière certaine à ces contraintes sont en France ceux qui figurent sur la liste des Monuments Historiques classés, mais ce secteur ne représente que 3,5% du volume des travaux réalisés chaque année (à comparer avec les 35% cités plus haut).

Pour les Monuments Historiques classés l'obligation de dérogation est la règle générale.

La fonction et l'usage sont limités chaque fois qu'il est indispensable de le prévoir, et les programmes de réutilisation sont étudiés en fonction de la capacité d'accueillir ces programmes par les édifices protégés au titre des Monuments Historiques.

Les études sont par conséquent difficiles et souvent coûteuses, en raison du temps qu'il convient de leur consacrer. L'obligation d'étude préalable à tout projet conduit à analyser les sources documentaires, à les vérifier in situ, à étudier le monument dans son contexte historique et archéologique, à en étudier les structures et toutes les composantes, à établir un diagnostic, un état sanitaire, et enfin un bilan sur sa capacité à intégrer un programme nouveau visant à modifier son utilisation chaque fois que celle-ci doit être remise en question, ou sa capacité d'accueillir des visiteurs lors de son ouverture au public.

L'obligation de savoir-faire à tous les niveaux de compétence est mise en évidence à travers l'obligation de production de projets de travaux fondés sur une connaissance approfondie des édifices et des données historiques et archéologiques disponibles.

La connaissance et les études approfondies pourront-elles conduire les architectes vers une attitude à la fois respectueuse et créative ? Respectueuse de tout ce qui fait la richesse du patrimoine à conserver. Créative pour l'accompagner dans sa nouvelle vie qui de toute évidence ne sera pas la dernière si le maître d'oeuvre comprend le rôle essentiel qui lui incombe.

Peut-on fixer les limites de la "modernité" dans les interventions de réutilisation, aménagement, reconversion d'édifices anciens ?

Ces propos seront illustrés à travers quatre exemples:

1. Restauration de l'Hôtel de Croisilles. Reconversion d'un hôtel urbain du XVIIè siècle pour la bibliothèque du patrimoine, ses archives et la salle de réunion de la Commission Supérieure des Monuments Historiques.

Intervention contemporaine de type "créer dans le créé" à partir d'un Monument Historique dont seules les façades et les toitures d'origine étaient conservées après de multiples transformations subies au cours des XIXème et XXème siècles (avant son achat par le Ministère de la Culture).

(Edifice partiellement inscrit à l'Inventaire Supplémentaire des Monuments Historiques)

2. Création de bureaux dans le Palais de Justice de Montpellier. Edifice néoclassique édifié dans la première moitié du XIXè siècle sur la grande place du Peyrou dans le style des grands palais à péristyle. Intervention de type "greffe douce" pour trouver les 2600 m2 manquant au fonctionnement des cours de justice.

(Edifice non protégé au titre des Monuments Historiques)

3. Restauration de l'Hôtel de Vaux, hôtel urbain de style Renaissance implanté sur le rempart gallo-romain qui limite la cité médiévale de la ville du Mans. Aménagement de logements dans le cadre des dispositifs juridiques et fiscaux autorisés par la Loi Malraux (900 m2). Restauration lourde d'un édifice en péril, très fissuré et menacé de ruine à long terme.

(Monument historique classé)

4. Restauration d'un immeuble ART DECO à Paris, construit en 1921 par les ingénieurs A. et P. Fournier, théoriciens de la résistance du fer, pour l'implantation de la filiale d'une banque allemande. Architecture intérieure et mobilier créé avec D. Averland. designer.

(Edifice non protégé au titre des Monuments Historiques)

Ch. SCHMUCKLE-MOLLARD
10 octobre 1995

IMMEUBLE 34 RUE PASQUIER - A. ET P. FOURNIER - 1921

Christiane SCHMUCKLE-MOLLARD

L'immeuble situé à Paris, dans un site chargé d'histoire, face à la Chapelle Expiatoire, sépulture de Louis XVI, se caractérise par les sculptures en bas-reliefs de Georges Laurent Saupique, auteur du décor du café du Dôme, et par ses structures internes à ossatures métallique et remplissage de béton.

Construit après 1921 par les frères A. et P. Fournier, ingénieurs théoriciens de la résistance du fer dans la construction, l'édifice s'élève sur sept étages dont trois en retrait dans un haut comble. Le décor de Georges Laurent Saupique couvre les travées pleines entre les travées percées de fenêtres de format carré. Cette façade a souvent été comparée à celle du Palais Permanent des Colonies (Musée National des Arts Africains et Océaniens), a été proposée pour une inscription à l'inventaire Supplémentaire des Monuments Historiques en 1980.

L'implantation de la Bayerische Vereinsbank-France dans l'édifice a permis de restituer aux façades leur harmonie et homogénéité par la suppression de vitrines qui les défiguraient, de créer un vaste espace d'accueil, de concevoir une nouvelle organisation intérieure plus conforme aux volumes d'origine.

Avant les travaux l'édifice qui avait été maintes fois remanié et recloisonné par ses divers occupants ne comptait plus aucun élément intérieur d'origine à l'exception d'un ascenseur et de portes palières en métal, qui avaient été conservés.

Vidé de ses cloisonnements anarchiques, il a été entièrement retraité par Dominique Averland, designer, P. Saunier, Architecte et Christiane Schmückle-Mollard, architecte en chef des Monuments Historiques.

Les poutrelles composées de l'ossature métallique qui sont portées par la façade et le mur arrière, distant de sept mètres, offraient une grande liberté pour les cloisonnements légers intérieurs.

Au cours des travaux la structure métallique a pu être étudiée, vérifiée et consolidée. Au rez-de-chaussée les volumes d'origine ont été retrouvés, les murs ont été enduits de stuc-marbre de tonalité ocre.

Le mobilier créé pour BV France par Dominique Averland et Christiane Schmückle-Mollard a été diffusé par la société EKLAIR dans sa collection OFFICE.

Ici l'édifice a été retraité de manière contemporaine mais en respectant fidèlement le caractère de l'édifice.

"LE PALAIS DE JUSTICE DE MONTPELLIER,

Relecture historique et création"

Christiane SCHMUCKLE MOLLARD

Le Palais de Justice de Montpellier vient d'être l'objet d'une intervention importante qui a permis le maintien de la Cour d'Appel et du Tribunal de Grande Instance dans l'ancien Palais.

En 1846 la construction du Palais s'inscrivait dans le mouvement des grandes réalisations des années 1830 - 1840 qui marquent la naissance d'une architecture qui passe nécessairement par une réflexion sur le passé, tous les architectes avaient alors une démarche historique et font un choix qui relève de l'invention personnelle.

L'historien Louis Hautecœur a recensé vingt six palais de justice construits à cette époque sur le principe du temple romain. Le modèle mis au point à Nîmes et Montpellier perdurera pendant toute une génération. Le Conseil Supérieur des Bâtiments Civils joua un rôle déterminant dans la persistance des modèles.

Ces édifices possèdent généralement de riches décors intérieurs

La justice est rendue à Montpellier sur le même emplacement depuis un millénaire. Devant le Palais, situé en limite de la ville médiévale, s'étend la grande place royale du Peyrou.

Vers la fin du Xème siècle, les Guilhem, seigneurs de Montpellier avaient fait édifier leur palais sur le point le plus élevé de la ville. C'est dans ses murs, que le *Bailli* rendait justice en leur nom.

Le palais construit au XVIIème siècle n'avait jamais été entièrement terminé malgré les travaux de modification et de réparation dont il avait fait l'objet et au début du XIXème siècle il se trouvait dans un état de vétusté extrême. En 1839 le Préfet du Département fit appel à l'architecte départemental Charles ABRIC pour reconstruire le nouveau Palais de Justice.

Le nouveau Palais, inauguré sous la Restauration le 1er mai 1846, jour de la fête du roi, est constitué de deux ailes symétriques disposées autour de la cour d'honneur, dominée par le grand péristyle d'ordre corinthien qui donne accès à la salle des pas perdus, et de là aux salles d'audience. Sa façade principale, sur la place du Peyrou, est une façade monumentale développée sur une longueur de 61 mètres et rythmée par des colonnes d'ordre corinthien.

En 1985, les besoins en bureaux pour la Cour d'Appel et le Tribunal de Grande Instance, justifièrent la mise à l'étude d'un projet de réhabilitation des locaux existants et de création de locaux neufs.

L'étage des combles, dont la vieille charpente et la couverture en zinc nécessitaient une réfection complète, fut réutilisé de manière contemporaine pour créer 2500 m2 de bureaux largement ouverts sur une coursive intérieure couverte de verrières horizontales habillées de stores.

La solution adoptée est une occupation optimale du bâtiment, basée sur le principe de la création d'une balustrade de couronnement qui rappelle le premier parti de l'architecte. Elle permet de masquer une légère modification des pentes de la toiture et de créer sous une structure métallique légère, un ensemble de bureaux et de salles de réunion climatisés.

Le chantier d'une durée de dix huit mois s'est déroulé dans des conditions très difficiles d'accès, en raison de la nécessaire continuité du fonctionnement des juridictions pendant les travaux. Dans les salles de Justice, les magnifiques plafonds, protégés au titre des Monuments Historiques, étaient directement suspendus aux entrants de l'ancienne charpente déposée pour libérer les vastes volumes réutilisés. La conservation des plafonds peints constitua lors de la mise en oeuvre des nouveaux planchers des combles une contrainte supplémentaire.

Les travaux ont pu être réalisés grâce à la mise en place de parapluies de protection, et à l'abri des intempéries, le système de suspension des plafonds peints a été progressivement remplacé.

Aujourd'hui, les volumes des nouveaux combles sont entièrement réutilisés et dans chaque aile on compte vingt cinq bureaux et quatre salles de réunion. Dans les petites ailes de part et d'autre du péristyle six grands bureaux et un vaste dégagement ont été créés. Les bureaux sont éclairés par les cloisons vitrées, et on aperçoit, à travers les verrières, les fenêtres thermales qui éclairent la grande salle des pas perdus d'un côté et l'attique de l'autre.

Les salles de délibération du premier niveau ont été déplacées pour implanter un escalier d'accès aux combles, à proximité du grand escalier d'honneur qui dessert dans chaque aile les salles de juridiction.

L'opération a pu être complétée par la réhabilitation des circulations principales, des grands escaliers d'honneur des bureaux des chefs de cour et de leur services, et la réfection des installations techniques.

Le palais de justice de Montpellier a pu rester dans ses locaux grâce à cette opération, et à l'implantation d'un bâtiment neuf à proximité pour les autres juridictions.

L'édifice n'a pas encore livré toutes ses possibilités d'extension, et il serait particulièrement intéressant pour un architecte d'étudier la réhabilitation de l'ancienne prison et des vastes volumes de cours que dessinent le plan cruciforme des nefs des bâtiments des anciennes cellules.

"RENAISSANCE DE L'HOTEL DE VAUX DANS LA CITE HISTORIQUE DU MANS"

Christiane SCHMUCKLE-MOLLARD

La Cité historique du Mans possède une série d'hôtels urbains de grande qualité élevés sur l'enceinte gallo romaine en bordure de la Sarthe. Parmi ceux-ci l'hôtel de Vaux tient sans doute la place la plus importante. Sa haute silhouette, dressée sur l'ancien rempart, révèle vers la Sarthe une façade austère percée de grandes croisées à meneaux.

Flanqué d'un côté par une des onze tours subsistant de la muraille du Bas-Empire conservée sur une hauteur d'une dizaine de mètres, il est accompagné de l'autre côté par un jardin suspendu.

Après une année d'études et deux années de travaux de consolidation et de restauration, l'édifice renaît aujourd'hui d'une manière tellement spectaculaire qu'il m'a paru intéressant de rendre témoignage des travaux complexes dont il a fait l'objet.

L'hôtel de Vaux est situé dans le secteur sauvegardé de la ville du Mans ; l'ampleur et la qualité des travaux entrepris trouvent leur origine dans un montage opérationnel réalisé dans le cadre de la loi du 4 Août 1962 sur les Secteurs Sauvegardés (loi "Malraux"). Cinq appartements y occupent aujourd'hui une superficie au sol de près de 900 mètres carrés.

L'édifice construit en partie sur le mur gallo romain conserve dans ses soubassements et son jardin un souterrain et un puits appartenant au système défensif du Bas -Empire.

Le logis actuel a été construit dans le goût de la Renaissance, en 1543. Cette date est inscrite sur la façade. Il faudra attendre 1750 pour que d'importants travaux de restauration soient réalisés qui bouleverseront les dispositions d'origine

L'édifice est composé de deux corps de logis disposés en équerre, reliés dans l'angle de la cour d'honneur par une tour polygonale qui renferme un escalier à vis.

Un premier logis construit sur le rempart gallo-romain avait été surélevé dès l'époque médiévale.

On accède à la cour pavée par un portail de style Renaissance et par un deuxième portail plus tardif (fin XVIe) décoré de pilastres cannelés.

Les façades sur la cour d'honneur sont percées de croisées superposées, qui portaient encore, avant les travaux de restauration, les traces de meneaux et de traverses en pierre aujourd'hui rétablis.

L'hôtel de Vaux présentait en 1989 un état sanitaire très alarmant. Les désordres se manifestaient par de très larges et profondes fissures verticales dans les murs de façades et les refends.

Les relevés et l'observation des nombreuses fissures sur les façades, ainsi qu'à l'intérieur sur les murs de refends à tous les niveaux, indiquaient des tassements différentiels. La déclivité des linteaux des baies et des sols atteignait jusqu'à trente cinq centimètres.

Lors des travaux de modernisation au XVIIIe siècle, les refends avaient été percés de portes contre le mur de façade vers la Sarthe pour créer une circulation en enfilade, affaiblissant ainsi les murs porteurs.

En 1983 l'évolution des fissures, observées sur les murs extérieurs et l'escalier à vis, avait justifiée la mise en place de témoins, et à partir de 1987 une série de sondages pressiométriques avait été commandée.

Les résultats mirent en évidence la très faible résistance des couches de remblais à côté du rempart gallo-romain et la reprise en sous-oeuvre de l'ensemble des murs de l'édifice au niveau des fondations s'était avéré indispensable.

110 micropieux descendant à 20 mètres de profondeur, ont été répartis sur des longrines en béton armé mises en oeuvre sous les fondations.

Parallèlement était effectuée la reprise des planchers sans porter atteinte aux poutres et solives existantes qui sont restées apparentes.

LA RESTAURATION

Pour la restauration de l'hôtel de Vaux, le parti retenu a été de privilégier les deux époques de construction et d'aménagement les plus importantes pour l'édifice, confirmées par les dates de 1543 et de 1750.

Les ajouts ou modifications, qui constituaient une gêne importante pour la lecture de l'édifice et son authenticité, postérieures au XVIII^e siècle ont été supprimés. Deux grandes lucarnes en pierre, dont l'absence était ressentie comme une véritable amputation, furent restituées. Les petites lucarnes et les petites baies à frontons, qui avaient conservé leurs menuiseries du XVI^e siècle servirent de modèle pour le dessin des frontons.

Les baies et lucarnes de l'hôtel du XVI^e siècle ont été restaurées selon leur état antérieur aux modifications du XVIII^e siècle. Les meneaux et les traverses, les menuiseries XVI^e avec vitrerie en plomb, ont été rétablis.

A l'intérieur de l'hôtel, des sondages avaient révélé dans l'escalier à vis, l'existence de portes anciennes de communication entre les salles des ailes en équerre à chaque niveau.

Les menuiseries intérieures ont été récupérées sur place, et parmi les soixante portes déposées lors des travaux de démolition des cloisonnements tardifs une trentaine, antérieures au XIX^e siècle, ont été réutilisées.

La distribution intérieure des locaux a été totalement repensée pour retrouver l'esprit du logis Renaissance, et de grandes salles à double orientation ont pu être restituées, offrant ainsi une distribution très proche de l'origine qui évoque aujourd'hui celle des manoirs à la campagne très éloignée de celle des appartements urbains.

RESTAURATION DE L'HOTEL DE CROISILLES DANS LE SECTEUR SAUVEGARDE DU MARAIS

RESTAURATION DE L'HOTEL DE CROISILLES POUR L'INSTALLATION DE LA BIBLIOTHEQUE DES ARCHIVES ET DE LA SALLE DE LA COMMISSION SUPERIEURE DES MONUMENTS HISTORIQUES

Christiane SCHMUCKLE-MOLLARD

Lorsque l'hôtel de Croisilles, situé dans le secteur sauvegardé du Marais, s'est trouvé libre à la vente, le Ministère de la Culture a décidé d'implanter rue du Parc Royal l'élément majeur de sa documentation sur le patrimoine historique : la bibliothèque et les archives des Monuments Historiques

L'hôtel de Croisilles est un témoignage important d'une deuxième génération de travaux après les restaurations exemplaires des hôtels les plus prestigieux du quartier du Marais

Depuis Mars 1988, on peut y consulter les ouvrages de la bibliothèque du Patrimoine et une documentation, qui rassemble 65.000 plans relevés depuis la Monarchie de Juillet et 98.000 photographies.

L'hôtel de Croisilles jouxte l'hôtel de Vigny, qui abrite depuis quelques années le Service de l'Inventaire Général, créé par le Ministre André Malraux en 1964.

LE BATIMENT ANCIEN RECONVERTI ET RESTAURE

Les différents corps de bâtiments sont construits sur une parcelle longue et étroite, perpendiculairement à la rue du Parc Royal. Une partie du jardin a été cédée à une Société de Promotion Immobilière pour l'édification de constructions neuves avant l'acquisition de l'hôtel par le Ministère de la Culture.

Les anciens communs se développent autour de la cour accessible depuis la rue par une porte cochère. Il ne comportent qu'un étage et un comble aménagé. L'hôtel situé au fond de la cour d'honneur pavée est constitué d'un étage noble sur rez-de-chaussée, d'un 2^e étage et d'un comble. Il est flanqué de pavillons d'angle qui abritent de petits cabinets sur le jardin et l'escalier principal sur la cour d'honneur du côté Est.

Les façades ont été restaurées avec un mortier traditionnel de plâtre, sable et chaux et recouvertes de laits de chaux colorés, en respectant la coloration du XVIII^e siècle, retrouvés sous de multiples couches de peintures et analysés par le laboratoire de Recherche des Monuments Historiques.

La façade sur rue, de Style Empire, a été traitée dans une tonalité presque blanche, restaurée avec un mortier plus résistant.

Le parti d'embellissement, adopté dans la première moitié du XVIII^e siècle, a été conservé là où il était significatif, en particulier au niveau de l'escalier Régence, où la rampe en fer forgé a été complétée et les portes palières XVIII^e refaites à l'identique.

LE PARTI ARCHITECTURAL

L'importance des éléments du programme très dense (bibliothèque, salle de consultation, archives, photothèque, bureaux, salle de conservation des plans, salle de réunion de la Commission Supérieure des Monuments Historiques) a eu pour effet le doublement de la capacité d'accueil des locaux, grâce à l'occupation totale du terrain au niveau du sous-sol, pour atteindre 1650 mètres carré de surface utile (soit environ 2000 m² dans-œuvre).

Dans le parti de réutilisation, l'accent a été mis volontairement sur le phénomène de la complémentarité et du contraste, sur la mise en valeur de l'histoire et sur la modernité.

L'intervention sur l'intérieur de l'hôtel résulte de la volonté de réinterpréter ce qui caractérise ses vastes salles éclairées à double orientation.

Le volume intérieur du corps principal du bâtiment figure une architecture dans l'architecture : implantation d'une construction de métal et de verre dans un écrin historique.

Ce volume décollé des murs abrite la Bibliothèque au 2^{ème} étage, les bureaux administratifs à l'étage noble et la salle de consultation au niveau du jardin.

Chaque niveau est séparé de la façade par une circulation de dalles de verre. Cette organisation de l'espace intérieur, avec circulations le long des façades et l'implantation du mobilier et des cloisons perpendiculairement, permet de respecter un principe essentiel de l'architecture classique : le vis à vis des baies.

L'architecture et le mobilier expriment de la manière la plus forte l'intervention du XX^e siècle, avec une volonté qui fait référence à la conception globalisante de l'architecture classique.

Dobroslav Líbal

PROBLEME DE L'AUTHENTICITE DES SITES RESIDENTIELS

L'authenticité urbaniste applique partiellement d'autres principes et d'autres critères que l'authenticité architectonique. C'est notamment l'aspect général de l'ensemble qui est déterminant, non pas son matériau de construction et les divers éléments architectoniques. A la réunion du Comité national tchèque de l'ICOMOS, au printemps de cette année, j'ai essayé de définir, dans mon intervention, la notion de l'authenticité des sites, en y appliquant au sens figuré les critères proposés pour l'authenticité des architectures diverses.

L'authenticité urbaniste m'apparaît en tant que résultat d'un développement en général séculaire d'un certain site jusqu'au moment de ses transformations progressives, inorganiques, d'impact négatif sur le plan général, depuis le tournant du premier et du deuxième tiers du 19^e siècle. Elle concerne notamment les ensembles historiques constitués par des transformations de style jusqu'à la grande révolution architectonique, économique et fonctionnelle déclenchée par l'arrivée de la civilisation technique avec toutes ses conséquences. Rarement se pose la question de l'oeuvre urbaniste d'un artiste particulier. Ceci se manifeste dans des cas de conceptions urbanistes depuis l'époque de style Renaissance, liée au nom de l'auteur. La grande majorité des sites, même aussi expressifs sur le plan de l'urbanisme comme la Nouvelle-Ville de Prague, est anonyme du point de vue de l'auteur.

Dans le cas des sites, nous pouvons réfléchir sur le caractère d'auteur collectif anonyme. Il représente d'une part la manifestation parallèle de plusieurs auteurs anonymes créant le site dans son ensemble, d'autre part, dans la profondeur des temps, l'oeuvre d'une ligne s'étalant à perte de vue de ceux qui avaient participé aux transformations et à la croissance de la ville au cours des siècles.

Toutefois, l'authenticité des sites ne se limite pas seulement aux villes

historiques présentant un développement bien marqué, mais vaut également pour les ensembles récents, voire contemporains, créés à la lumière d'un programme clair, selon une conception urbaniste.

Le trait négatif principal se manifeste par une perte partielle ou globale de l'authenticité de l'environnement. Le processus s'est déroulé en trois étapes fondamentales. La première a commencé au fond au deuxième tiers du 19^e siècle où le mode existant pendant des siècles de la disposition des bâtiments s'est transformé radicalement, presque d'un jour à l'autre, sous l'effet de la montée de la civilisation technique et des conséquences qui y ont été liées. Il s'agit de la généralisation d'une maison de rapport, grande et haute, de la construction de nouveaux bâtiments servant à l'industrie, aux transports, à la culture, à l'enseignement, aux fins administratives, à la santé, tout ceci à une échelle tout à fait différente et sur un nouveau plan de disposition. Le danger était que l'authenticité séculaire disparaîtra en quelques années sans laisser des traces. C'est d'ailleurs le fait qui a initié directement la genèse de la protection des monuments.

La deuxième étape de menace planant sur l'authenticité correspondait au constructivisme et au fonctionnalisme dont les principes créatifs sont antithétiques par rapport à l'architecture traditionnelle.

Nous vivons la troisième période de périls pour l'authenticité à l'heure actuelle. Il s'agit de la multiplication énorme, donc sur le plan quantitatif, des constructions en rapport avec l'industrialisation du bâtiment. Toutefois, cette tendance est recouverte ces derniers temps par des attaques de plus en plus agressives contre l'essence même de la protection des monuments, découlant du libéralisme des „néo-gründer“ dont l'apparition fut pour nous une surprise pénible. Cette tendance tout à fait récente représente un danger mortel pour l'authenticité des sites.

Pour mieux faire comprendre mes réflexions, je m'arrêterai brièvement

pour parler de l'authenticité architectonique. La situation serait idéale - dans la pratique elle n'apparaît que très rarement - si un ouvrage architectonique contenait les matériaux de construction d'origine, authentiques, ce qui vaut également pour les éléments respectifs, pour la disposition et la construction de l'ouvrage. Bien entendu, nous devons évaluer les matériaux de construction comme moyen pour réaliser un certain bâtiment dont les valeurs architectoniques ne disparaissent pas par leur dépérissement, de même que l'oeuvre humaine ne s'achève pas par la mort de son créateur. Il suffit de se rappeler l'existence bien longue des chantiers de construction des cathédrales, voulant notamment maintenir le système particulièrement sensible et en même temps extrêmement complexe de l'articulation architectonique. Personne, même dans le passé très ancien, n'a envisagé de suivre avec indifférence le processus du vieillissement du matériau qui transformait le phénomène grandiose des cathédrales en une ruine édentée. Un procédé qui remplacerait les éléments qui ont fait leur temps par des bosses ou des matières nouvelles serait tout à fait inadapté, voire insensé.

Le point de départ pour déterminer l'authenticité des sites historiques est leur état avant l'apparition des phénomènes dégradants mentionnés plus haut. Dans des cas rares, la valeur authentique de l'aspect général d'un certain site est transmise presque sans inconvénients jusqu'à nos jours. L'exemple le plus typique en est le célèbre panorama du Château de Prague. D'autre part, le panorama classique de Kutná Hora, avec la dominante de la cathédrale Sainte-Barbe sur le côté gauche de cette image grandiose est également très impressionnante. D'ailleurs, à Kutná Hora il y a plusieurs valeurs panoramiques qui ont survécu. Également à Český Krumlov se sont conservées de nombreuses vues globales et partielles d'une authenticité surprenante conservée jusqu'à nos jours. Il est possible de parler dans ce cas de l'authenticité du plan de disposition, de la silhouette et du panorama, de l'authenticité des espaces

résidentiels, des places et des rues.

La différence fondamentale entre l'authenticité des bâtiments respectifs et des sites consiste dans le fait que l'authenticité des sites porte seulement sur leur aspect extérieur et ne concerne en principe pas les intérieures des bâtiments. Par contre en parlant de l'authenticité urbaniste, il faut envisager le fait que les sites urbains et ruraux sont des organismes vivants dont l'aspect est marqué beaucoup plus par les interventions des temps récents que dans le cas des bâtiments isolés. De ce fait, le renouveau de l'authenticité des sites est une tâche nettement plus compliquée et exigeante par rapport à la situation des constructions isolées. En effet, il est bien plus facile d'éliminer une devanture inadaptée, des dommages atteignant la façade, une intervention inadéquate de la disposition d'origine. Il est infiniment plus compliqué et aussi plus difficile sur les plans architectonique et économique de supprimer différentes nouvelles constructions altérant la harmonie et l'ordre du milieu urbaniste historique.

Ces réflexions ne veulent pour autant pas signifier que toutes les activités architectoniques dans les sites historiques à partir du deuxième tiers du 19e siècle sont à considérer comme non authentiques du point de vue de l'urbanisme. Il faut procéder à l'évaluation du nouvel ouvrage par rapport aux composantes principales mentionnées du site historique.

Je rappellerai parmi les bâtiments isolés par exemple l'église protestant de Čáslav, construite entre 1864 et 1869, qui est devenue un élément important du panorama du noyau historique, ou la belle tour du dôme de Litoměřice des années quatre-vingt du 19e siècle. Au sens positif y comptent également le terrain bâti à Prague sur les quais de la rivière Vltava ou encore la reconstruction d'assainissement de Josefov (dans ce dernier cas avec l'exception tragique de son décalage jusque dans l'espace de la place de Vieille-Ville).

Il est intéressant de constater que, de manière générale, un nombre nettement plus élevé de spectateurs seront compte et apprécie l'authenticité urbaniste, à la différence de l'authenticité architectonique exigeant le plus souvent un niveau de formation plus élevé.

La grande majorité des habitants ou encore des visiteurs d'un certain environnement historique admirent la beauté et l'impact de la vue d'un ensemble urbaniste, du panorama, d'autant plus si le tout est encadré d'un environnement paysager attrayant - davantage qu'un immeuble isolé. Selon mon avis, l'évaluation des troubles et des défauts de l'authenticité sur le plan de l'urbanisme sera pour ces raisons plus facile, plus acceptable à des milieux plus larges d'intéressés. Jusqu'à maintenant, ce phénomène n'a pas été encore apprécié.

Pour les raisons mentionnées, la notion de l'authenticité urbaniste est plus forte que ce n'est le cas de l'authenticité architectonique. Cette dernière est considérée plutôt comme une orientation idéale de laquelle nous nous devrions au moins approcher dans un avenir même éloigné. Le programme de la régénération de l'authenticité urbaniste apparaît prioritairement dans les plans des études urbanistes. Selon mon avis l'importance tout à fait déterminante appartient à la cognition de l'authenticité urbaniste, car elle permet une évaluation objective, soit positive, soit négative, de l'état actuel de l'ensemble résidentiel et de ses transformations antérieures qui l'ont conditionné. Ceci permet en quelque sorte de dresser l'inventaire des fautes grossières du passé et réunit les prémisses fondamentales pour leur élimination progressive dans le futur. Je pense à Uherské Hradiště, ville vue de la hauteur se dressant au-dessus les Jardins de la grande Moravie, avec en arrière le plan monumental les collines Chřiby, couronnées par l'ancien château fort royal Buchlov. Un groupe de maisons en panneaux aveugle inutilement la silhouette bien marquée de la ville. Après le dépérissement de ces maisons, il sera possible de réhabiliter

pleinement l'aspect attrayant de la ville placée dans la nature. Il serait possible de mentionner bon nombre d'autres exemples.

Le panorama du noyau historique de l'ancienne ville royale Klatovy, en Bohême du Sud-Ouest, prouve sans faille l'importance et la réalité de l'authenticité sur le plan de l'urbanisme. Il est remarquable que son plan de disposition est resté presque intact depuis sa fondation à l'époque de Přemysl Otakar II, dans le troisième quart du 13^e siècle. Malgré de nombreuses interventions effectuées plus tard et qui ont troublé l'ensemble du noyau historique, la silhouette particulièrement dramatique de la ville s'est conservée jusqu'aux temps très récents, découlant d'un ensemble de dominantes gothiques, Renaissance et baroques. A une conférence internationale, j'ai fait projeter une diapositive du panorama de la ville - situation précédant les interventions urbanistes de l'époque la plus récente. La pureté de l'authenticité urbaniste a soulevé l'admiration. Je me souviens qu'un délégué hollandais présent m'a prié de lui procurer la reproduction de la vue qui lui a paru tout à fait extraordinaire.

Dans le cadre de l'évaluation ultérieure du district de Klatovy, du point de vue de l'urbanisme et de l'architecture, nous n'avons malheureusement pas pu répéter la vue. L'empêchement a été produit par la situation du terrain avoisinant nouvellement bâti. Il faut ajouter que l'ensemble des dominantes du noyau est resté intact, et même a pu être complété de la réhabilitation du système de fortification médiéval. Certains tours flanquant le mur d'enceinte furent pourvus de toits. Le panorama de Klatovy, exerçant encore récemment son plein effet, correspond dans ses grands traits à l'état historique de l'époque avant la montée et la manifestation des conséquences de la civilisation technique du 19^e siècle.

L'authenticité urbaniste ne se rapporte pas nécessairement à

l'ensemble du site historique, à ses espaces, rues et places de villes. Le détail urbaniste, un élément d'un certain ensemble, parfois dans une situation hautement exposée sur le plan de l'urbanisme, y jouent un rôle important. La régénération de l'authenticité architectonique correspond dans un tel cas à l'authenticité sur le plan de l'urbanisme. Prenons comme exemple la maison numéro d'ordre 603-I au coin sud du front oriental des constructions historiques de la place de la Vieille-Ville à Prague, près de l'issue de la rue Celetná. Cette maison importante sur le plan de l'architecture comprend un noyau roman et une galerie d'arcades de style gothique avec voûte nervurée du deuxième tiers du 14^e siècle. Au cours des siècles, cette maison a connu bon nombre de transformations architectoniques. Son aspect final fut défini par une façade du baroque très tardif, culminant par le troisième étage plus bas à l'attique, avec une série de frontons en haut baroque. Cet état de choses est documenté non seulement sur les plans de construction, mais aussi par des photographies précédant une reconstruction drastique, uniquement fonctionnelle de l'étage supérieure qui a été rehaussé, après avoir éloigné les frontons. Cet acte eut lieu vers la fin des années cinquante du 19^e siècle. Il sert de documents typiques de la manière de voir le milieu historique de Prague par les „gründers“. Quelques années plus tard, dans le cadre de la même ambiance anticulturelle, fut éliminée et détruite la fontaine figurative grandiose de Krocín en style Renaissance, se trouvant à la place de la Vieille-Ville. Il suffit de comparer l'état d'origine et récent de la maison numéro d'ordre 603-I pour comprendre pleinement l'acte antiarchitectonique et anticulturel de la reconstruction et de l'élimination des frontons.

Déjà en 1955, nous avons envisagé la nécessité de la remise en état de la situation historique de la façade de la maison numéro d'ordre 603-I, réalisée plusieurs décennies plus tard. Il s'agissait d'une intervention architectonique à vrai dire classique qui a réhabilité l'authenticité de la maison et

a concouru en même temps au renforcement de l'effet authentique de la partie sud-est de la place de la Vieille-Ville. La restauration de la façade de la maison numéro d'ordre 603-I prouve la victoire de l'idée architectonique sur le matériau. Le respect des principes de l'authenticité de l'ouvrage constitue une des conditions fondamentales, voire la condition la plus importante, de la théorie et de la pratique modernes de la protection des monuments. L'interprétation correcte de l'authenticité empêchera pour le futur tous les doutes et toutes les erreurs.

De temps à autre est soulignée la priorité absolue du matériau d'origine, et cette idée fut même reprise dans la Directive sur les monuments du patrimoine culturel mondial, publié par ICCROM en 1993. Ce postulat n'est pas bien applicable dans les pays dans lesquels les documents les plus importants sur leur passé artistique et culturel sont en bois ou en terre, et de ce fait leur pérennité n'est pas illimitée. Ceci vaut dans notre milieu aussi pour la présentation des fragments archéologiques. L'application de l'exigence rigoureuse portant sur la priorité absolue à donner au matériau d'origine conduirait, avec le temps, à la perte de très nombreuses valeurs artistiques, architectoniques et urbanistes du passé.

D'ailleurs nous n'avons pas à aller trop loin. Il est notoire que le matériau des façades baroques et notamment de ses éléments avancés, avec application du stuc, n'a qu'une durée limitée. Il faut restaurer, rénover ces façades. Pourtant, elles ne perdent pas leur originalité. De tels exemples sont constamment à l'ordre du jour même dans notre pays, où les matériaux utilisés sont relativement résistants. Je suis d'avis, il serait vraiment urgent de clore définitivement le litige artificiel et inutile, sur le plan de la protection des monuments et de l'art, entre le matériau et l'oeuvre.

Si les conditions le permettent, il faut absolument respecter l'originalité du matériau qui est une excellente condition première de l'authenticité de

l'oeuvre. Toutefois, la fatigue ou la perte du matériau ne dégrade et ne trouble pas cette authenticité.

Un des problèmes les plus graves de l'authenticité urbaniste consiste dans les limites qu'il ne faudrait pas dépasser lors de sa réhabilitation. Revenons à la place de la Vieille-Ville de Prague. Cette place s'est développée de manière dynamique, mais aussi harmonieuse, par les transformations de l'aspect extérieur des immeubles et par des modifications de leurs hauteurs jusqu'à la fin des années trente du 19^e siècle. La démolition barbare de l'aile et de l'hôtel de ville et des bâtiments annexes historiques ont rendu possible la dégradation architectonique progressive de la place. Cet état pernicieux a culminé sous l'effet de l'assainissement au tournant du 19^e et du 20^e siècles qui ne devait concerner que l'ancienne Ville juive. Comme une étincelle lors de l'incendie de ce centre le plus ancien et le plus important de Prague historique, elle a atteint la place et l'a dévastée malgré l'étonnement et la horreur ressentis par le public culturel du pays et de l'étranger. C'était une des interventions les plus dures et les plus grossières touchant l'authenticité de la place.

Avant les dévastations indiquées, la place de la Vieille-Ville de Prague a constitué un phénomène urbaniste uni, conçu comme un ensemble. Aucune des interventions néfastes n'était dictée par une idée créatrice, par la volonté de remplacer les oeuvres architectoniques détruites par d'autres de valeur identique. La destruction de la place, due à l'assainissement, manque de toute idée culturelle. Un grand ouvrage culturel a été détruit, l'authenticité de la place dans son ensemble a disparu. Aucune nouvelle valeur de remplacement n'est apparue. Cette tragédie culturelle correspond à la destruction par la guerre, se manifestant partiellement un demi-siècle plus tard, à la fin de seconde guerre mondiale. Notre génération d'architectes et de spécialistes en protection des monuments devait donc régler la tâche complexe comment mettre en valeur la place, comment réhabiliter son identité architectonique.

Il existait de très nombreux exemples d'espaces et d'ensembles urbains détruits pendant la première et pendant la seconde guerre mondiale, depuis rénovés ou restaurés, qui pouvaient suggérer une réhabilitation complexe. Un projet de mise en état intégral de la structure des plans de disposition, de la masse et de l'aspect architectonique de la partie détruite de la place fut élaboré, s'appuyant sur une documentation graphique et photographique exhaustive. Sur le plan professionnel, le résultat était particulièrement remarquable.

En conclusion, mentionnons encore les parties marginales de certains noyaux historiques où pour les raisons les plus diverses, des maisons pour les couches plus pauvres de la société ont été construites, sans aspirer à des valeurs architectoniques. Il s'agissait aussi de petites maisons à rez-de-chaussée. Il ne sera pas toujours possible de conserver de telles constructions de moindre valeur. Dans le cas de nouvelles constructions éventuelles, il serait nécessaire d'appliquer les principes de la nouvelle constructions individuelle en milieu historique.

Dans ce bref texte, il n'est pas possible d'épuiser, voire même régler les problèmes très nombreux apparaissant lors de la recherche, de la formulation et de l'application de l'authenticité urbaniste. J'ai essayé d'exprimer seulement ses principes majeurs. En les utilisant, nous avons une nouvelle arme permettant de sauvegarder les valeurs complexes sur le plan de l'urbanisme et de l'architecture dans notre environnement paysager et d'empêcher leur dégradation à l'avenir. Nous nous sommes rendus compte que les valeurs collectives des oeuvres architectoniques parfois prévalent et dépasse même leur importance sur le plan de l'art individuel.

András Román

CHANGEMENTS DANS LA PROTECTION DES MONUMENTS HISTORIQUES DANS LE MONDE DEPUIS LA CHARTE DE VENISE

On entend souvent la question: que s'est-il changé pendant les trente ans qui se sont écoulés depuis la création de l'ICOMOS dans la protection des monuments historiques? la Charte de Venise est-elle toujours valable? Regardons de près certains de ces changements parmi les plus importants.

Ceux qui ont des expériences pratiques dans la protection des monuments historiques sont au courant du fait qu'à côté du terme „monument historique, on utilise de plus en plus les termes „patrimoine“ et „patrimoine architectural“. Quelle raison doit-on chercher derrière ce phénomène, quelle est la signification de l'un et de l'autre, ces termes décrivent-ils des choses différentes ou ne s'agit-il que de synonymes?

Qu'est-ce que c'est qu'un monument historique? La réponse est donnée dans la Charte de Venise et dans les lois de chaque pays sur les monuments historiques. Ainsi la Charte de Venise: „La notion de monument historique comprend la création architecturale isolée aussi bien que le site urbain ou rural qui porte témoignage d'une civilisation particulière, d'une évolution significative ou d'un événement historique“. La loi correspondante hongroise indique: „Il est monument historique tout bâtiment caractéristique et irremplaçable du passé historique de notre pays (...) qui est d'une importance éminente du point de vue architectural, historique, archéologique, de beaux-arts, d'arts appliqués ou ethnographique“. Mais alors quelle est la signification des termes: particulier? significatif? irremplaçable? éminent? Aucune de ces notions n'est définie, comme elles ne peuvent pas être définies. La décision incombe aux décideurs compétents, et la préparation est de la responsabilité des professionnels. L'interprétation généralement formulée par Dvořák, Riedl, Dehio, et je peux y ajouter Frigyes Pogány de la Hongrie identique qu'un bâtiment ou une oeuvre architecturale deviennent monument historique en raison des valeurs historiques et esthétiques y accumulées, du fait de leur valeur éthique. L'élément important est que la nature

historique et la nature esthétique sont des traits objectifs d'un monument historique, et la responsabilité d'un professionnel est de la reconnaître. Le fait donc qu'un bâtiment, soit du moyen âge, soit du dernier siècle, est un livre réel et vif de l'histoire, qu'il nous parle de la construction, de la réaffectation, du dépérissement, de la restauration, de la possession, de l'économie, de la technique, du goût public: cela est un fait. Il est impossible de ne pas le reconnaître.

Suivant les règles acceptées de l'esthétique, la valeur artistique est également une catégorie objective. La IXème symphonie de Beethoven est un des sommets des arts, même si beaucoup de gens débranchent la radio quand ce chef-d'oeuvre y retentit. Qu'il s'agisse d'un auditeur amateur ou d'une personne dépourvue de tout sens musical, cela ne modifie pas le fait qu'il s'agit d'une oeuvre d'art. En traduisant cela en langage des monuments historiques, il apparaît que la valeur esthétique d'un monument historique fait objectivement partie du bâtiment donné. Cette vérité ne change pas par l'insensibilité temporaire d'une période ou d'une autre, comme cela a été le cas, pendant plusieurs dizaines d'années, de l'art nouveau, ou par le fait que pendant un bon siècle de l'existence de la protection des monuments historiques, l'idée n'est venue à personne que ce n'étaient pas seulement les églises et les châteaux qui étaient porteurs d'une valeur esthétique, mais que celle-ci englobait aussi les oeuvres des maîtres paysans inconnus.

La valeur éthique d'un monument historique, fondée notamment sur deux valeurs objectives, celle de l'historique et celle de l'esthétique, est également une valeur objective. Nous devons l'interpréter ainsi, même si l'évaluateur l'étudie éventuellement d'une manière subjective, notamment en ce qui concerne l'esthétique. Mais si nous acceptons le fait qu'un monument historique a toujours une certaine valeur, plus importante qu'un édifice non classé, il est clair pourquoi la maison de naissance d'un grand personnage peut être classée monument historique, mais ne peut pas l'être pas dans tous les cas, comme celle par exemple de Adolf Hitler.

Un monument historique l'est pour des raisons objectives. Au maximum, on peut se poser la question si on devait marquer la limite pour séparer une partie des bâtiments

de caractère historique, d'une partie qui n'est plus monument historique. A cet égard, il y a des différences significatives entre divers pays, et cela est la raison du phénomène qu'en Allemagne par exemple, notamment en Bavière, il y a 17 fois plus de monuments historiques classés qu'en Hongrie qui est de la même dimension.

La notion du patrimoine architectural est toute autre chose. Je suis d'avis, et j'espère je ne suis pas très loin de la vérité, qu'il s'agit d'un phénomène lié à la conscience d'identité des gens. Il provient de la valeur éthique du monument historique, du fait que ce dernier est capable d'exprimer l'identité d'une personne ou plutôt d'un groupe, petit ou grand, de personnes. La maison de grand-père fait partie de l'identité du petit-fils même s'il ne connaît pas son aïeul. L'image de l'habitat Wekerle à Budapest - un quartier d'habitation ouvrier de début du siècle - fait partie du sentiment d'identité de ceux qui l'habitent, aussi bien que le Pont de Chaîne à Budapest fait partie de l'identité de tous les Hongrois. Par contre, Venise classée dans la Liste du Patrimoine Mondial, La Grande Muraille de Chine, ou la Statue de la Liberté à New York, font partie de l'identité de l'humanité tout entière.

Se qualifie donc comme patrimoine architectural tout bâtiment, ou création architecturale, ou groupe de ceux-là, ou paysage culturel (pour utiliser la classification de la Convention sur le Patrimoine Architectural du Conseil de l'Europe), qui est apte à exprimer l'identité des gens, d'un groupe humain, ou de l'humanité tout entière. Cela est alors bien subjectif, car il dépend de l'avis de ceux qui évaluent ce qu'ils considèrent comme expression de leur identité.

J'estime que ce n'est pas par hasard que la notion du patrimoine architectural est utilisée le plus aux Etats-Unis, au Canada et en Australie. Il est bien connu que ces pays sont pauvres en monuments historiques, et ceci non seulement du fait que leur histoire est courte. La raison la plus importante est que dans ces pays les choses antiques avaient été encore très récemment méprisées. Lorsque la protection des monuments fut mise en place, car la société s'avisant de son identité s'est en quelque sorte réveillée, il n'y avait que très peu de monuments historiques. On a constaté alors que pour exprimer son identité, il ne faut pas nécessairement avoir de bâtiments

gothiques ou baroques.

A partir de cette constatation, on peut arriver à d'autres conclusions et leçons. D'une part, il y a des pays riches en monuments historiques et il y en a de ceux qui en ont moins, mais cela n'est pas valable pour le patrimoine architectural. Chaque village, chaque ville et chaque pays disposent de leur patrimoine architectural considéré comme tel par les habitants, et ce sont eux seuls qui peuvent en décider. Grâce à une telle considération Melbourne n'est pas moins riche peut-être que, disons, Vérone, même si Melbourne est certainement moins riche en monuments historiques.

Dans cette situation, il existe une tâche importante, du point de vue de la pratique de la protection: la nécessité de créer des mécanismes correspondant aux divers niveaux pour assurer la protection des différents niveaux de ce patrimoine. C'est une des organisations internationales les plus distinguées, l'UNESCO, qui veille sur le patrimoine mondial, et les gouvernements se portent garants pour la sauvegarde de ce patrimoine. Il y a une protection nationale, soutenue par le système législatif portant sur les monuments historiques qui matérialisent l'identité de la population d'un pays ou, éventuellement, d'une région.

Dans certains pays, ainsi en République Tchèque par exemple, riche en monuments historiques, on assigne une importance spéciale aux monuments qui sont particulièrement significatifs pour l'identité nationale, et ils sont qualifiés comme monuments historiques nationaux. Il y a relativement peu de pays où la protection de l'échelon inférieur du patrimoine est résolue, bien qu'une bonne partie des bâtiments dans les villes appartiennent à cette catégorie. Cela vaut surtout pour les pays où, comme en Hongrie, le nombre des monuments historiques protégés par l'Etat est modeste. Ce patrimoine architectural doit être protégé au niveau local. C'est une forme de la protection où la volonté et la responsabilité affirmée de l'unité territoriale peuvent s'exprimer le mieux. J'imagine une protection locale bien organisée, pour que sa forme juridique soit précisée par le gouvernement local, tandis que le contenu en serait assuré par l'unité territoriale, par une protection organisée par la ville ou la commune. Cela peut être le chemin de la socialisation de la protection des monuments, dont le meilleur exemple existe aux Etats-Unis. A

Annapolis, dans cette belle petite ville de la fin du dernier siècle, une association pour la protection de la ville, composée surtout de dames d'un certain âge, arrange tout ce qui est nécessaire à la sauvegarde de leur patrimoine architectural.

Dans la pratique internationale actuelle de la protection des monuments historiques, il y a deux phénomènes qui se manifestent en même temps. Il s'agit d'une part d'une quantité jamais vue de notions relatives à la valeur architecturale et à celle du patrimoine, dans le temps et dans l'espace. Ce fait ne se manifeste non pas seulement dans les pays mentionnés du nouveau monde. Les autorités de la province Bade-Würtemberg (Allemagne) ont déclaré monuments historiques et protègent des bâtiments anciens de 20 à 25 ans. D'autre part cette protection extrêmement multiforme et diversifiée a sa valeur: elle prête une attention distinguée à la crème de ce stock de mémoires, pour ce qui est du patrimoine mondial. On pourrait peut-être donner un exemple des sports pour illustrer cette affirmation: la santé d'une nation est assurée par le sport de masse, mais le niveau du sport dépend des résultats atteints par les vedettes.

La protection urbaine suit aussi l'expansion de la notion du patrimoine. Je voudrais vous rappeler le fait que le document approuvé en 1987 à Washington a pour titre la Charte Internationale des villes historiques. Il ne s'agit pas d'ensembles historiques ou de centres de ville historiques ou de sites urbains historiques, mais de villes historiques. C'est à dire le sujet de la protection est la ville elle-même, avec ses quartiers historiques et non (ou moins) historiques. Nombreuses villes ont perdu leur caractère et leur beauté même si les zones de protection du monument historique et le centre de ville protégé ont pas été touchés. La Charte a raison: c'est toute la ville qui doit faire l'objet de la protection.

Une branche tout à fait nouvelle de la protection des monuments historiques est la protection des paysages culturels. Le fait que l'architecture et son environnement de paysage et de nature doivent constituer un ensemble harmonieux n'a rien de nouveau. Mais le fait que le paysage développé par l'homme: les vignobles, les plantations de thé, la plaine parsemée de hameaux rentrent dans le domaine de la protection des monuments historiques ou y rentrent aussi - c'est nouveau.

Néanmoins, c'est une nouveauté transformée en une obligation par la Convention du Conseil de l'Europe sur le patrimoine architectural, qui est de plus en plus objet de l'attention de la part de l'UNESCO et de l'ICOMOS.

On se demande: comment peut-on gérer cette expansion extraordinaire de la protection moderne des monuments historiques, de ses domaines d'activités? La réponse est claire: par une activité sociale très large. Cela comprend les organisations qui détiennent et utilisent les monuments historiques, qui leur assurent la publicité, dont l'activité englobe les groupes nationaux des pays surtout anglo-saxons, les associations de la protection urbaine, et d'autres organisations civiques. Celui qui est allé au Heritage Centre en Amérique, connaît la popularisation des connaissances extrêmement efficace qu'ils font là-bas. Le réseau de la sauvegarde du patrimoine est tellement dense grâce au nombre important de nos amis à l'ICOMOS qui ne sont même pas des professionnels officiels de la protection des monuments historiques. Ils sont des fonctionnaires ou des collaborateurs des organisations comme par exemple Vieux Montréal ou autres.

Il faut saluer en tant que signe de changements (et nettement du développement) le phénomène que les restaurations modernes, professionnelles, répondant aux exigences les plus délicates, sont déjà présentes dans beaucoup de pays. Les participants de la Xème Assemblée Générale de l'ICOMOS ont pu faire la connaissance de la protection probablement la plus riche des monuments du monde au Sri Lanka, et ils ont également pu voir que la richesse résultait des restaurations exemplaires. Heureusement on trouve de belles choses dans beaucoup de coins du monde. J'ai eu l'occasion d'aller à Berat, en Albanie. Même si dans ce pays en général j'ai trouvé des choses effrayantes, j'ai trouvé cette petite ville de caractère balkanique-turque, pleine de beauté et intacte, dans un état qui offrait des délices aux yeux et à l'esprit, et j'ai vu des restaurations que j'accepterais avec plaisir pour nous-mêmes.

Allons, soyons optimistes et croyons que cela deviendra général dans la protection des monuments historiques du monde.

THE HISTORIC MONUMENT AS DOCUMENT

The development of museology and museological theory in the past decade or so has set up an approach to the heritage and its conservation at a level that no longer sees the museum as museological institution and the moveable heritage transferred from the real world into the museological context as the only subject of research. The heritage in space has begun increasingly to adopt museological ways of communicating its messages, and the museum use of monuments has become more frequent. Examples of the presentation of archaeological sites (*sub divo* and underneath existing buildings), ruins, deconsecrated churches, building complexes and historic cities bear increasing witness to the indispensability of the museological approach. Ecomuseums (Seixal in Portugal) integrate museum work, historic monuments, the cultural landscape and the way of life into a whole that communicates the message of the heritage.

Museology brings in the concept of museality as a key element in the evaluation of the material world it deals with, which is in a certain way analogous to the idea of monumental value. Museality is that characteristic of objects of the material world that in a museological context makes them documents of the primary or archaeological context from which they have been removed. If this is applied to the heritage in space, it means that buildings and their complex can document the context (physical and spiritual) in which they arose and had their being, with all the values and meanings that they acquired during the course of their origin and life.

Theories about the identities of museum objects can thus be fairly easily made to apply to a building, although there is a fundamental difference between them as to the

manner of their origins. The object of material culture in general comes into being as a result of the knowledge, aspiration and skill of a single person or a group linked to that person (of sculptors, painters, weavers, carpenters, metal-workers, or some other group of craftsmen). With a building however there is a clear division between the creator of the idea and those who embody this idea in the structure of a building and that in a given environment. In other words, the creation itself does not depend only on the skill of the one who thought up the building, but of those who, applying their skills with materials and building techniques, embody this idea in space. The selection of materials and the creation of the form, the purpose and organization of space are the business of the "designer", and the execution, that is the structure and the handling of the material (and in some cases its shaping) that exists in reality, is the outcome of the work of diverse craftsmen, artisans and artists. In this kind of genesis of a building, we can talk of the authenticity of the idea and of that of the way it is put into practice.

When applying the theory of identity to the historic monument (Fig. 1), it is necessary to draw attention to the potential differences between the building and the object of material culture. *Conceptual identity* indicates the existence of an idea that preceded the coming into being of the object. It is quite difficult to establish this, for it often goes unrecorded. The conceptual identity of a building however is often available to us from sketches or plans of the building that preceded its actual construction. *Factual identity* is the appearance of the object at the moment of its coming into being. This is the essence of authenticity for it shows the embodiment of the idea. With objects of the material culture and works of art, the process by which the object comes into being is relatively short, and the factual identity can be precisely temporarily determined. With building, the process of coming into being is longer, and with markedly complex buildings, and those that have a very particular fate, this process can be extremely long (Cologne Cathedral for example). In such cases the differences between the conceptual and the factual identity increase, and the factual identity,

although temporally defined by the moment of the completion of the works, can display a complexity of genesis in the construction process. *Actual identity* is mutable, for it refers to the appearance of the object in the present time. It comprises all changes that the object has undergone up to the moment of our confrontation with it. It includes structural and functional identity, which show changes in structure and form during the life of the object of building, and changes in their functions. The entire life, then, of the object or building, as testimony of its existence and the changes to which it has been subject because of changes in human needs, interests or tastes, changes of ownership, aging and wilful or negligent damage or modifications, are incarnated in its actual identity. Actual identity is a document of the life of the monument, of all things that have affected it, and all the meanings that it has adopted. Actual identity too is temporally determined, for it is determined in every single moment of present time. However, it is not stable like conceptual and factual identity, since it can shift in time. It is possible thus to define a number of actual identities in the history of any given monument. This identity is thus the foundation of the authenticity of the existence and history of the monument. *Structural and functional identities* are just aids in the cognition of the actual identity. As distinct from the identities just discussed, they are temporally continuous. They endure vertically and transmit all the changes evident in every one of the historical actual identities of the object. Those changes that have caused some part or other of the original material structure of the building to disappear can be revealed by other things that give evidence about the edifice (written documents, graphic displays, models and so on).

The sum and the interpretation of these identities of a monument enter into the process of evaluation and provide a basis for the determination of its meaning and importance. They are both source and testimony of its authenticity.

Since historic monuments serve to create and transmit the messages of bygone cultures, nations and people to the present generation, and since this threshold of the

present is constantly shifting, expanding the past and reducing the future, the meanings of the cultural heritage alter, depending on the physical and spiritual surrounding in which they have their being. People constantly discover new meanings in the cultural heritage. If we apply the basic features of the sign from semiological theory to historic monuments (Fig. 2), then we shall see that here too material and structure on the one hand and form on the other are the bearers of meaning. They are at the same time bearers of authenticity, and authenticity is one of the constituent parts of meaning. Only a unity of form and material can give a full meaning. When they are split, during reconstruction or the replacement of individual parts of the building, a part of the authenticity of the monument is lost. The identities of a historic monument are revealed in its material and construction, and at a second level in its formation as an interior and exterior space, and as a wall surface.

The unambiguous conclusion is that the historical monument is a document of the past that has been preserved in its material structure and in its forms. The documentary value of the monument embraces its genesis, development, the history of its structure and of the life that has been connected to it, its functioning and its social usefulness. All forms of its physical and social deterioration, historical rehabilitation linked with changes in or supplementations of its purpose, the rises and falls of its meaning, all these are an integral part of its authenticity.

It should be stressed that the role of the physical authenticity of the material, construction and form of the object or building is the greater the fewer the number of mediators in its embodiment. For example, the painting or the sculpture is privileged over architecture, and this latter over city structures. On the other hand the conceptual authenticity of form is the more dominant the further away the point of observation. For example, a church in a townscape or landscape works more through its masses and form than through its material. Spatial memory is manifested by the shape of the volume. Historical memory is manifested in the documentarity of the material shaped.

Replacement of the original material and structure, or repetition or returns of lost or missing forms reduces the authenticity of the monument, especially of that part which we might call physical and historical authenticity. However, in this manner one form of the conceptual authenticity is restored and recreated, close to the aims of scholarship to approximate to the form of the object or building at the moment of its coming into being. Examples of the renovation of the Sistine chapel or the removal of yellow varnishes from the pictures of old masters are only an analogy. Such conceptions of returning the object or building to the formal condition of one of its historical actual identities or even to its factual identity are the result of the aspirations of our time to interpret the meaning of a cultural monument by our own choice. By removing the barriers of the inseparability of physical and conceptual authenticity it becomes possible to recreate the past in that segment of it that seems optimal to today's people. This makes actual questions of the possibility that the cultural heritage might be subject to manipulation. A great deal of overlapping and correspondence of physical and conceptual authenticity determine in the best possible way the meaning of the monument. As against this, differences and tensions between these two forms of authenticity reduce the meaning of the monument and its monumental value.

Restoration works on a monument in general tend towards the creation of a certain degree of integrity. They are carried out in such a way that the material and form of monuments have added to them those parts that have been lost or have disappeared during their life in space and which are crucially missing for the experience and understanding of its values. The integrity of the monument we aspire to very often demands this kind of supplementation, which is, by the provisions of international documents accepted in this sphere, conditional upon a precise knowledge of the forms that are being restored. The degree to which new materials are added, the strengthening of the construction and reconstruction of earlier forms, is particularly defined for every monument that undergoes intervention. One needs to aim at reducing

to a maximum any tension between the physical and the conceptual authenticity of a monument so as to preserve as great a monumental value as possible.

Zagreb, September 16, 1995

Fig. 1: Review of museum object identity (according to P. van Mensch)

Fig. 2: Modification of semiotic sign model (according to Ch. Morris)

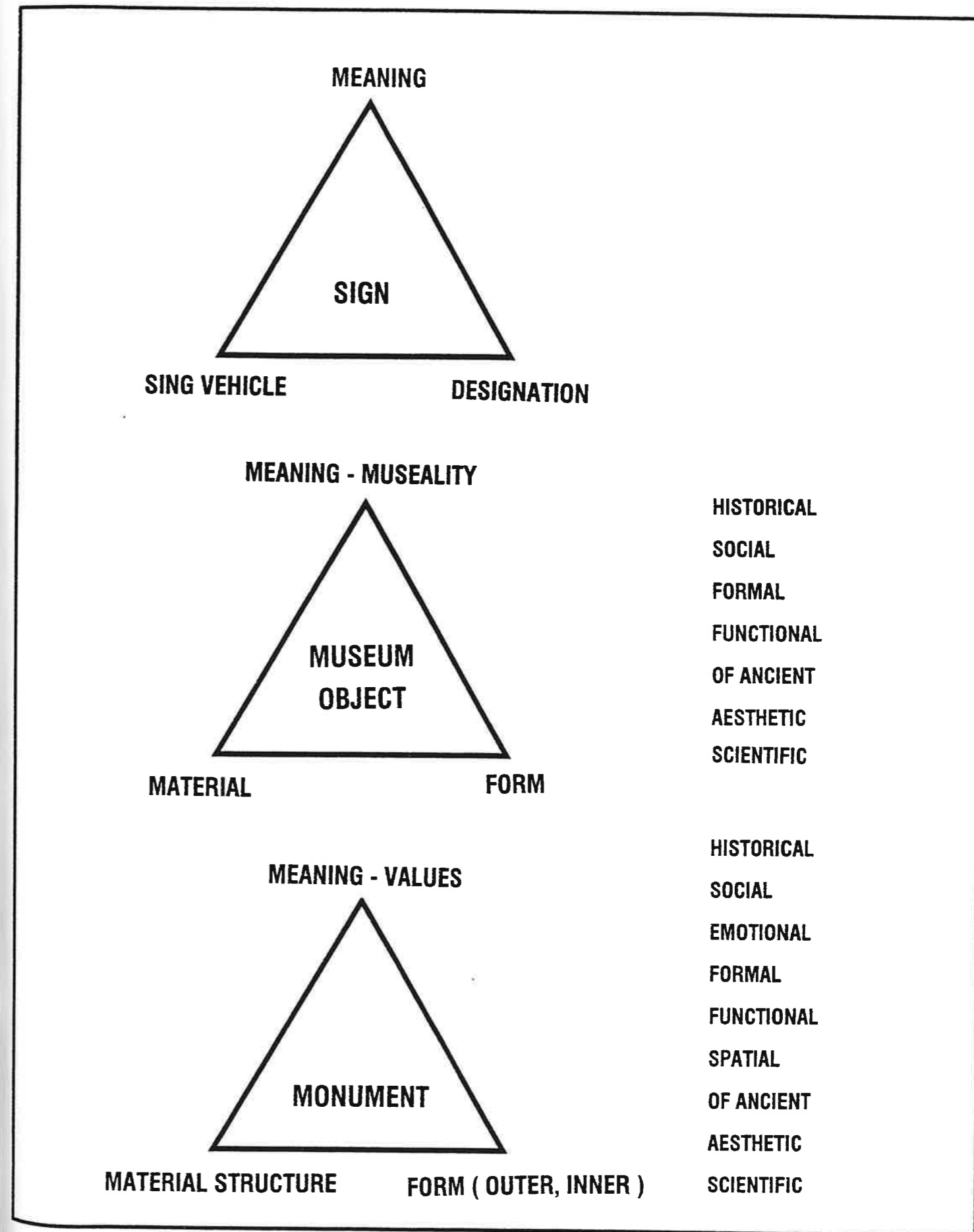
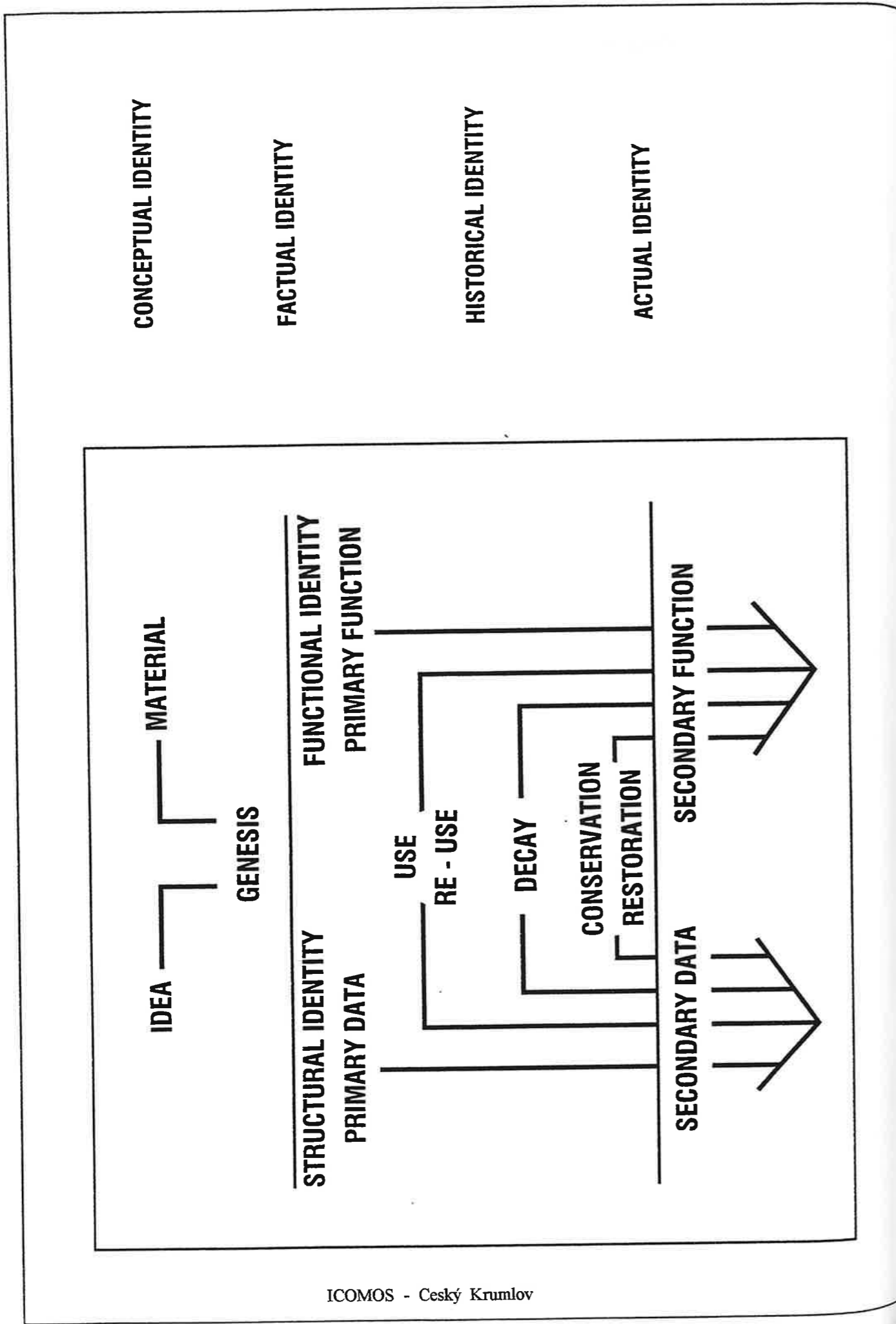


Fig. 2

ČESKÝ KRUMLOV

Within the United Kingdom, 13 World Heritage Sites have so far been identified and inscribed. Three of these - Iona in Scotland, The Giant's Causeway in Northern Ireland and Henderson Island in the South Pacific - have been inscribed as natural sites. The remainder are cultural sites.

Of these, one - the Castle of King Edward I - is in Wales and the remaining ten are in England.

Rather more than three years ago ICOMOS (UK) was commissioned and partly funded by the Department of National Heritage to prepare initial monitoring reports on the ten English sites. At this time, in most cases little fresh analysis of the sites had been carried out following their inscription, partly because of the very complex pattern of ownership and responsibility, partly perhaps because of a widespread confidence in the efficacy of current planning controls and safeguards over ancient monuments, historic buildings and protected conservation areas.

However, in one or two cases, studies of the sites were already under way, notably where English Heritage and the National Trust both had a significant interest, eg Hadrian's Wall, Stonehenge and Avebury.

Perhaps I should at this stage explain the complexities of ownership and responsibility, and identify some of the key organisations.

Department of National Heritage is the government department charged with the oversight of all heritage matters (but not planning matters which are the responsibility of DOE).

English Heritage is a statutory commission established to maintain monuments in the government's care in England and promote wider appreciation of them. It maintains over 400 monuments in its guardianship, advises government over built heritage policy matters, and specific cases affecting ancient monuments and buildings of outstanding significance, makes grants and provides a central focus of technical expertise in building conservation.

The National Trust is a voluntary body, with a huge paying membership of 2 million, whose mission is the preservation of a large number of buildings, and their contents gifted to it, as well as substantial tracts of land and particularly coastline. (The largest landowner in the UK).

ICOMOS (UK) is a voluntary professional body with about 400 members, engaged in a wide variety of activities designed to promote and enhance technical knowledge of conservation matters, subsidised on a year-by-year basis by Department of National Heritage specifically to promote educational exchanges and recently for its World Heritage work.

Ownership patterns vary enormously from site to site. Blenheim Palace is one of the least complex, owned privately by the Duke of Marlborough, relying on the management of its visitors for much of its income but quite generously grant-aided over the years by English Heritage.

The Tower of London is owned by The Crown, but as an unoccupied Royal Palace is managed by the Historic Royal Palaces agency, yet another government agency.

At Durham there are two principal players, the Dean and Chapter of the Cathedral on the one hand, and the University, who occupy the castle, on the other.

At some sites, such as the 'twin' Stonehenge/Avebury site, responsibility is largely shared between English Heritage and the National Trust. The really complex sites are those like Bath, which encompasses virtually the whole city and a myriad of private owners, as well as the City Council, The Trustees of the Bath Municipal Charities, St Johns Hospital, the local church council, the National Trust (again) and so on.

To conduct our investigation among such a multiplicity of established authorities was a daunting task, and it says much for the enthusiasm of all concerned as well as for the tact and energy of our then Secretary, Francis Golding, who carried out most of the work, that in hardly any instance was our involvement resented or met with resistance.

As the result of two year's research, inquiry, analysis and observation, this spring we were able to complete our initial report, which made recommendations both for further action generally with regard to World Heritage sites, and specifically for all the sites but one. The exception was Hadrian's Wall, where the English Heritage-chaired working party was so far advanced with the preparation of a management report (in which we were in any case involved) that it would have been superfluous to begin again.

The report on each site is set out in the same manner, divided into the following sections :

1. A brief description, summary of available records and information, and justification for inclusion in the World Heritage List.
2. Legislative issues, including an appraisal of boundaries and buffer zones, and notes on current development proposals.
3. Financial and physical characteristics, including notes on current arrangements for inspection, maintenance and repair, the physical condition of buildings and structures and the resources at present available.

4. Financial and physical issues, highlighting proposals for increasing financial resources, improving the methods of inspection, maintenance and repair, and specific improvement proposals, and noting any characteristics of a detrimental nature.
5. Management information, commenting on current management plans, identifying personnel and provisions for training, safety and security etc.
6. Management issues, including trends in visiting patterns, visitor policy, improvements in presentation, and existing or potential conflicts between different aspects of the site.

The report on each site concludes with a brief checklist of the principal issues.

The matters which we identified as requiring further work are, not surprisingly, quite consistent across the spectrum of the sites. In 6 of the 9 studied there is a clear need for review of boundaries. In some cases, eg Westminster, boundaries are drawn too tightly around the principal buildings, severing the site into two portions and excluding the all-important setting of Parliament Square.

At Canterbury, the boundaries - while tightly drawn - include a considerable area of buildings, in particular Christchurch College, which make no contribution to the significant buildings or their setting.

At the other extreme, the boundaries of the City of Bath site are not identified at all, and it is unclear whether it includes the whole city or simply the designated Conservation Area.

The identification of buffer zones is again ambiguous or inadequate in a number of instances. Hadrian's Wall is an interesting case in point. Running for 35 miles through largely open, agricultural land, its setting could be said to be affected by changes to the countryside at a considerable distance from the wall itself. The English Heritage management plan, in attempting to meet this problem, proposes considerable tracts of land either side of the wall as buffer zone.

In several cases, coherent systems of regular inspection of monuments and historic buildings are lacking. Unsurprisingly, sites in single ownership such as Blenheim, the Tower of London, are exemplary in this respect, and cathedrals and major church buildings within sites have regular condition surveys. In some others, where ownership is more diffuse, such systems have yet to be established. Ironbridge and Bath are examples. Coupled with this is the sheer lack of resources for maintenance and repair. Whilst very few structures can be regarded as at risk, some - like Durham Castle and many structures like the Ironbridge complex - need to find more reliable and more generous sources of funding to rectify a backlog of decay, as well as facilitating recurrent and preventative maintenance.

The key to this will often be better visitor management and better presentation and education facilities. Here we come to the root problem underlying nearly all World Heritage work : how to improve both visitor numbers and the quality of their experience, and how at the same time to maintain the special character of the place and prevent its erosion and decay through the weight of numbers and the demands of presentational material. These are problems we shall be struggling with for years to come - indeed in some instances only an empirical balance can be struck, and adapted to meet changing circumstances.

These then, together with questions of access and parking, are the chief issues which our studies emphasised, and which are summarised in the initial monitoring reports. Difficult and demanding though this work has been, the next stage is even more difficult. For it is clear that where they do not already exist, each site needs to have a management plan. We are currently considering how best these plans can be fostered. For here again, ICOMOS has no statutory authority, and can only act as a catalyst or a coordinator between all those authorities responsible for the sites and their components. We anticipate that in each case our role will be somewhat difficult, and indeed the complexity of the plans will vary enormously. In a city such as Bath the connection between the Heritage Management Plan and the existing framework of local authority planning needs to be carefully judged. At Hadrian's Wall, as I have said, an admirable draft is already published for comment. At Avebury a working party is well into the work of preparing a plan. ICOMOS undoubtedly has a long-term role to play, both in stimulating the preparation and periodic review of management plans and also perhaps in taking on the work of addressing specific issues - the study of boundaries and buffer zones for example, or ongoing research into the problems of visitor management.

CHANGING INTERPRETATION OF THE VENICE CHARTER

Through the examples of some recent restorations, my paper aims to illustrate the changes in the school of thought in conservation.

Between 1957 and 1992 the Hungarian National Inspectorate of Historic Monuments (Országos Műemléki Felügyelőpólg) was the most important almost only - institution in Hungary which designed and carried out restorations. These were done confirming to a well established method based on firm principles - in the spirit of the Venice Charter. The charter, adopted in 1964, had recently been debated much: in Hungary as well. Though a lot had questioned even its validity, by now it seems to be accepted as a basic document by all. However, the Charter is perforce a corpus of general principles not able to provide a factual answer to all the arising questions). Thus, it can be interpreted in several ways depending on time and geographical area. So it is evidently one of its interpretations based on which restoration work in Hungary had been carried out in the past few decades.

Let us see the characteristics of the school of thought which in several foreign countries is labelled „the Hungarian method“, or „the Hungarian school“.

- Restoration is preceded by a thorough scientific research, revealing the history of the building and, on the basis of the findings the different periods can be defined. Restoration aims to present as many historic layers as possible, making the whole history of the building apparent, putting special emphasis on Medieval remains.

- Replicas or reconstructions had never been used in the Hungarian practice and solutions that could not be authenticated by exact scientific methods or even slightly reminding of reconstruction had strictly been forbidden. Instead of such solutions, all intervention and new additions were designed in a way that they could be definitely differentiated, using distinct materials, forms and structures. These additions always had a strong didactic aim as well.

- New additions bore the „contemporary ?“, as prescribed by the Venice Charter which fact in our case meant the use of the „international style“, hard modernism, dominant in the given period. The strict and consistent application of these principles made Hungarian restoration practice discernible from others.

The roots of the „Hungarian method“ are to be searched for in our circumstances. A primary reason is the characteristics of our monuments - which reflect our history. Our architectural heritage, is fragmentary and hidden. While the characteristic historic buildings in most other parts of Europe are ones which had permanently been maintained and developed, most historic buildings in our country had, through the centuries, been abandoned and decayed, and the been rebuilt or reconstructed according to the taste of the given period. This is the reason of the aim to present the consecutive building periods simultaneously. The special respect for Mediaeval remains can also be very well understood. A great part of our most important Mediaeval buildings perished during the Turkish occupation of the 16th-17th centuries and most of those important ones that survived are now to be found in a territory which became the land of neighbouring countries after World War I. Preceding the modern school of thought, scientifically well based, objective restorations had been done parallel with romantic ones relatively early, the reasons of which are the relatively low number of historic monuments and the vicissitudes they had to survive. 100 years ago the ruinca church of /sámbék was not reconstructed but it was conserved as a ruin, and bricks as well were used for additions and the reinforcement of its stone walls. In the 1930's the vaulting of the palace chapel in Esztergom was also restored using brick in a way that the new additions could well be discernible. This tendency was later enhanced by modernism: the new generation of

architects in the 1960's were enthusiastic about using forms and materials completely different from the historic ones.

Restorations done according to the above described „Hungarian method“ had been met with success both home and abroad.

However, in the course of time more and more criticism had been voiced. Not only excessive puritanism and rigidity was much criticized, but also the fact that a simultaneous presentation of too many details from too many periods result in reducing the building to a state of a scientific demonstration object. The unity of the restored facade is broken up by the overwhelming appearance of earlier, mostly Mediaeval details. According to the opinion of others, the historic building should be considered something like a living creature the evolution of which is an organic process which is put to an end by the Hungarian restoration practice as in a lot of cases its aim is the achievement of a state that is final, irreversible, static. Besides professional criticism public opinion had also gained more and more ground. The taste of the public shifted towards a more nostalgic character, which meant that objective restoration was disillusioning, alienating. The attitude of architects also changed of course: modernism took new directions and attitudes became pluralized.

New trends and tendencies appeared most of which lay much more emphasis on the context: on the place and surroundings of the building to be built or restored and on local traditions.

It is therefore natural that restoration methods had also undergone changes - this is what I would like to illustrate now by some recent examples.

My examples are from the North-Eastern part of Hungary, being the preservation officer in charge of this territory, it is not only the region best known to me but I had also taken a part in the work done.

Let me first present two buildings as examples of a quite different interpretation of the same principles.

The task was similar: In build a new sacristy. Both solutions confirm with the Venice Charter.

The way the sacristy in Bodrogolaszi was built in the second half of the 1970's was an acceptable solution at that time - now we would hardly do it the same way. It is in all ways different from the restored Romanesque church, being completely different from a Mediaeval sacristy. The shape of its roof is unusual, the outer walls are of raw brick and the proportions of its windows and doors are different from the traditional.

In 1994 in Piricse: it was almost a reconstruction; instead of a strongly didactic addition. Nevertheless it is acceptable as its form is authentic (the groundwalls were uncovered and the marks of the vaulting and the roof were also found on the wall of the church), and the new additions are clearly marked in the masonry, but not in a striking way. The taste and opinion of the present does not coincide the earlier requirement for the new additions to be different from the historic fabric both in form, material and structure.

Framing of openings can provide us with a series of examples of the changes in the scale and proportion of both being different and harmonizing.

A good example for obvious contrast is the oratory window of the Roman Catholic church in Sárospatak. The Gothic tracery was completely destroyed, and at around 1970 steel was used to revive the proportions.

The most elaborate way of restoring stone framings was carried out in the middle of the 1980's, in the case of the Mágóchy-Alaghy house in Pácin. The theory was as follows, the more information we have about the original moving, the more similar the restored one should be. Where the original stone and profile more or less survived, cast-stone addition was made. Where only the marks of the stone framing and the profile were left, the profile was carved into a brick framing. In those cases when not even the profile was known, only the place of the framing, the brick additions received a shape which had never existed but comprised the characteristics of the period. In some cases these different methods of restoration were applied in a single window.

In the case of the Reformed church in Piricse brick was used in a similar way, in which case the aim was to narrow the widened windows back to their Mediaeval size.

Brick was used as a replacement in the case of the arch of the Romanesque portal, uncovered in the southern wall of the Reformed church in Egerlövó.

The additions follow the original, simple form, but the different facing indicates restoration and is clearly discernible even under the whitewashing - designed to create a homogeneous appearance.

We knew relatively few Renaissance carved stone details of the Rákóczi castle in Szerencs but during the researches; their number was multiplied by the hundred. A lot of the fragments found got built back to their original places during the restoration done in the 1980's. Additions were made of cast-stone and the finishing of the surface clearly makes the new and the original discernible.

Copies are only one step forward from this point. The Venice Charter does not consider copies, but definitely disallows reconstruction. However, we should not consider equal the forms used by „historism“ (which are imaginary and can only be rendered probable) with authentic copies that can be verified. In my view the Venice Charter is against the former but not against the latter. Hungarian conservation practice had theoretically never used the category of „authentic copy“ but had practically always employed it.

It is not only a lot of doors and windows that are „copies“ but also the perished mullion of the Gothic window up found in Sajókaza.

As a matter of fact the re-fabrication of the plaster of a wall or the running up of a cornice or a sill can be considered a copy in which cases the materials used are not authentic but the place, shape and size (and in most cases even the structure and methods used) are authentic. The new plaster of the church in Zubogy marks even the periods: the plaster of the Mediaeval part is uneven whereas that of the Baroque one is smooth.

If a copy is authentic in form and does not dominate over the original, historic parts, there is hardly any reason not to apply it unless in case of a unique work of art.

The Renaissance tuff carvings of the Sárospatak fortress were in such a state that restoration was not possible, only their replacement. In the course of earlier restorations in Sárospatak carved stone copies had already been applied.

Present restoration used cast-stone copies. Ornaments irretraceably decayed were replaced by cast-stone copies without reconstruction, while those architectural parts (the exact shape of which was known) were reconstructed, but with a slightly different surface.

The restoration of the Sárospatak fortress completed in 1995 is an interesting example from other respects as well. 300 years ago one corner of the 16th century donjon collapsed. However, the fragments found by research made it possible and worth to reconstruct the fourth corner: The Renaissance stone window-frames could be re-installed, just like the vaulting which decayed but could be restored to its original look. On the facades only a subtle groove and a different type of masonry indicate the difference between the old and the new. This solution seems to be a simple and in evident one. But its lesson can be drawn through the example of the restoration of the „Salamon“ tower of the Visegrád fortress, 30 years ago. There the task had been similar but it was solved in quite a different way. In the Visegrád case the decayed parts were completed with reinforced concrete.

I have to remind you that I now quote the example of the restoration of the „Salamon“ tower not as a negative one but as one too much typical of its time - it is really to be feared that the visitor would rather feel himself in a 1960' s restoration than in a 13th century dunjon.

The borderland between anastylosis, accepted and reconstruction, forbidden by the Venice Charter is wide, it seems anastylosis had gained a much greater part of that borderland in the last years.

In the North-Eastern part of Hungary, the church of Nagyszekeres was built in the 14th-15th centuries, and was ruined during the Turkish occupation. When the village community began to use the church again, the destroyed Gothic vaulting was replaced by a painted wooden ceiling very much usual in Reformed churches. As a result of recent research so many fragments of the original Gothic vaulting had been found that a complete reconstruction of the whole could have been possible. However, the decision was to present the painted wooden ceiling together with only the network of the Gothic ribs of the vaulting, which solution painfully reminds everyone of the vicissitudes both the church and the village had to suffer.

With similar starting points another solution was adapted in Beregdaróc. Based on the uncovered pieces of ribs, ? and springers found during the excavations and researches the Gothic vaulting was rebuilt instead of the flat ceiling. The form of it is completely authentic.

The cast-stone ribs and the brickwork of the new triumphal arch can clearly be differentiated from the original stone masonry. This restoration thus completely fulfills the requirements of the Venice Charter.

Considering the example of these two above-mentioned churches I would like to mention another aspect, namely preserving the atmosphere of the monument; the importance of its identity and the authenticity of its function. Unfortunately, earlier restorations had hardly taken all these into consideration.

In the course of its existence different periods of history and generations had evidently left their marks on the building, which resulted in several „layers“ of different historic and artistic values. Research proceeding restoration has to reveal all these, and one of the aims of restoration could be to present the more valuable parts in case thorough examination and consideration deems other parts to be less valuable. However, there is always the danger of one-sidedness: even as a result of a well-considered restoration a lot of details may disappear which may not have been valuable individually but together they were important for the character of the monument. Though quite often restoration results in creating an appearance that had never existed, it is very important that the monument should retain its character. Let me present an example to illustrate what I mean.

I do regret that the Baroque pulpit of the Roman Catholic church in Sárospatak was removed. The wall-painting indicating the place of the Baroque choir does not replace it. The chandeliers and the stained-glass windows from the turn of the century may not have been of much individual value, but after they had been removed the church became poorer, barer. Before the restoration the style of the church was confused, but it used to have an intimate atmosphere. After the restoration the interior became much less confused, but it also lost its intimacy.

Nowadays we attach a much greater importance to preserving the identity, the atmosphere of the monument and the continuity of its functions.

The above-mentioned two Reformed, churches are worth comparing in this respect as well.

Both solutions take into consideration the co-existence of the Mediaeval and the Reformed periods, but in a different ways. In Nagyszekeres the painted wooden ceiling was retained in the sanctuary, but, by placing the Communion table where the Mediaeval altar used to be, the furnishing strived towards indicating the original. This arrangement is slightly strange for the congregation, with the sanctuary appearing a bit obscure. In Beregdaróc a more complete preservation of the furnishing was considered more important, due to the Reformed liturgy. The co-existence of a Mediaeval church and Reformed liturgy may seem dissonant, but if we consider the facts that the church had been used as a Reformed one for almost 400 years and its furnishing is almost 200 years old, I believe that this special co-existence is characteristic and it is very important to preserve it, to feel the authenticity of the function.

This is a way to achieve that the visitor and, what is more important, the user and the owner of the restored building would not be alienated from it but would feel it his own and love it, which is the most important factor of the preservation of a historic building.

Summing up, let me conclude the following.

I believe that, despite of all the debates, the Venice Charter is still a recognized, basic ethic standard of Hungarian restoration practice. The most important is authenticity - though in our times it is interpreted and achieved slightly differently from the methods and solutions of earlier times.

I do hope that we can find the happy medium between the 19th century romantic, historicizing restorations and their countereffect, the modernist methods, and that the solutions we find will combine the advantages and not the disadvantages of the previous two extremes.

Anna-Maija Ylimaula

APPLICATION OF THE VENICE CHARTER IN THE RESTORATION OF THE PARTHENON

When I was doing research on the Elgin marbles in the British Museum, at the Roman Greek department there was a Chinese scholar sitting on the other side of the desk. The discussion was not allowed in the research room, but during the coffeebreak my chinese colleague, an archeologist, asked me what I was studying and I told her, the restoration of the Parthenon. She sighed and said: - Well, I am not interested in such new things. ... - What do you mean, by new things, Parthenon? - Yes, it is only about 2500 years old, that is not very old, and restoration, it is quite a new thing, only a few hundred years old.

Maybe she was right about what is old and what is new, but in case of the Parthenon, it's restoration history is nearly as old as the temple itself. The temple was built between years 447 and 432 BC and the first earthquake damaged it already in 426 BC and the damage was repaired and the temple restored shortly after.

Since year 1986 I have had the opportunity to follow the restoration of the Parthenon in Athens. As an outside researcher I am not passing judgement or taking stand to the actions and decisions made in this restoration work, I have only made comparisons with the Venice Charter. It is worthwhile to see how the Greek and the international specialists involved in this project are applying and interpreting the 31-year-old Charter of Venice. The present restoration of the Parthenon has now been going on over ten years and will evidently last until the next millennium before all twelve programs are carried out. The restoration of the Parthenon is highly demanding since it serves as a model to a multitude of other restoration projects all around the world. Whatever decisions are made in the restoration of the Parthenon revibrations from them are felt elsewhere. This has happened, for example in the use of titanium, which is now being used in many other restoration works, one of the is Fontana di Trevi in Rome.

UNDE? QUO? (where from? where to?)

In my study I have tried to set this restoration work into a wider framework of conservation philosophy, so I am not trying to write a report on the restoration of the Parthenon, that is done and will be done by those who are actually involved in this project. I deliberately use words like philosophy, cultural values, interpretation and truthfulness. This leads to difficult questions which I also encounter in my own practise, in restoring old buildings in Northern Finland: Why is history not historical enough? What are the responsibilities of the restoration architect? Every restoration is a testing ground for principles, every conservation measure is a statement that touches upon cultural values and our understanding and interpretation of the past.¹⁾ It is so easy to repeat the high-minded ideals and theories of restoration, but they can be tested only in praxis.

The Belgian professor *Raymond Lemaire*, who was one of the writers of the Venice Charter, has pointed out that the Charter was never intended as a dogma; the intention was rather to provide some basic principles which could be interpreted and even changed if time and circumstances showed the necessity for this.²⁾ This is being done in the restoration of the Parthenon. Whatever opinion one has about the Venice Charter, thanks to it restoration

activities are no longer seen as a matter of duty but rather as a matter of honour in most countries around the world.

„It is from this period on that a broader based international collaboration was started, including technical missions, campaigns, documentation and especially training. Although many countries had established their legislation for the protection of cultural heritage in the first decades of the century, the Venice Charter was a stimulus for their updating and completion“, writes *Jukka Jokilehto* in the conclusions of his doctoral thesis.³⁾

I was moved by the speech which the Swedish professor *Ove Hidemark* gave in a ICOMOS Conservation seminar in Helsinki last June. He wanted that old buildings should be treated as old people, one should try to understand and help them, not to change them. He also wanted that the old ones should be listened to, also old buildings, to what they tell (it is the narrativity of the building). And when I think of it, what it is that charms us in old buildings and monuments, I have to confess it is the genuine aging of the material, age that is visible, age that can be touched and felt. It might also be the spirit of the place or the spirit of time, but there also is something that exceeds them both, something sublime, which carries through generations the essence of the monument. Style I see as the underlying philosophy, as a carrying idea that goes through the whole work of art.⁴⁾ Certain features of style, details or forms may be copied, but style cannot be copied, since it presupposes authenticity.⁵⁾ Architecture expresses values which transcend above time and place.

UBI? QUA? (where? which way?)

According to German philosopher *Martin Heidegger* essence is something one cannot lose without becoming something else.⁶⁾ *Fani Mallouchou-Tufano*, who is working in the Committee for the preservation of the Acropolis Monuments, says that „If we conserve the blocks, we conserve the essence of the monument“ and she goes on „We think that the best way to safeguard these blocks is to place them back to their original places with the additions which are necessary for replacement. We know their original positions, we have almost complete knowledge of this part of the monument, this is why we proceed with anastylosis.“⁷⁾ The restoration of the Parthenon is in many aspects a question of **a n a s t y l o s i s**, reassembling of existing but dismembered parts.

RESCRIBO? RESPECTO?

The nature of the present restoration of the Parthenon is that of a rescue operation. It aims at the removal of the causes of the continuing deterioration, at the better conservation of the temple after the work has been completed and of the improvement of the value of this monument.

The introduction of the Venice Charter grants every country a responsibility for applying the principles within the framework of its own culture and traditions.⁸⁾ This is found very important in the case of Parthenon by prof. *Charalambos Bouras* for three reasons.⁹⁾

a) it is a monument of exceptional importance from every point of view b) the work is not now beginning: even in the theoretical sphere there exists a precedent that cannot be ignored c) the knowledge and interpretation of the Parthenon are unusually well advanced, and any consideration of the problems of the monument is correspondingly more complex.

Article 1 gives a definition to the concept of a historic monument.

The restoration of the Parthenon follows this definition clearly, since it embraces not only the single architectural work, but also the setting, in which is found the evidence of this particular civilisation. There are relics or ruins of 53 monuments on the hill and in the restoration of the Parthenon all other ruins are also taken into account, even the most modest ones. The Committee for the Restoration of the Acropolis at Athens was set up in 1975 and the conservation is now financed by the European Commission and UNESCO among others. The experiences only in the case of important, unique monuments like the Parthenon.“ -- „When for whatever reasons, we redress them, we meddle with history and falsify the evidence“¹⁴⁾ So the architect in charge of the work in situ is well aware of the problem.

RETINEO? REPONO?

Article 4 finds it essential to the conservation of monuments that they are maintained on a permanent basis.

This article is met in the proposals by the wish that the ruin should be made self-conserving. The ancient parts themselves, writes *Manolis Korres*, when restored (with either ancient or modern additions), will make it possible to conserve the monument properly and afford the building the required degree of protection.¹⁵⁾ There is no doubt that in the case of Parthenon, conservation is maintained on a permanent basis. One of the new additions in order to protect the sculpture has been done in the east facade. The concrete copies were used in place of the authentic metopes between the triglyphs.¹⁶⁾

One could say, without hesitation, that articles 1-4, that is the common definitions, are used as such also in the restoration of the Parthenon.

Article 5 remind that „the conservation of monuments is always facilitated by making use of them for some socially useful purpose.

Such use is therefore desirable but it must not change the lay-out or decoration of the building. It is within these limits only that modifications demanded by a change of function should be envisaged and may be permitted“¹⁷⁾

Prof. Bouras argues quite correctly that the proposals for the restoration gained from the restoration of the Erechtheum, which was in most immediate need of restoration, are now in good use in the restoration of the Parthenon.

Article 2 demands that conservation and restoration of monuments must have recourse to all the sciences and techniques which can contribute to the study and safeguarding of the architectural heritage.

This requirement is met by the international transdisciplinary meetings for the restoration of the Acropolis monuments.¹⁰⁾ This was also the case with the preliminary study and its evaluation. All plans of interventions have been open for inter- and transdisciplinary discussions.

Article 3 says that the intention of conserving and restoring monuments is to safeguard them no less as works of art than as historical evidence.

The presupposes preservation of the authentic material evidence of historic objects and works of art. Prof. Bouras sees that the proposals for improving the value of the Parthenon, both as a scientific-historical document and as a building of great artistic value, „obviously cover the requirements of the article“¹¹⁾ In the Proposals for improving the value of the monument are a) improvement as a historical document, b) as a work of art and c) as a functioning building.¹²⁾ The last one includes also Parthenon as an educational monument and proposal to put casts in place of the sculptures that are now in museums.

If article three is understood so that the intention should be to preserve the authentic material evidence¹³⁾, there is a clear contradiction. „This 'contradiction' is latent in any restoration“, writes Manolis Korres in Study for the Restoration of the Parthenon and gives cause for concern of the Parthenon do not include any changes in the lay-out or the decoration of the temple, for obvious reasons.¹⁸⁾ However, this conservation work makes the temple useful also socially, that is proven by the emphasis of the educational aspects of the restoration. The use of the concrete copies of the metopes was motivated by the educational purposes. Also the Charter has been criticized for this point:
is it necessary that every conservation act has a socially useful purpose behind? How to define useful? does it include the idea of free entrance to the monument? What is socially useful?

According to Fani Mallouchou-Tufano „The restorative part of the works responds to the new social demands of a more immediate appreciation and enjoyment of the monuments and their surroundings, as well as the growth of mass tourism and global mobility.“¹⁹⁾ Social demands should however be in balance with the sensitiveness of the object in question.

Article 6 says that *The conservation of a monument implies preserving a setting which is not out of scale. Wherever the traditional setting exists, it must be kept. New construction, demolition or modification which would alter the relations of mass and colour must not be allowed.*²⁰⁾

There already is a museum, which is built on the hill, a new one will be built on the Makrvanni site in front of the hill.

The design competition for this new museum was won by two Italian architects, Lucio Passarelli and Manfredi Nicoletti.

Even though the setting of the Parthenon was slightly altered already when the pedestrian routes were built, they were absolutely necessary because of the steadily growing flow of the visitors. Prof. Bouras firmly writes that „in the case of the Parthenon there is no question of changing the general environment, but only the immediately surrounding space; for the last two centuries this has been filled with the dispersed architectural materia that it is now intended to organise and classify or to set in position on the building.“²¹⁾

This is already causing contradictions in terms of the Venice Charter.

REPOSCO? REQUIRO?

Article 7 claims that *a monument is inseparable from the history to which it bears witness and from the setting in which it occurs. The moving of all or part of a monument cannot be allowed except where the safeguarding of that monument demands it of where it is justified by national or international interests of paramount importance.*²²⁾

The wishes of this article were actually damaged already by Lord Elgin in 1801 when he took the parts of the frieze and the metopes along to England. Of the original 92 metopes there are only 18 left, 16 of them in the Duveen Gallery of the British Museum in London, one in Louvres in Paris and one on the Acropolis. Without trying or moralize upon Lord Elgins actions, the Greeks wish to have the marbles some day returned seems justified. For the British part the task is not quite so simple, requiring among other things a change in the law. Returning of the Elgin marbles might also lead to the unfortunate situation in which all the other countries would start claiming the exhibits back to the original surroundings. Anyhow it was this article 7 of the Venice Charter to which the late Greek minister of culture Melina Mercuri referred, when she expressed her wish of getting the sculptures of the Parthenon back to Greece. This problem evidently becomes of repeated interest when the new museum will be built.

Article 8 „Items of sculpture, painting or decoration which form an integral part of a monument may only be removed from it if this is the sole means of ensuring their preservation.“²³⁾

This article is applied to the present solutions quite carefully. „Whether or not the principle enshrined in the article is being observed, depends basically on an assessment as to how far the removal of the sculptures is 'the sole means of ensuring their preservation', writes prof. Bouras.²⁴⁾ The last sculptures of the west pediment have already been removed, the pollution of the Athens air left no other choice. But if the pollution of the air will belong to the past someday and a more ecological solution for the traffic and industrial problems are found, it might also be possible to place the sculptures to their original places. The Greeks are not very optimistic in this matter.

RESTAURO? RENOVO?

Article 9 admits that *the process of restoration is a highly specialised operation. Its aim is to preserve and reveal the aesthetic and historic value of the monument and is based on respect for original material and authentic documents. It must stop at the point where conjecture begins, and in this case, moreover, any extra work which is indispensable must be distinct from the architectural composition and must bear a contemporary stamp. The restoration in any case must be preceded and followed by an archaeological and historical study of the monument.*²⁵⁾

There is an obvious contradiction of the emphasized improvement of the values of the Parthenon and this article. The most difficult matter is the question of authenticity. According to Jukka Jokilehto from ICCROM, one of the principal objectives in preserving the universal value of World Heritage sites and monuments is to maintain their authenticity. „This authenticity lies in the original material and workmanship as well as in the architectural form and history of the monument.“²⁶⁾ Jokilehto also criticizes the present restoration of the Parthenon for pushing rather far and considering that the only reality today is the present one.

The materials used for new parts have been titanium and marble. By using titanium and artificial patina it is guaranteed, that the restoration bears a contemporary stamp. However prof. Bouras finds that „the requirement in the Charter that restoration should bear a contemporary stamp clearly refers to work that goes beyond the bounds of certain restoration - that is, to work based on inference and comparative data. No such work is proposed for the

Parthenon.²⁷⁾ The last part of this article 9 is very true in this case - the restoration of the Parthenon was preceded and is followed by an archaeological and historical study of the monument.

Article 10 promises that *where traditional techniques prove inadequate, the consolidation of a monument can be achieved by the use of any modern technique for conservation and construction, the efficacy of which has been shown by scientific data and proved by experience.*²⁸⁾

The unfortunate use of cements by *Nicola Balanos* as substitutes for marble deteriorated in a few decades and much of the present work includes repairing of the damages caused by the previous restoration. Now the titanium is used for all the connecting elements, „since data derived from experiments in artificial aging have demonstrated that the metal is highly resistant to corrosion and effectively has an infinite life“, explains *prof. Bouras*.²⁹⁾ However the experience gained from the use of titanium is quite short compared with the age of the object. *Prof. Fritz Wenzel* in his comment as a civil engineer encourages this reinforcement of the damaged structural members „only to a degree that is equivalent to the bearing capacity of the undamaged ones. This is also meant as it concerns the results of earthquake calculations“.³⁰⁾ He also urges to find out why the still existing structure survived all the many earthquakes.

Article 11 gives credit to all earlier phases of the monument: *The valid contributions of all periods to the building of a monument must be respected, since unity of style is not the aim of a restoration.* /—/

*Evaluation of the importance of the elements involved and the decision as to what may be destroyed cannot rest solely on the individual in charge of the work.*³¹⁾

In the proposals these requirements are observed so that the Christian staircase in the south-west corner of cella and the Roman phases are to be preserved. The dispersed pieces of the Pergamene colonnades of the interior will be displayed in a new exhibition. The pieces added by *Balanos* are removed, since they clearly are of little interest and not of value alluded to in the Charter.³²⁾ To give credit to all the previous phases is only possible in the extent to which they are preserved and respected until today. This article also refers to many details in the restoration of the Parthenon, which are not possible to go through in my short presentation.

RESTITUO? RETRACTO?

Article 12 declares that *replacements of missing parts must intergrate harmoniously with the whole, but at the same time must be distinguishable from the original so that restoration does not falsify the artistic or historic evidence.*³³⁾

This article contradicts the demands stated in article (3 about the historical evidence). Is artificial patina falsifying a historical object? The demand of distinguishing between original and replacement parts causes special problems. A deliberate distinction in terms of form or colour would disturb the superb harmony of the temple, writes *prof. Bouras* and recommends the solution adopted by *Balanos*, which was to carve informative inscriptions on non-visible surfacers of the new parts.³⁴⁾

David Watkin argues against article 12: „Such a dogmatic pseudo-moral approach to restoration will more effectively extinguish the last glimmers of life in our historic monuments than any ravages wrought by time and pollution. The Charter of Venice is an unhappy by-

product of the erroneous Modernist belief that twentieth-century man no longer needed a living relationship with his past.“³⁵⁾

In so far missing parts which have been replaced, do fit harmoniously to the monument, but the new parts do not manage to fit in without problems. The Greek project has firmly believed in the power of *anastylosis*, which has also been criticized, especially by the Italians who have chosen a different approach in the restoration of the Paestum.

Article 13 requires that *additions cannot be allowed except in so far as they do not detract from the interesting parts of the building, its traditional setting, the balance of its composition and its relation with its surroundings.*³⁶⁾

The additions made in the restoration of the Parthenon are only those which are necessary to maintain the stability of the construction. Or could the concrete copies of the metopes also be seen as additions which cannot be allowed if the Charter of Venice is strictly followed?

Article 14 demands that *the sites of monuments must be the object of special care in order to safeguard their integrity and ensure that they are cleared and presented in a seemly manner.*³⁷⁾

This is certainly the case in the restoration of the Parthenon. Special international care does not necessarily guarantee the integrity of any historic monument, sometimes it can even diminish the integrity.

Article 15 hopes that *excavations should be carried out in accordance with the scientific standards and the recommendation defining international principles to be applied in the case of archeological excavations adopted by UNESCO in 1956.*³⁸⁾

Article 15 rules out all reconstruction work a priori. Only anastylosis, the reassembling of existing but dismembered parts, can be permitted.

The restoration of the Parthenon constitutes a typical case of anastylosis in the international sense of the word - and causes also the biggest disagreements. *Prof. Bouras* finds it noteworthy that this article does not preclude restoration with contemporary materials provided that it is done with the least amount necessary for the restitution of the ancient structure.³⁹⁾ With this he may be defending the determined use of titanium and the use of artificial patina.

Fani Mallouchou-Tufano finds that „These are without question interventions which take into consideration the messages and perceptions of our own times, they are based on the established principles of restoration set out by the Charter of Venice, but are enriched with complementary provisions and stipulations that have emerged out of the specific nature of ancient Greek monuments.“⁴⁰⁾

In his remarks to the restoration committee in 1989, the Danish architect *Erik Hansen* wrote: „The fallen stones are cleared away, put into rows, numbered, treated and replaced in the buildings. The more interest we show to the monuments, the more they get the mark of our time, and the more they lose their own identity. We are all captured in the vicious circle whether we like it or not. There is no way back; the state of the monuments reflects the problems of our own society. We cannot restore the eternal life to the buildings.“⁴¹⁾

I do not share Hansen's pessimistic view. To preserve means to keep alive, not eternal life. Instead of a nihilistic attitude we could consider each old building a gift from the past, something which donates us its own historicity in all its layers. It seems to me a mistake to consider our own time less or more valuable than any other time, or less or more problematic in our values than the periods before us. Seeing an old building as a gift instead of a burden, gives meaning to the restoration work.

Article 16 reminds that *in all works of preservation, restoration or excavation, there should always be precise documentation in the form of analytical and critical reports, illustrated with drawings and photographs.*⁴²⁾

This is perhaps the most conscientiously realized part in the restoration of the Parthenon and the application of the Venice Charter. The book on Acropolis Restoration, The CCAM interventions, was published last year, in 1994. It gives a good general view of the actions which have taken place so far.

CONCLUDERE?

Still I would like to go back to prof. *Ove Hidemark's* words from last June. He said also that restoration demands balance between intellect and emotion, like in all art. He saw that very often there was too much intellect and too little emotion, also lack of sensuality.

The group working with the proposals and also in situ with the restoration of the Parthenon has given an own, quite personal interpretation to the Venice Charter. They have opened all the problems to a wide discussion and received sometime amusing comments. Yet they have been very determined and kept their own vision. Those who work with this restoration project consider it a privilege and try to do their best. I have only made some comparisons, I promised not to pass judgement. Time will be the only objective and hopefully merciful judge even in this matter.

With John Keats's words On a Grecian urn⁴³⁾

*When old age shall this generation waste,
Thou shalt remain, in midst of other woe
Than ours, a friend to man, to whom thou say'st
„Beauty is truth, truth beauty,“ - that is all
Ye know on earth, and all ye need to know.*

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Jonas Glemža

THE CONSERVATION- RESTORATION OF CULTURAL HERITAGE AND ITS PROBLEMS IN LITHUANTA

The 1990 March 11th declaration of Independence also changed the conditions under which society could take an active part in campaigns for preservation and rebuilding of monuments related to the state history of Lithuania. A part of those monuments devoted to the 1918-1940 years history of Lithuania was not included into state registration, and some of them were even pulled down. Society, supported very often by local municipalities, has organized the rebuilding of those monuments.

During soviet years some churches have been closed, and they were used for culture but more often for economic purposes. Now they all are returned to Church. It called for necessity of urgent repairs and works of restoration on large scale.

A new Law for protection of immovable culture heritage which came into action since 1995 reflects essence and direction of conservation - restoration works of culture monuments. This Law names research, repair, conservation - restoration and application works of culture monuments. As an exception rebuilding (recreation) is named. According to the law financial support of state is provided to the most works of research and conservation. Restoration works are financially supported in the important monuments visited by society. Every year the state supports about 80 - 90 conserved - restored monuments.

According to the mentioned Law a new established Department of Cultural Heritage Protection with its 10 territorial subdivisions at the Ministry of Culture carries out control of cultural heritage (their higher category - monuments), their registration, maintenance of works and protection.

In 1991-1995 the character of carried out works was: conservation - in Medininkai, Klaipėda, Kaunas castles and repair of roofs, reinforcement of foundations and walls in other buildings; restoration - in churches of Vilnius, Kaunas and in province; repairing and restoration of fragments - former mansions in Žagare, Šilute, Raguvele, old abbeys in Palevene, Troškunai; rebuilding (recreation) - the works of such objects are supported by the state: 1) monuments for soldiers who perished for Independence of Lithuania (this year it was rebuilt in Kaunas); memorial farm-steads - doctor Jonas Basanavičius, Prime Minister of Lithuania who declared independence of Lithuania in 1918 and Antanas Smetona, the first president of Lithuanian Republic. During the war the farm-steads were burnt and they were rebuilt according to the photos. The archaeological-architectural researches of Vilnius Lower Castle Palace (XIII-XVI c.) destroyed during czar's ruling years are being carried out on a large scale. The leaders of the State formulated the target - to rebuilt palace as a symbol of state history of Lithuania. For this purpose there was held the competition of projects-concepts. It is foreseen to employ data of researches in preserving and showing authentic remains of the palace and to rebuilt only a general historic image based on drawings of palace at the beginning of the XIXth c., at the same time using decisions of contemporary architecture.

The principles of the Venice Charter are followed in the monuments conservation - restoration works taking into account value of remained cultural heritage and its physical state. The authenticity of monument, its preservation and exposition are accented though the latter is not

always a success. It is one of the most important conditions for projects solutions - the authenticity of monument.

Although works of rebuilding (recreation) are exceptional ones, methodical requirements for restoration works are creatively applied to them as well combining them with solutions of contemporary architecture or art. In order to recreate the monument as a relic of nation's history and culture it is necessary to apply creatively the principles of the Venice Charter.

The application and use of monuments for the present day needs is one of the most topical aims. The needs of society and complex works of monuments conservation - restoration are mostly related both with better preservation of the monument and its proper use for the needs of the society. It causes a problem of possible change or addition. That is why, the methodology of application works worries us. We need additional studies and methodical recommendations of other countries.

Now under free market cooperation of means and economic help are actual problems in carrying out conservation - restoration and application works.

One of the important targets of the mentioned works is the quality of conservation - restoration works and their durability. We critically estimate works carried out during soviet years because of quality of used materials and technology. At the same time we face with problems employing new materials and technology in conservation - restoration works.

AUTHENTICITY AFTER DISASTER

UPPARK, WEST SUSSEX

Lecture for Icomos Europe General Assembly

D.J. Fowler

Uppark was built in the 1690s high on the South Downs with long distance views to the Isle of Wight and the English Channel. A typical house of the period. It was built by the Tankerville family who were famous having made their money in successfully supplying London with a fresh water supply called the New River. Indeed it was these engineering skills that enabled them to build a house high upon the hilltop with a special pumping system to provide fresh water from the village of Harting in the valley below.

In 1746 the house was purchased by Sir Matthew Fetherston-haugh and he set about filling the house with fine paintings and furniture that he had acquired on his "grand tours" of Europe. The house soon became a true expression of the taste and dignity of the 18th century English gentleman in a period of high culture.

His son Harry re-shaped the house when he inherited it and in the 1770s had a reputation for having wild parties and great social events both in the house and races on the lawns.

Indeed it was here that Admiral Nelson first met Emma, later his mistress and we have stories of Emma entertaining diners in the dining room by dancing on the table after the meal "in a state of nature".

The story goes on that in 1825 Sir Harry, when he was in his 70s is lying in his bedroom complaining of his gout and hears his young dairymaid, Mary Ann, singing in the garden below and promptly decides to marry her. And it is indeed this marriage that ensures the preservation of Uppark for after Sir Harry dies in 1846 the young widow continues to maintain the house and its contents as a memorial to her late husband. Following her death in 1890 this approach to the house was to continue on until the middle of the 20th century.

As part of their programme of acquisitions after the Second World War, the National Trust acquired Uppark in 1954, to be one of its smaller country houses and the descendants of the Fetherston-haugh family continued to occupy the upper floors as their country residence.

Uppark had always been regarded as a very special house by the National Trust. The policy was deliberately to keep the number of visitors small. There were few signposts to it.

The interiors were little changed and were particularly famous for what was said to be 18th century paint schemes, comparatively unrestored and still retaining the contemporary collections of furniture, fittings, curtains, wallpapers and carpets.

However that was to change dramatically. In the afternoon of Wednesday August 30th 1989, the workmen were just completing the final stages of the repair and conservation of the gutters and the roof timbers, the house was still open to the public and there were about 270 visitors inside.

But at 3.30 p.m. the fire alarm went off. It was automatically linked to the fire stations at Petersfield 6 miles away, Midhurst 9 miles away and the fire brigade's headquarters in Chichester 12 miles away. Within 15 minutes the fire engines had arrived. They immediately realised how serious the fire was and called for two more engines. Two minutes later the next team arrives, they ask for two more engines. Nine minutes after that another two engines are requested. Two minutes after that another four engines are requested. Fifteen minutes after that a further six fire engines are requested. Eventually, there were to be twenty-seven fire engines and one hundred and fifty six firemen involved in fighting the fire from all the surrounding counties.

The National Trust had long been aware of the problems of the more remote houses and soon a well organised and disciplined salvage operation swung into action. The contents were removed from the house initially by the custodians, and indeed the visitors, but problems were occurring. First of all the tea-room filled up, then the stables. Windows were removed to allow large objects to be passed through, but meanwhile back inside the house the fire was getting a hold. First floor ceilings had started to collapse. The firemen ordered everyone out and the first floor was abandoned to its fate.

About one hour after the fire had started water was beginning to be a problem. There were four hundred gallons in each engine and they had gone. The underground reservoir tanks beneath the dairy and the orangery were empty. The family's swimming had been drained but the firemen were just winning the battle. Five more engines were called and the mobile hose layer. Hoses were laid back to the water main a mile away in South Harting and the water was pumped up to the house, but within a few minutes, the old water main, renewed early this century but following the course originally put in by the Tankervilles when the house was constructed in the 1690s collapsed, unable to take the demands upon it and the firemen found the hoses dry.

Throughout the night, six fire engines and two water carriers travelled to and from between the house and the nearest large main, several miles away but this wasn't enough. A private lake was found, recently stocked with fish, and by morning the lake had been sucked nearly dry. Local private swimming pools were found and their water removed.

Putting out the fire, was only part of the fire brigade's problem. By five o'clock in the evening the house was well alight again and burning fiercely. The staircase hall was a mass of sparks. The rescue of the large 17th century paintings, 2 metres. x 3 metres began. The gun cupboard at the foot of the stairs was cleared of explosives in the same rescue operation, moments later the staircase collapsed. Fire crews were now organised into teams with an officer and four or five men with breathing apparatus, working as a group.

Officers watching the signs of collapse while men gathered up whatever they could carry. The Wilton carpet for the saloon needed eight men to carry it out.

Once outside the house the human chain passed Meissen and Chelsea dinner services, each plate worth thousands of pounds but out of what was to be sixty crates of porcelain only three pieces were damaged. Priceless Giordanos, Bationis and Zuccarellis were laid face down on the lawn, the high wind making it difficult to handle large pictures.

The National Trust's conservation team had already started to arrive at the house. Emergency supplies were stored at another country house about fifty miles away and were sent over with basic equipment. Secretaries went to all the late night supermarkets to clear the shelves of absorbent material. The police contacted the key holders of the large newsagents in the region and all their supplies of blotting paper were gathered up. By 6.30 that night the fire had reached the ground floor and the firemen began to rescue the 18th century wallpaper, torn off the wall in large sheets. Curtains were ripped down. Huge rococo mirrors were taken down, once someone had found a screwdriver. Silver was rescued from a safe in the basement now half a metre deep in water. A fireman spraying water into the little parlour was asked if he could try to avoid the chandelier, alas in vain as a chimney stack collapsed carrying the first floor and chandelier into a heap in the basement.

Yet the following morning in the Tapestry Room the state bed was still there and under instructions shouted through the window, the firemen dismantled it and passed it out. Twenty minutes later the floor collapsed into the basement.

The fire was now out and it was a question of what to do next. Immediately after the fire, the salvage and conservation of damaged materials began, the interior of the building was made safe allowing the archaeologists to begin removing the debris. Ash was passed through a sieving machine to guarantee recovery of even the smallest article. This evidence was later to prove invaluable in guiding the professional team in reconstructing the details of the house.

The building had to be stabilised. Consultation with the fire brigade established areas of major hazard and scanning with infra-red sensors detected the presence of burning material within the debris or encased in the structure of the brickwork.

There was considerable discussion about what was to happen to Uppark. After long thought it was decided that Uppark should be rebuilt and the philosophy for reconstruction was carefully debated and considered. Central to this was the condition of the insurance.

The house had been fully insured but the monies from the insurance were not transferable to any other property.

Equally it was clear that there was going to be a long, complicated, legal argument possibly leading to court action in respect of the responsibility for causing the fire, and in due course, the amount of money it was going to cost to put it all back together again. Everything that was done would have to be proved in court as being reasonable.

But it was decided that the ultimate aim was for Uppark to be returned as closely as practical to its appearance the day before the fire. The temporary roof was erected, recording took place and work began. But this wasn't to be the end of the setbacks to Uppark.

During a terrible storm on the 25th January 1990 the protective roof collapsed and tragically two men died. There then followed a salvage and rescue operation and of course yet further legal action and yet further insurance claims. But the project continued on.

Extensive use was made of computers both in terms of photogrammetry, auto cad and in the data base to record and manage the thousands of salvaged objects and fragments.

Legally Uppark was a protected building, Grade 1 the highest status we have in Britain but repairs had to comply with current building and fire regulations. Technically the building was still there. No-one had complied for consent to alter it so for any changes to the original structure consent was required from the local authority.

Rapid decisions were necessary on complex problems in order to avoid delays for the programme and to minimise the cost.

New oak beams were manoeuvred in, damaged brickwork rebuilt, new chimney pots made and the external shell of the building was rapidly completed and put back.

During this time the professional team also concentrated on the problems of the interior. The upper storeys gave particular difficulty. What was the evidence? How did we know what it looked like? Although the house had been recorded and indeed the National Trust had commissioned a programme of photographic recording following the fire at Hampton Court. They had realised how vulnerable some of these buildings were. It was clear that the intellectual concept of trying to carry out a total photographic record of a building as complex in its decoration as Uppark was almost impossible. There were ceilings of which we only had photographs of a small portion.

People very rarely take photographs of plaster ceilings looking towards the windows because it's quite difficult to do. For upper storeys we had very little evidence, for example of the windows, but then we struck lucky. A local carpenter phoned up, "*I have an old window in my garage which I think came from Uppark, would you like to see it?*". We found photographs from children's parties and there in the background were the details we were looking for.

Each room raised its own particular problems. Each room had to be looked at individually and design decisions made regarding colour, materials and also the extent of the feel of the past we wanted to put back.

It must be remembered that everything we did at Uppark was obtained through priced competition. We had to be able to prove, in court that what we had done was reasonable, and we had accepted the most reasonable price, that does not necessarily mean the cheapest but if we didn't accept the cheapest we knew we would have to prove under the skilled legal cross examination why we made the decision we did.

The plaster ceilings were a particular problem. The ceilings were a particularly fine collection of lime plaster, hand modelled very much in the Italian tradition. Of course every plaster specialist we went to said, "Oh we can do it", but we were very doubtful. Initially we took the rescued plaster, room by room, all the salvaged pieces and laid them out in part of the large industrial estate we had built within the grounds of the house to carry out the building operation. This enabled us to establish with much more precision than we could from photographs the precise form and shape of the various parts of the ceilings and the various design and in particular what potential there was for re-using the fallen plaster pieces.

These were marked up on drawings and then we invited six selected firms to carry out a sample of workmanship on site for which they were paid for, as a measure of the quality as well as the price.

The same problem occurred for the joinery. For example in the Dining Room the salvaged pieces were laid out. Although this particular Corinthian capital may look fine, once you remove the tape from the back that is holding it together, you begin to see the number of pieces involved. However, skilled craftsmen were able to piece this back together.

The wallpaper in the Red Drawing Room was also particularly difficult. The unfaded deep red behind the pictures was still evident and a deliberate decision was made to restore this room to the appearance as it was the day before the fire. The wallpaper was pieced in to the deep red and also to the faded colours. In the Saloon, the most famous room in the house, work progressed replacing the ornate plaster ceiling by James Payne, the detailed carvings that had been burnt until the room was reinstated back to its former glory.

Indeed the skill and care with which we managed to put Uppark back together is perhaps best shown in this slide of the fireplace in the Little Parlour. Now, after a careful coat of paint the join cannot be seen.

But I think we must ask ourselves the question that is this authentic repair or is it actually extremely sophisticated forgery?

I don't think it is as simple as drawing up charters.

The principles have to be applied to an individual historic building, maybe as I have shown here at Uppark, even on a room by room and a piece by piece basis.

But at the end of the day we must not lose sight of the fact that it is a piece of architecture and the complete composition has to read as an understandable piece of design.

There were times during this project when it was clear the team had taken on an unachievable task and we looked to the family motto of the Fetherston-haugh's which hung in the Tea-rooms, "*I shall not wholly die*". I think what we have managed to achieve is to put back the spirit of the past into Uppark. Maybe if the ghost of Emma was to return to the Dining Room she would not feel too unhappy about dancing on the table for us again.

I C O M O S
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ČESKÝ KRUMLOV

REPUBLIQUE TCHEQUE

CONFERENCE EUROPEENE ICOMOS

PARTICIPATION AUX TRAVAUX
SUR LE THEME REHABILITATION ET AUTHENTICITE

- I - CONTRIBUTION POUR UN DEBAT TOUJOURS RENOUVELE
- II - PRESENTATION D'UN CAS RECENT DE REHABILITATION

REHABILITATION ET AUTHENTICITE

I CONTRIBUTION POUR UN DEBAT TOUJOURS RENOUVELE

« J'ai beaucoup reconstruit: c'est collaborer avec le temps sous son aspect de passé, en saisir ou en modifier l'esprit lui servir de relais vers un plus long avenir; c'est retrouver sous les pierres le secret des sources. » (YOURCENAR, Marguerite, *Mémoires d'Hadrien*)

Il y a peut-être dans cette citation brève du beau et dense livre de Yourcenar des éléments suffisants pour la compréhension possible de l'attitude moderne face à l'intervention sur le Patrimoine édifié.

Dans ce livre, on peut constater, à une distance proche de deux mille ans, l'ambiance unique d'une époque où la vision d'un homme a su transmettre à la Civilisation Romaine, tout un héritage historique, vaste et à plusieurs facettes de la Culture Grecque.

Enfin, héritiers de ces Civilisations, qui si fortement déterminent notre façon d'être au monde, il est, en même temps, réconfortant et étonnant qu'on puisse, de si loin, invoquer l'Histoire (tempérée par de brusques hiatus ou par d'évidents signes de continuité) pour réfléchir à propos de la fin et des limites de la conservation des Monuments qui prolongent notre Mémoire

I.1. O TEMPORA ! O MORES !
(OH TEMPS ! OH MOEURS !)
Cicéron, *Catillinaires I*)

Tout est centré sur la question première: le Temps.

Le Temps sous son aspect de passé, le Temps d'un plus long avenir, la réinterprétation du moment original dans un temps présent et qu'on a toujours désiré emprisonner.

Pourtant, d'après la pensée occidentale, le Temps, ni ne s'arrête, ni n'est circulaire comme pour les cultures orientales (peut-être à cause d'une telle perception aura-t-il, Hadrien, préféré ne pas agrandir l'Empire?). Le Temps, ou mieux, son flux continu, est le premier vecteur de la compréhension de la valeur du Patrimoine, précédant la question de la signification culturelle et sociale d'une certaine donnée historique ou de son inhérente qualité esthétique.

Et ici, les questions proviennent du point de vue de l'observateur (d'ailleurs agent d'intervention), de son attitude philosophique et technique, de la sagesse propre de chaque époque, avec le désir de modeler le futur.

Ainsi, les témoignages les plus impressionnants de l'Histoire de l'Architecture arrivent jusqu'à nous marqués par plusieurs réinterprétations de chaque Auteur. Et il y a peu d'exemples où l'on peut identifier l'excellence d'un seul créateur.

De la liste d'Edifices et Ensembles Monumentaux déclarés Patrimoine de l'Humanité par UNESCO, combien de chefs-d'oeuvre dont on jouit aujourd'hui ont été le résultat de l'effort d'un seul moment ?

La réflexion résultante de la question qu'on se pose intérieurement sera alors très pertinente: si un monument, un ensemble architectural ou un site, a formé ses propres caractéristiques parfois le long des siècles, insister pour que son image et sa complexion se cristallisent par rapport au futur, ne serait-ce pas nier la validité et le génie de l'évolution sédimentaire que ce Patrimoine a connu?

Sur la base des sept cas portugais du Patrimoine de l'Humanité déjà octroyés par UNESCO, on souligne:

- Deux sont des villes historiques, évoluant jusqu'à nos jours: Évora et Angra do Heroísmo. Quant à la première, on peut discuter aujourd'hui l'infrastructure urbaine à travers la fibre optique ou la télévision par câble; par rapport à la deuxième (après avoir été reconstruite suite au tremblement de terre de 1981) elle se développe naturellement et avec les soucis propres à chaque jour qui passe...

- En ce qui concerne le Couvent de Christ, à Tomar, le Monastère de Jerónimos, à Lisbonne, le Monastère de Alcobaça ou le Monastère de Santa Maria da Vitória, à Batalha, j'aimerais bien souligner le fait qu'aucun de ces exemples extraordinaires de l'architecture mondiale ne se présente avec une unité constructive ou stylistique.

En effet, à Tomar (où Diogo de Arruda a obtenu sa gloire) on contemple une combinaison remarquable d'époques et de styles, d'échelles et d'auteurs, en produisant l'un des plus grands, énigmatiques et beaux monuments de la civilisation européenne et du génie portugais.

Aux Jerónimos, Diogo de Torralva (qui signe aussi à Tomar l'un des plus beaux cloîtres de l'Histoire de l'Architecture, en renouvelant un autre préexistant) imprimera un souffle nouveau et inattendu au Manuelin du Maître Boytac, malgré le fait que l'oeuvre principale du Monastère soit conclue par Jerónimo de Ruão, qu'ainsi institue un concept nouveau d'espace pour l'église des Temps Modernes; tout bien considéré, c'était cette singulière complémentarité qui arrive à conférer une unité et une projection uniques à ce chef-d'oeuvre portugais du XVIIe siècle.

C'est ce qui arrive, à peu près, au gothique cistercien de Alcobaça, évoluant le long des siècles au travers de différentes redéfinitions, jusqu'à ce qu'il exhibe une façade baroque tardive dans le corps des nefs de la basilique sublime où l'Amour de Pedro et Inès demeure sacré.

Et à Batalha, étant sous-jacente la matrice du gothique flamboyant, qui a été la première architecture internationale de la Civilisation Chrétienne, c'est toujours la complémentarité, en suivant l'évolution de l'oeuvre, qui domine, en atteignant le point culminant aux Chapelles Imparfaites, où plusieurs Maîtres se sont distingués, et avant tous, Mateus Fernandes et son portail, incomparable et monumental, réalisé pour le Panthéon du Roi Duarte.

- Enfin, Je fais référence à l'exemple de la Tour de Belém, à Lisbonne, dessin audacieux et paradoxal de Francisco de Arruda, où, en un constant défi d'explication pour la coexistence sublime entre l'archétype de la tour médiévale portugaise et l'avant-gardisme du bastion moderne, s'implante dans les eaux du Tage, cet ex-libris du domaine des mers, cette représentation symbolique de la souveraineté du Roi, Seigneur de Guinée, d'Afrique, du Brésil et de la Navigation et du Commerce avec l'Orient lointain.

Je parle d'organismes vivants: l'idée des Monuments et des Sites comme des réalités dynamiques commence, finalement, à appartenir au domaine du sens commun.

Avec la réhabilitation du Patrimoine édifié, il s'agit d'intervenir dans le but d'une revitalisation, en cherchant, plusieurs fois, comme par rapport à un être aimé, le refus de la mort.

Mais invoquant toujours Marguerite Yourcenar, n'oublions pas que le Temps est le grand Sculpteur de l'Histoire...

Réhabiliter signifie agir plus amplement qu'au domaine de la conservation (bien qu'elle puisse, d'habitude, avoir un rôle très important) et également aller plus loin que l'éventuelle restauration de quelques éléments de la construction. Mais surtout, implicitement, on attire l'attention sur une action de modernisation, consciente et cultivée, envers ce que l'on considère le Patrimoine Architectural.

La façon dont on aborde une intervention de réhabilitation, en entraînant une reconversion fonctionnelle plus ou moins vaste (ayant en vue le destin d'un usage sous-jacent) doit être envisagée, d'abord, comme un exercice de culture.

Cela veut dire que la responsabilité (soit des historiens et des architectes, soit des politiques et des maîtres d'oeuvre, ceux-ci coïncidant plusieurs fois avec ceux-là) est une condition indispensable, assumée par tous, pour donner une réponse à des désirs, plus ou moins précis, de la Communauté dépositaire d'un certain Patrimoine.

Une théorie universelle et sa conséquente méthode d'intervention est impossible, particulièrement quand, pour la défense de la valeur intrinsèque de chaque situation, on conclut qu'il n'y a pas de paradigmes dominants, soit pour l'évaluation, soit par rapport à la compréhension préalable de l'atteinte de l'intervention.

Cela veut dire qu'on ajoute à la responsabilité demandée pour le dénommé exercice de culture l'exigence de liberté, comme condition spécifique et nécessaire.

Le résultat de l'interaction entre responsabilité et liberté sera une action ajustée, ayant en vue que, pour la préservation du Patrimoine, l'important est surtout d'agir. Et, pour y arriver, l'élément essentiel est le pouvoir créatif, large et exigeant. Cette *dimension humaine*, déjà cherchée par Brunelesco, n'est plus que la proportion opposée à la dimension illimitée de l'espace et du temps; c'est la proportion qui désigne le rencontre entre humain et la divinité, sans oublier que chaque époque a son art et que chaque art a sa liberté.

Giulio Carlo Argan nous enseigne cela aussi: « on ne peut pas vouloir que l'ambiance de la vie contemporaine soit identique à celle du passé (et, d'abord, quel passé ?) ni qu'on n'arrête le processus naturel de vieillissement et de dégradation des choses. C'est à cause de cela que la détermination des relations complexes entre l'ancien et le moderne doit s'appuyer sur des méthodologies critiques claires - certes, elles ne sont pas obligatoirement identiques. La protection du patrimoine culturel doit sûrement servir à "conserver", sans être conservatrice ».

I.2. LE NOUVEAU MOT AUTHENTICITE

Le bulletin "Nouvelles ICOMOS", du mois de décembre 1994 nous a apporté la nouvelle de la "Conférence de Nara sur l'Authenticité", accompagnée du texte du dénommé "Document de Nara" sur la Conservation du Patrimoine Culturel.

Il faut dire, quoique je m'éloigne de l'usage traditionnel des mots conservation et restauration (insérés dans les Chartes et Conventions Internationales sur le Patrimoine Architectural), que je préférerais autrement l'emploi des mots préservation et réhabilitation, le premier concernant les travaux habituels de protection d'un certain patrimoine et le deuxième comprenant un domaine plus vaste et multidisciplinaire, entraînant des spécialistes et techniques de l'Histoire, de la Conservation, de la Restauration, de l'Architecture et des différentes branches de l'ingénierie.

Et je crois également que ce nouveau mot authenticité, élevé à la catégorie de concept, s'il n'est pas redondant, sera réducteur de sa propre atteinte. Dès les architectes d'Hadrien (pour ne pas dire avant) en passant par Alberti, Michel-Ange ou Bernini et, sans doute, Viollet-le-Duc, jusqu'aux soucis qui, le long de notre siècle, ont caractérisé l'effort méthodologique international, tous les intervenants envers la création et la pérennité du Patrimoine ont du être *Authentiques*.

L'authenticité consacrée à la Culture est d'abord, la somme de la responsabilité et de la liberté du projet d'intervention, en gagnant des droits de citoyenneté par rapport à un acte de légitimité.

L'authenticité ne peut devenir un cliché quelconque, sans risquer d'être, à partir d'une telle situation, sa propre négation et, ce qui est doublement grave, le fondement abusif et mystifiant de méthodologies d'intervention envers le Patrimoine édifié qui ressortent de la vérité pour élire le kitsch.

Roberto di Stefano écrivait (*ICOMOS Information*, 4/1989), dans la présentation éditoriale d'un article intéressant de Dinu Bumbaru (Directeur Général de la Fondation Héritage Montréal) qui concernait la thématique du *Façadisme*, sur la réalité (je souligne réalité) d'une hypocrisie recouverte d'un voile hypothétiquement culturel pour "vendre" un produit.

D'après ses mots, on observe que les gens sont renvoyés vers le domaine facile du décor («de mauvaise qualité et pervers») et positionnés face à une consommation hypothétiquement idoine de la valeur historique et artistique de l'architecture et de l'urbanisme. « C'est le règne du mensonge et de la mystification qui contribue à la mauvaise éducation de la communauté ».

Bien sûr, le mot *authenticité* ici introduit semblera bien approprié à tous ceux qui sont présents dans cette Conférence, pour faire un appel à la correction du processus. Cependant, le même mot est utilisé pour promouvoir les affaires immobilières de la spéculation sans visage qui envahit les centres historiques de nos villes. Et les gens achètent, quelques uns applaudissent, en ne restant qu'une fausse et pauvre apparence de légitimité et de vérité, enfin, les dépouilles d'un patrimoine qui n'en sera jamais.

Fixer les contours de l'authenticité sera toujours, sur le plan technique, établir des recettes préparées à l'avance et hypothétiquement sûres. Une attitude pareille a toujours été condamnée par toute la théorie produite au plus haut niveau international.

En vérité, on peut citer, à partir des "Conclusions de la Conférence Internationale d'Athènes sur la Restauration des Monuments" (1931):

- "Quand une restauration apparaît comme indispensable (...) le respect par l'oeuvre historique et artistique du passé est recommandé sans bannir le style d'aucune époque" (chap.I);

- "Il y a une tendance générale à abandonner les restitutions intégrales et à éviter leurs risques" ... (chap.I);

- "Approuvent l'emploi sensé de toutes les ressources de la technique moderne et, particulièrement, du béton armé" (chap. IV);

- "Quand il s'agit de ruines, une conservation scrupuleuse s'impose" (...) et "Quant aux autres monuments, les experts (...) ont reconnu, en effet, que chaque cas représentait un cas spécifique" (chap VI).

De la "Charte Internationale sur la Conservation et Restauration des Monuments et des Sites" Venise, 1964, il se détache :

- "La conservation des monuments impose, tout d'abord, leur entretien permanent" (art 4) et "elle est toujours favorisée par son affectation utile à la société" (...) en pouvant "autoriser les adaptations exigées par l'évolution des usages et des moeurs" (art 5);

- "La restauration est une opération qui doit avoir un caractère exceptionnel" (...) "La restauration s'arrête où l'hypothèse commence; en ce qui concerne les reconstitutions conjecturales, tout le travail de complémentarité qu'on croit indispensable, pour de raisons esthétiques ou techniques, dépend de la composition architecturale et possédera la marque de notre temps" (art 9);

- "Les contributions valables des différentes époques par rapport à l'édification d'un monument doivent être respectées, l'unité de style n'étant pas un but à atteindre le long d'une restauration" (art 11);

- "Les éléments destinés à remplacer les parties qui manquent doivent s'intégrer harmonieusement dans l'ensemble, en séparant toujours les parties originales, pour que la restauration ne fausse pas le document d'art et d'histoire" (art. 12);

De la "Charte Européenne du Patrimoine Architectural", Amsterdam, 1975, on fait surtout référence à la problématique de la Conservation Intégrée comme "le résultat de l'action conjointe de techniques de rénovation et de la recherche des fonctions les plus appropriées" (...) et, en n'imposant pas l'"exclusion de toute l'architecture contemporaine des anciens ensembles, on devra faire le maximum d'attention au cadre existant, respecter les proportions, la forme et la disposition des masses, ainsi que les matériaux traditionnels" (alinéa 7).

La "Convention pour la Sauvegarde du Patrimoine Architectural d'Europe", Granada, 1985, établit le compromis d'adoption de "politiques de conservation intégrée" en favorisant "... l'adaptation, quand elle deviendra appropriée, d'anciens édifices à de nouveaux usages" (art. 11 et 12), et elle va encore plus loin quand elle propose, pour la coordination de politiques de conservation, l'échange d'informations à propos des "moyens de promotion de la création architecturale qui assure la contribution de notre époque chez le Patrimoine Européen" (art. 17).

D'après tout ce que je viens de citer (et je m'excuse car il s'agit de traductions des traductions), on s'aperçoit de l'indélébile posture de l'authenticité qui est l'essence, elle-même, de tout le Patrimoine et des actions les plus variées qui ont une place dans sa sphère d'action. Vouloir standardiser ce qui est "authenticité" peut aboutir à l'évidage de la signification de plusieurs questions où elle est déjà naturellement implicite.

Les opérations de réhabilitation entraînent, sans doute, une énorme problématique historique, urbanistique et architecturale et elles font partie, aujourd'hui, d'une façon chaque fois plus spécifique, des tâches d'humanisation des villes qu'on a héritées, pour les maintenir vivantes et harmonieuses.

La défense du patrimoine édifié implique une somme de savoir et d'efforts pour répondre aux exigences chaque fois plus fortes du développement moderne, toujours dans le but d'équiper les valeurs existantes sans les défigurer, c'est-à-dire, préparer l'avenir sans détruire le passé, en intégrant les répercussions dans les activités et dans le tissu social de chaque communauté.

Au delà de la protection adéquate et de la préservation continue des valeurs patrimoniales, une politique de réhabilitation devra se baser toujours sur l'observation de deux principes basilaires. Le premier, que j'appellerais "le principe de la compatibilité", établissant la priorité par rapport à l'usage de matériaux et techniques traditionnelles, liée, quand une solution spécifique est demandée, à l'usage intelligent et restreint d'options innovatrices. Le second, dénommé "principe de la réversibilité" déterminant le choix de la solution qui plus facilement garantit l'hypothèse de reposition à l'état antérieur, face à la conclusion postérieure de l'inadaptation de l'intervention réalisée.

La présente Conférence Européenne, où le Colloque Scientifique assure la continuité des préoccupations énoncées à Nara, s'intitule précisément: *"L'autenticité et la pratique de la conservation et de la restauration des monuments et des sites"*.

D'après ce que j'ai dit, il sera stimulant, pour moi, de réfléchir sur l'adéquation de l'hypothèse du thème énoncé avec une rédaction différente; par exemple, La Diversité Culturelle et du Patrimoine et la pratique de la Préservation et Réhabilitation des Monuments et des Sites.

Mais je sais que tous nos soucis ne sont pas réduits à des aspects d'adéquation terminologique par rapport à toute une problématique de l'intervention sur le Patrimoine. Car, chez moi, un Poète a écrit :

« Quand je suis né, tous les mots qui pouvaient sauver le monde avaient déjà été écrits. Il ne manquait qu'une chose: sauver le monde ».

II. PRESENTATION D'UN CAS RECENT DE REHABILITATION

II.1. PORTUGAL, LA DEFENSE DU PATRIMOINE ET LA FONDATION CALOUSTE GULBENKIAN

Avec l'arrivée du XXe siècle, et surtout au début de la République, implantée au Portugal en 1910, les principaux Monuments Nationaux ont été légalement déclarés et protégés.

Depuis les années 30, il y a, chez nous, des Organismes Officiels chargés de la défense du Patrimoine. Au cours des premières décades de leur activité, leurs efforts étaient centrés sur la restauration de monuments isolés. Les résultats, quelques fois discutables, présentent, presque toujours, l'intention évidente de conformer une image solidaire avec les bases rétrogrades du régime en vigueur avant le 25 avril 1974.

Le long des vingt dernières années, on s'est aperçu, à un niveau officiel d'un renforcement de la capacité opérationnelle et des ressources financières, bien qu'elles soient encore insuffisantes. On a produit de l'oeuvre, on a commis quelques erreurs, on a stimulé la polémique, les choses marchent ...

Parallèlement à l'activité officielle, on souligne celle de la Fondation Calouste Gulbenkian, laquelle, dès sa constitution en 1956, a donné une signification spéciale à la sauvegarde des valeurs patrimoniales portugaises qui se sont répandues dans le monde. Comme exemples, on peut nommer la réhabilitation du Fort de Jésus, à Mombassa, Kenya, déjà en 1958, ou, le long du temps, le Fort de Saint Jean Baptiste de Ajudá, au Bénin, le Musée de Rachol, à Goa, ou les Archives du Diocèse de Cochim, les deux en Inde.

Depuis 1981, un ensemble de travaux a été commandé par la Fondation à un expert portugais très réputé, le Professeur Architecte Viana de Lima (décédé en 1991), avec lequel j'ai eu l'honneur de collaborer intensément.

Il ne s'agit pas, ici et maintenant, de faire le panégyrique de l'incontestable qualité des projets de Viana de Lima, personnalité éminente de l'architecture portugaise contemporaine, expert désigné par UNESCO pour des activités de sauvegarde des villes historiques brésiliennes, délégué national à des travaux des Nations Unies et du Conseil de l'Europe sur les problèmes du Patrimoine et responsable pour des organismes officiels chargés de la protection des valeurs culturelles.

Pourtant, le privilège de l'expérience acquise, me permet de témoigner de la rigueur et de l'amour dévoués à chacune des situations travaillées par la Fondation Calouste Gulbenkian:

- île de Mozambique, République de Mozambique - Analyse et Inventaire de la complexe et singulière situation urbaine et environnementale avec de Propositions de Mesures de Sauvegarde. L'île de Mozambique a été, entre-temps, déclarée Patrimoine Mondiale par UNESCO. La ville, fondée au début de XVI^e siècle, présente de remarquables caractéristiques et d'extraordinaires valeurs architecturales, dont se détache la grande Forteresse de Saint Sebastian, exemplaire important de l'architecture de la Renaissance Européenne implantée dans l'Indien lointain;

- Forteresse du Prince de Beira, Brésil - Conservation et Réhabilitation Partielle de la Place d'Armes de cet énorme bâtiment du XVIII^e siècle, érigé dans les profondeurs de la forêt amazonienne avec une impressionnante rigueur stylistique;

- Porte de Santiago de la Forteresse "La Fameuse" et Ruines de l'Église de Saint Paul, à Malaca, Malaysia - Conservation et Réhabilitation de l'Ensemble Monumental avec une Proposition de nouvelles édifications d'encadrement et la conception de composantes d'achèvement de la tour de l'église jésuite (XVI^e siècle);

- Ruines du Couvent des Dominicains (XVI^e siècle), à Ayutthaya, Thaïlande - Protection et Valorisation des restes archéologiques du "Camp Portugais", avec la Proposition d'infrastructures muséographiques et d'appui touristique;

- Donjon d'Asilah, Maroc - Réhabilitation.

Les travaux dont je viens de parler font partie d'un substantiel ensemble d'activités qui représentent un exemple heureux d'une pratique de mécénat culturel par rapport à la sauvegarde des valeurs patrimoniales.

Étant donnée que la Fondation Calouste Gulbenkian n'est pas une institution d'Etat, elle se présente dans ce domaine avec une projection singulière, en dénotant son action d'une véritable avant-garde, à travers l'atteinte à plusieurs facettes des résultats obtenus.

Lorsque le droit fil est la sollicitation expresse et la co-participation des Entités Officielles d'un Autre Pays dans la présentation des projets d'intervention envers le patrimoine édifié par les Portugais un peu partout dans le monde, la Fondation Calouste Gulbenkian, loin d'imposer une solution quelconque, s'appuie sur des méthodologies spécifiques qui parient sur la qualité globale des propositions.

Je vais exposer quelques traces fondamentales d'un cas plus récent.

II.2. LE DONJON DE LA PLACE FORTE D'ASILAH, AU MAROC

En présentant, à cette Conférence Européenne, un cas qui est situé en Afrique du Nord (je pourrais avoir opté pour un quelconque autre projet), je souligne le caractère diversifié des questions régionales et culturelles qui se branchent sur la problématique de ladite "Authenticité".

Le Portugal, étant donné le rôle historique qu'il a joué dès le XV^e siècle, est l'un des pays qui a transmis une culture européenne à tout le Monde, culture qui est un emblème présent dans le Patrimoine construit que l'on trouve dans les différents Continents.

Le Donjon d'Asilah est, notablement, la dernière construction européenne de ce genre survivante en Afrique; il s'agit d'un modèle médiéval, tardivement construit, au début du XVI^e siècle, en même temps que des oeuvres pour la défense de la ville, celles-ci avec des caractéristiques modernes, étaient faites, soit à cause du genre de bastions (ronds ou d'arêtes pour permettre les feux croisés), soit à cause de la composition adéquate et la hauteur des panneaux de muraille ou du dessin anti-balistique des portes d'accès, soit encore à cause de la conception d'une tranchée de défense.

L'Architecte qui a supervisé les travaux est Maître Boytac, qui, d'une façon innovatrice, s'exprimait, au Monastère des Jerónimos, à Lisbonne, à travers le nouveau langage européen de l'architecture portugaise du Manuelin, et qui irait aussi participer à la réalisation du Monastère de Batalha.

Quelle est la raison d'être, alors, de cette architecture "dépassée" ?

Le long de l'aventure d'outre-mer du Portugal, on a documenté des exemples de réalisations préparées à l'avance et embarquées dans les nefs, pour être rapidement enlevées en quelques points stratégiques de fixation et développement urbain de l'occupation, comme, par exemple, à l'île de Mozambique (1507) ou à Malaca (1511), représentées dans diverses sources avec le caractère de donjons médiévaux.

En outre, la Tour de Belém, elle-même, à Lisbonne (1514) est composée d'une masse horizontale qui consiste en un bastion ayant la forme d'un navire, et d'une autre, verticale, qui formule à nouveau le style du modèle-base des donjons des châteaux médiévaux.

Pendant la période fertile en production architecturale du règne de Manuel I, on aura désiré, éventuellement, fixer un archétype formel de la représentativité architecturale des "tours d'hommage" comme siège du pouvoir royal - ce qui aura généré la réalisation d'oeuvres (de défense) singulières, écartées du contexte stylistique contemporain, en sacrifiant la propre adéquation fonctionnelle des objectifs militaires, lesquels, d'abord, devraient être considérés comme facteur important.

Ce fût, d'ailleurs, le Roi Manuel qui ordonna de faire un inventaire de tous les 57 châteaux médiévaux de la frontière du territoire portugais, lesquels devraient garantir la souveraineté du territoire national, en fixant les limites les plus anciennes d'un Etat Européen, 200 années avant ce règne (1495-1521).

Le beau Code dénommé "Livre des Forteresses", atteste profusément le caractère de ces constructions et confirme les remarquables ressemblances avec l'unique représentation connue de la ville d'Asilah, où l'on observe son Donjon: la gravure insérée dans le Livre des Cités ("Civitates Orbis Terrarum") de G. Braun et Janssonius.

En s'appuyant sur ce document iconographique excellent et unique, en recherchant les photographies disponibles dès le début de ce siècle et considérant l'état du Monument, on a élaboré le projet, en finissant les travaux de réhabilitation il y a à peu près une année.

La conservation a entraîné le remplacement intégral des enduits, intérieurs et extérieurs, en utilisant les techniques traditionnelles, ainsi que la restauration des pavements, et la réalisation intégrale de l'ensemble de la menuiserie, et aussi la remise de quelques pierres des cadres des baies des fenêtres.

La porte d'entrée n'est pas d'origine car, comme tour médiévale européenne, elle ne disposait pas d'accès au niveau du sol. On a refait le dessin de la porte existante, laquelle était datée des années 20 de ce siècle, pendant le Protectorat Espagnol.

On a construit des installations sanitaires, occupant la petite tour qui est articulée avec le Donjon, dans le chemin de ronde de la muraille, toujours avec le souci de ne pas affecter l'expression stabilisée de la construction préexistante.

On a fait l'infrastructure électrique (à l'intérieur et pour l'illumination nocturne du monument), en gardant place pour les réseaux de communication.

La grande fenêtre d'apparat du deuxième étage du Donjon a été restaurée, étant donnée la quantité et l'importance des éléments originaux qui subsistent, permettant la théorisation d'un dessin équivalent à celui de la fenêtre manuelle originale. Il est très possible que cette fenêtre eût une expression décorative plus évidente; le tympan de l'arc superposé à ceux de la double baie contenait sûrement l'écu des armes royales, flanqué par les sphères armillaires caractéristiques de l'héraldique manuelle.

La réhabilitation a été finie avec la complexe réalisation d'une grande couverture et du système de gardes du chemin de ronde qui achèvent les trois hauts étages voûtés du bâtiment érigé par Maître Boytac.

La restauration, laquelle serait complètement inopportune et inadéquate en ce qui concerne le respect du Monument, a été laissée de côté; d'abord, il n'existait aucun document pertinent pour une hypothèse de reconstitution.

Le choix était de créer, avec une totale liberté, un dessin qui réinventait le sens spécifique de ce Donjon, étant donnée que rien n'a subsisté de l'achèvement supérieur du bâtiment, sauf les pierres inférieures des mâchicoulis qui auraient existé sur trois des façades.

Le projet a consacré une expression formelle qui se revoit à l'imagerie des dessins des châteaux médiévaux portugais, quoique tous les éléments constructifs, dessinés exhaustivement, aient utilisé les matériaux et technologies de nos jours.

En effet, le système de merlons et de créneaux du chemin de ronde, avec les trois mâchicoulis et les guérites cylindriques balancées sur les quatre coins, ainsi qu'une gargouille de drainage d'eaux pluviales, ont été exécutés en béton armé.

La couverture proprement dite, en bois, avec trois chevrons à ciseaux de grande hauteur, a été attachée à une base de linteaux en béton armé qui simultanément ont servi à stabiliser le sommet des élévations des murs et de la voûte du salon du deuxième étage.

Le revêtement de la charpente, après avoir une protection tennique, a été réalisé en cuivre électrolytique, la caractéristique patine verte se formant rapidement.

Malgré une certaine insuffisance par rapport aux moyens mis à la disposition du chantier d'Asilah, on a conclu les travaux avec l'angoisse d'une certaine imperfection, mais, surtout, avec la joie d'une réalisation qui, indiscutablement, est venue rendre une image plus authentique et actuelle à cette petite et belle ville marocaine, avec la rénovation de son profil urbain (son ex-libris ayant ce qui équivaut à un autre étage, lequel est au-dessous de la grande couverture nouvelle). Et, on est resté surtout, avec un Monument revitalisé et disponible pour une nouvelle phase de son parcours historique, dans le but d'une utilisation muséographique.

Un désir et une posture ont prévalu: mettre en évidence un concept de récupération et de revitalisation, lequel, sans être passéiste, donne une forme objective aux déterminations consacrées par la Charte de Venise et aux principes de la Conservation Intégrée présentes à la Déclaration d'Amsterdam.

Sur la base d'une suffisante légitimité culturelle et de l'impératif de défendre activement des valeurs qui constituent la mémoire des Civilisations, on a considéré incessamment, avec de la rigueur et de l'authenticité, toutes les attitudes véhiculées par le Projet de Réhabilitation.

Les disciplines de l'Histoire, de l'Architecture, de l'Ingénierie Civile et de l'Electrotechnique s'y sont engagées, sans oublier les composantes diplomatiques et politiques de l'action rendue possible grâce à la vision de mécène de la Fondation Calouste Gulbenkian, en mettant en relief l'orientation édairee et cultivée des responsables par son Service International.

On a oeuvre en liberté. Avec de l'authenticité. Avec de l'amour. Un amour qu'on a voulu être celui que Leonardo da Vinci défendait: « le grand amour naît de la grande connaissance de la chose qu'on aime, et si tu ne la connais pas, tu ne la pourras aimer que pauvrement ».

Authenticity - the Cultural Aspect

Kamila Matoušková

Local, regional and national cultural monuments and also the UNESCO world cultural monuments are understood in this country as a physical material substance which has specific objective cultural properties. Historical origin, age, the author's imprint, traces of changes, connection with an historical event or personality are seen as the objective properties of the material object, additionally supported in the past by the dialectical materialism prevalent at the time. The subjective reflection of material reality had at most an investigative nature, the description of material characteristics, origin, historiographic findings and the study of creative artistic analogies. Consideration of evaluation of the cultural significance of monuments was thus rendered difficult, if not impossible, and therefore our care of historical monuments at that time ignored this aspect.

The national level of protection in this country usually covers historical monuments of more than local, state-wide or more than state-wide significance, but it does not distinguish values. There exists only a narrow group of national cultural monuments which are not meant to be category of monuments of greater value, but rather representative of types, extraordinary care or means of ensuring the indivisibility, for instance in the case of chateaus with valuable furnishings. The majority of these are owned by the state, they are not returned in restitutions to former owners and the state retains the right of pre-emption. In the case of urban units other characteristics are used for historical reservations and historical zones.

The differentiation of the importance of monuments on the local and regional levels is also possible, for instance, through an estimate of the extent of the influence of the monument, the number of people interested in it, or an estimate of the connection with local or regional development. The higher the

classification of the monument, the more difficult the evaluation of its importance.

How, then, to select the most significant and most valuable monuments as UNESCO world monuments? This should be helped by consideration of the extent of their authenticity. The introduction of this criterion may also assist our national care for monuments in better evaluation of our own national cultural heritage, in considering the extent of their preservation and the suitability of the method of care.

Meanings, feelings, impressions, associations and the active role of the subject are essential in considering the extent of cultural value. They make possible to utilise psychological as well as historical methods for evaluation.

Authenticity means credibility and verifiability. It is an objective, but also to a considerable degree subjective category of experience imparted among people. Opinions vary as to whether authenticity is evaluative or rather merely descriptive concept, but its extent can be examined. Authenticity can be ascertained, for instance, by measurement of the relationship of the true level of partial meanings to the expected level of these meanings and similarly the true level of overall authenticity to the expected level, on a scale with several levels. At the same time, authenticity should be the main characteristics of an historical monument - the basic result of the effects of the monument on the psyche of man.

This means that all the basic characteristics of a monument should include authenticity and also the internal reflexes, psychic feelings and associations should support the overall feeling of authenticity.

The concept of authenticity was adopted in 1993 by Professor Raimond Lemaire to replace the concept of integrity, which means entirety, completeness, wholeness, honesty, for the evaluation of the importance of monuments in the selection of UNESCO world monuments.

The concept of integrity and its consideration were taken from the consideration of the importance of buildings for the

purpose of inscription in the National Register of Historic Places in the USA. The importance of an immovable object is considered on the basis of seven parameters: location, shape, arrangement, materials, workmanship, feelings, associations. The location helps to understand why the work was created or why an important event took place here; the arrangement is close to this, but concerns rather the character of the place and its position (topography, vegetation, artificial elements, links with other elements of the external environment) and links with the surrounding area. The shape is a combination of elements which create the form, groundplan, space, structure and style of a building. It is the culmination of the intentions of the preparation of concepts and plans (or important changes) and the continuation of various activities such as town and regional planning, investment activity, architectural and landscaping activity. The shape includes the organisation of space, proportions, scale, technology, decoration and materials. The materials are physical elements, combined or placed in the course of a certain period of time and in a certain pattern or configuration and creating an historical building. Workmanship is a physical document of the crafts of a certain culture or nation in the course of any period of history or prehistory. Feelings and associations are expressed in the esthetic or historical sense in relation to buildings or in connection with an important historic event or personality. (From the US National Register of Historic Places.) The consideration of integrity includes the definition of basic physical features and their visibility, comparison with other similar buildings and deciding to what extent each aspect is important from the point of view of overall meaning. (Taken from the lecture of Dr. Jukka Jokilehto, printed in the ICCROM Newsletter No. 21/1995.)

The concept of integrity is based on the complex, holistic understanding of the effect and perception of environment which is based in environmental psychology - including the cognitive, esthetic and ethical level of the overall cultural level and connections with the social and economic context. This width does

not exist in the concept of authenticity and therefore must be implanted under it. It is necessary to mention the object to which it relates, the properties and relations which are being studied. On the other hand, the concept of integrity implies the meaning of appurtenance, links to the whole, in which authenticity is one important aspect. From this point of view the concept of integrity appears highly advantageous.

Authenticity relates to the object of the monument, but also to the approach to its rehabilitation. Sometimes it is incorrectly exchanged for originality, the original creation of the architect as part of contemporary care for the monument is incorrectly understood to be a contribution to authenticity. At the same time, originality stood at the birth of the monument and its alterations. Similarly, the completion according to a historical design which is insufficiently known, or reconstruction, i.e. demolition and replacement with a copy where it is not necessary, can be classified rather as nostalgia, or even insensitivity or violence, but from authenticity or respect, or even integrity, they are much different.

On the other hand, life cannot be stopped and the new requirements of life may call for alterations to buildings. These changes are possible, but should be authentic credible in relation to reasonable requirements of life, which also include the need to preserve the monument but must have highly cultural expression. This applies to the vast majority of immovable cultural monuments and urban units protected as historical monuments and to their alterations in the course of history, the present and the future.

The discussion of authenticity and of such care of monuments that can preserve authenticity is vitally important for the Czech care of historical monuments and touches the very foundations of the care of monuments which sometimes gets lost in this country under the weight of a multitude of practical problems. The inclusion of the wide professional and non professional public in this discussion at national and international level will help to redefine the basis and ensure better care also for the UNESCO

world monuments in the Czech Republic.

The tasks of Czech care of historical monuments:

- intensification of knowledge of the cultural values of buildings, objects, seats and regions
- improvement of the records and documentation, expert opinions, advisory service, professional assistance and presentation of cultural values, cultural activity, monitoring
- education and schooling
- science and research
- structuralisation of professions
- participation of citizens and civic initiatives.

Owners, civic initiatives, communities, specialists, the state, specialist state and non-state organisations, international and world organisations headed by ICOMOS - all these can help to create the army of the "blue shirt" which will probably become an important social force in the world at the turn of the millennium.

AUTHENTICITY AND RECONSTRUCTIONS OF HISTORIC TOWNSCAPE : QUESTION OF CHOICE
 JŪRATĖ MARKEVIČIENĖ

Cities, like dreams, are made of desires and fears, even if the thread of their discourse is secret, their rules are absurd, their perspectives deceitful, and everything conceals something else. Cities also believe they are work of the mind or of chance, but neither the one nor the other suffices to hold up their walls. You take delight not in a city's seven or seventy wonders, but in the answer it gives to a question of yours.

Italo Calvino. 'Invisible Cities'

AUTHENTICITY AND VALUES

We still lack a consensus on the definition of authenticity. 'Nara Document on Authenticity' declared "it is not possible to base judgements of value and authenticity on fixed criteria"(1). This vagueness may be caused by an indecision as to the very nature of authenticity and values and to their mutual relation. Such a labile definition is typical postmodern in its negation of the universal cognition and acceptance of the local ones, legitimated in local groups as a counterweight. It may be all right for some philosophical discourse on what is more genuine and worth - the reality itself or our images of it. But it seems that such axiological games not always are played into the hands of heritage's protectionists. Protection activities have to do with a physical world and with decisions on physical life or death of heritage resources which, as we know, are unique, limited and non-renewable (2). In this sphere authenticity is not to be identified with values for their different relationship to the heritage.

Authenticity is an intrinsic, inherent and permanent feature that distincts any fact i.e. a thing, an event etc, and signs them as being real and historical, if in the case of a heritage object. Exception to the rule may be a fake of a fact. The procedure of authentication is objective and in main similar to the legal verification of facts with its 'yes' or 'no' answers. Thus there cannot be any 'different authenticities' but only different aspects of the one. Destruction of authenticity means destruction of the thing and vice versa.

Values contrary to authenticity, are extrinsic, temporary, inconstant and variable features of facts. They express our subjective attitude and relationship to the historical past. The procedure of valuation is the interpretation of things that is based on the outlook of an appraiser and on authenticity of the things, though the latter is not always necessary. During this procedure a medley of facts is converted into some set of values. The sequence and order of such a set depends on appraiser's system of values as on his frame of reference. Valuation is subjective so, in case of social values, results not in the statement of truth, but in some consensus of connoisseurs, social groups etc.

Strategy of choice is the final point of the procedure of authentication and valuation. It sets the directory tendencies upon the accepted system of values. These decisions are based on consensus as well.

Legitimization of the system of values in the field of heritage protection means a particular process of materialization of such an axiological vision, by adapting reality as itself to values that are to be legitimized. In other words, it is an anxiety to create some new reality, e.g. on behalf of a concept of patriotism, or out of romantic longing for the old-world life, etc. This process tends to wipe out things that do not fit to the accepted vision.

So this legitimizational process is not very beneficial for preservation of historical past in its authentic aspects:

1. different values can be exposed due to different portions of authentic substance, beginning from a remained whole built structure and ending in a myth associated with a completely disrupted site; so 'undue' portions of authenticity may be (and often are) removed without hurt to expositional needs;
2. materialization of such a vision, especially the one with the values strictly defined, may suppress and even destroy other potentialities of a heritage resource - other messages of the Past, values and visions; other possible choices;
3. nonlegitimated messages of a resource may be preserved not as they are, but in the shape of special records.

At the very end of this process we sometimes face not an authentic heritage object, conserved and rehabilitated, but a modified historical structure, that *stricto sensu* is a modern work in its starting point and that will turn into heritage only for future generations.

Finally it may be noted that, first, valuation and authentication procedures ought not to be identified the one with the other; second, authenticity ought to be the most significant reason for preservation; and third, materialization of systems of values, ^{ought to} be realized very cautiously and take on account, that intellectual and spiritual impacts of historic resources are greater than our particular changing visions.

HISTORIC TOWNSCAPE

The question of authenticity and values of a historic town is, perhaps, the most complicated one. Authenticity is twofold - first, authenticity of shape, and second, authenticity of spirit. First one can be measured and fixed, though it is a hard task due to a huge number of components of a city form. Second one can be felt and translated into languages of arts but cannot be catalogued, for scientific language lacks adequate definitions. Authenticity of shape is in direct ratio to authenticity and amount of physical substance. In authenticity's of spirit case causal nexus is not so straight and clear. Spirit of a site is able to survive even if large portions of physical substance had been devastated. On the contrary, if thanks to disruptions of this substance and radical changes of the use, genius loci is casted out, his city of residence turns into some collection of museums and old curiosities shops, that excite curiosity but awake no feelings. We have plenty works of arts devoted to

old towns but almost none - to the museum or the skansen.

Valuation of townscape is somehow different from the one used to historic buildings, and close to the valuation of natural wild landscape at some points:

1. townscape is a system, not a collection, so its quality depends less on the qualities of singular components and more on the quality of intercomponental connections; a lot of perfect components not always mean equally perfect system;
2. the criterion of artistic value is rather senseless while used to a townscape, for only very few towns had been created as works of art; on the contrary, it is necessary to use the criterion of aesthetic value, of beauty, as to the wild landscape;
3. the criterion of rarity value (3) also is nonadaptable, for towns are such huge and unique structures, that any hieratic set arranged on comparison may be nothing more but an academical game; the destiny of any town cannot be based on such a comparison;
4. a townscape is such a replete and all-round form, that its broad transformations, if based on some selected single system of values, cause not an enhancement but emasculation.

For these reasons valuation of a historic townscape ought to be based less on any system of values and more on the authenticity of the heritage resources.

Strategy of choice. In the case of preservation of historic townscape it is better not to build decisions on the account and the quality of its masterpieces. The purpose of the equal worth is the eagerness to protect its spiritual structure, by trying to be as faithful as possible to its genius loci, that is alive in spaciality and substantiality, which is visible, tactile and audile. This historic character is to be read as a message from the Past with the help of the classic formula of the communication's process: 'Who says what to whom in what channel with what effect?'

Another crucial question ought to be the question not on values of the Past, but on the sense and aim of preservation and changes - on what do we want to have. If there is a wish for museum and historical theatre, we must change character of the town in order to expose its most attractive, interesting, original things. And though historic towns deny they are museums, but they really are the ones for the proud and profit of these towns. If we want to have the object of remembrance, the intended monument, we also must change historic character, for in that case we are transferring the meanings of things, mostly from the sphere of profanum, where they belong by their very nature, to the sphere of sacrum; we do not forget even ceremonies of 'initiation' with tourist guides as the priests. Mildest changes may be involved by the third choice - the wish to preserve a habitat based on historic continuity. In this case we have to do with some other, not so usual set of values. On the very top there are an identity of the site, and feelings of inhabitants, who are attached to this site and fond of its usual views. So 'common country church or an old provincial town arouses the same feelings as a magnificent cathedral, ducal palace or rich museum' (4). This notice of Max Dvořák, made as early as in 1918, ends in a reference on the values of native places, that are the most important thing to be protected. But we, the experts, often forget about this value - so evident and so difficult to define.

RECONSTRUCTIONS OF TOWNSCAPES

To reconstruct or not reconstruct? This eternal question must be divided into two, for it has two rather different answers.

The first one refers to the case, when there is a city's representative, dominant monument that had been lost, and this event took its place not so long ago. So the loss is heavy, inhabitants are feeling it as some deprivation and do not consent to it. Reconstructions of this type are not so rare as it may look.

The second case is more complicated. It takes place when: 1. it is a great portion of urban fabrics that had been lost, 2. this had happened rather long ago, and a generation that kept a memory of its original air, is gone or almost gone, 3. the site had gone through some periods of essential changes, so more than one of its previous appearances may be attractive for possible reconstruction, 4. on the contrary, an actual look of the site is the one of a waste, nobody's land, of a tear in historic fabrics.

The latter case gives a possibility of choice. And what have we to choose - what we know or what we feel? Methodology of conservation is for knowledge and against any materialization of hypotheses. But what does a knowledge of a townscape mean - an inventory of architectural details or cognition of a city's spirit? And are both of them inseparable?

If we settle upon strict knowledge, we are going to produce replicas. They may be very informative, but are not able to move senses and arouse feelings. But this well known item of the original and the fake is not a crucial one. The more problematic issue is the possibility to duplicate and manipulate the Past. If we are able to replace an original by a replica once, why not to go on and on with this activity? And what is the need to respect and to preserve authenticity of things, if we are able to reproduce and to correct them perfectly? This possible loss of respect to historical relicts and of need for authenticity of historical testimonies will undermine the very sense of cultural heritage.

On the contrary, reconstructions that aim in continuation or revival of a spirit of place need to be based not on detailed descriptions, but on hermeneutics of its authenticity. In this case we are closer to creation of something live and vivid, but on the other hand, it may be very difficult to keep separated conservational and modern architectural activities.

Finally, it can be said there is no single way to reconstruct historic townscape, but the priority of its spiritual structure seems to be more fruitful. In any case, a proper answer would lay not in a field of recognition of the true values, but in a field of goals and consensus.

FINAL NOTES

1. Nowadays preservation of historic cities more and more turns to be an activity that aims in protection habitats and their cultural continuity against too rapid and *great* changes, and the physical world against 'virtual realities'.

2. On the other hand, nowadays heritage protection concerned on preservation of things is rather a specific way to retain historic memory. This product of Western civilization is extremely young, compared as against millennial way of remembrance of the Past as a remembrance and transfer of 'know-how' i.e. as traditions.

3. There where traditions are alive, it is no need in preserving all the patterns of material production. But when they are cut off, things become an only accessible 'thesaurus' of our forbears' knowledge, experience and life. And even in these fields where all possible traditions had been lost, heritage protection is more fruitful when more common people participate. Historic towns are to play an important role in the revival of traditions.

The great variety of information accumulated in city's forms is one more reason to ground preservation of townscapes less on values, that tend to change, and more on the authenticity, that is a constant.

CONCLUSIONS

Preservation of historic townscapes may be more fruitful when:

1. townscapes will be seen as town's forms as themselves and not as collections of single buildings,
2. decisions on preservation or alteration will take into account the priority of authenticity upon values,
3. reconstructions will be based not on periods of the mostly detailed knowledge and forms, that are better reflected in inventories, but on forms, that are closer to the spiritual structure of one or another site,
4. inhabitants will be constantly educated and their participation will be stimulated in order to reach the level of traditions.

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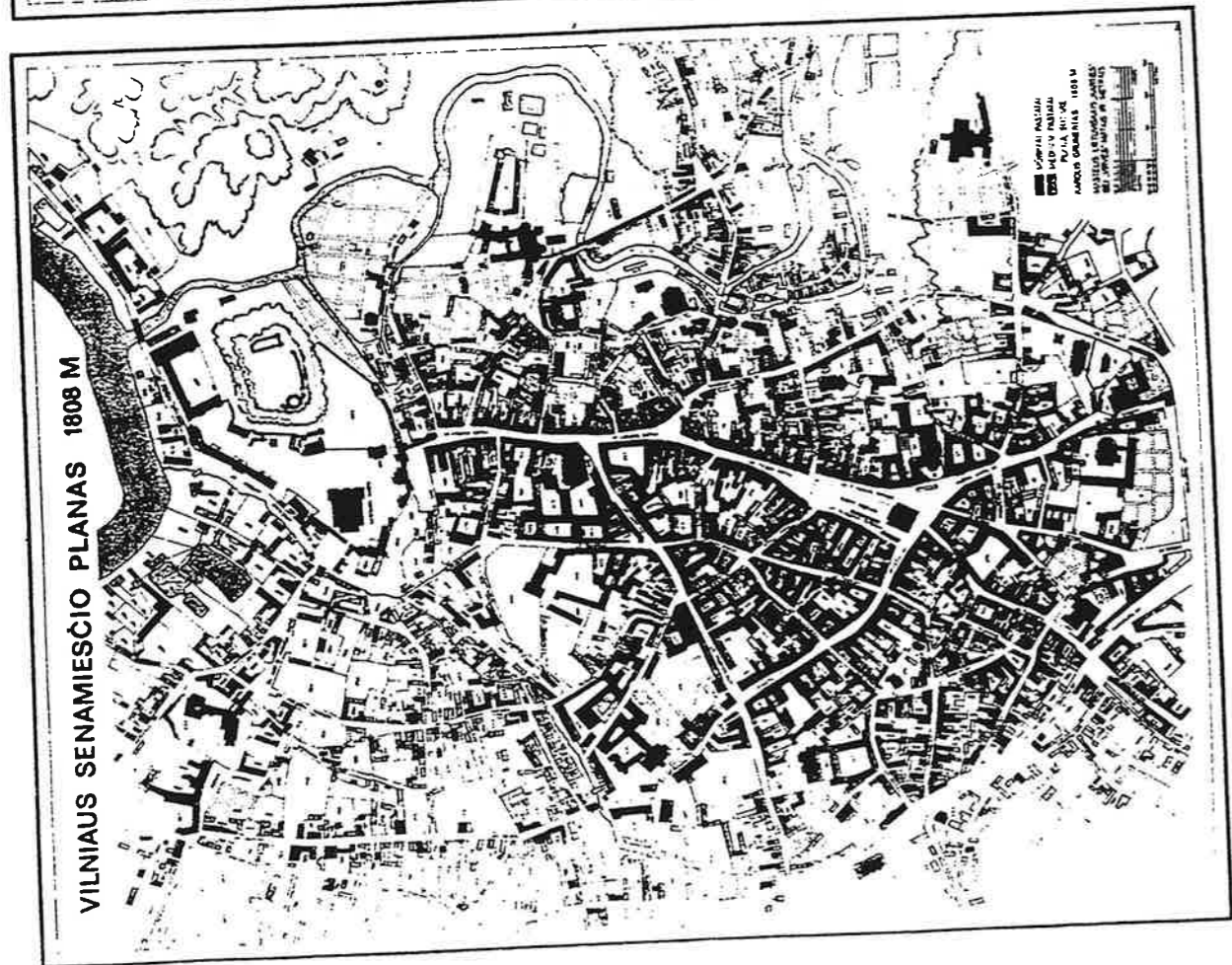
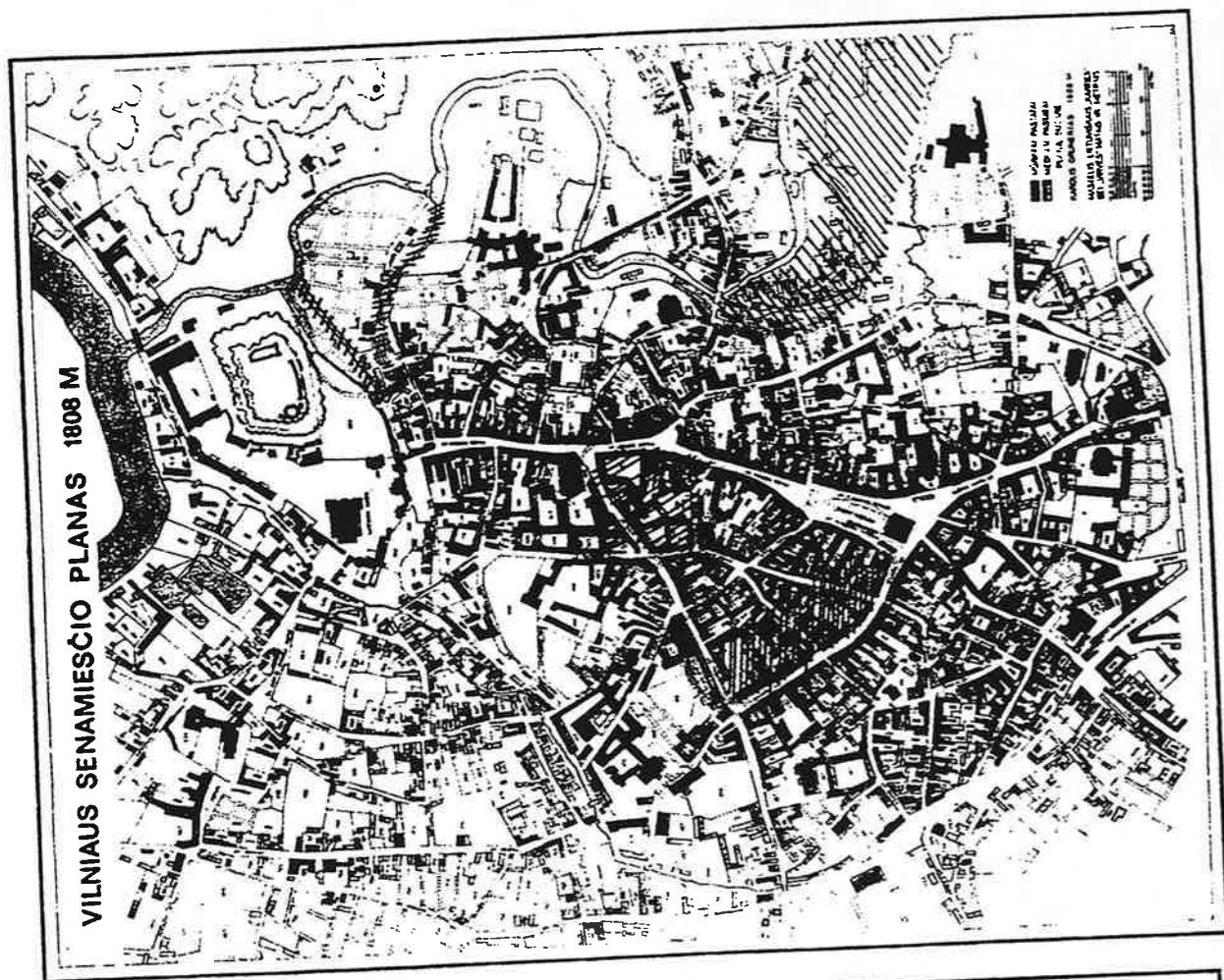
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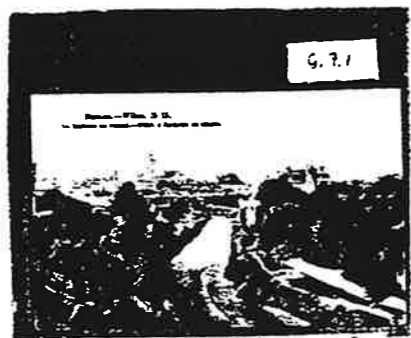
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Anna GILIBERT

ARCHITECTURES EN TERRE ENTRE SAUVEGARDE ET DEVELOPPEMENT

Le relèvement des structures résidentielles

La précarité de l'équilibre écologique qui caractérise la région dogon (haut plateau, falaise et plaine) autour de Bandiagara impose une grande attention et aussi une certaine urgence; le relevé graphique, ponctuel et scientifique, de quelques centres d'habitation encore assez intégrés, peut combler une lacune dans la documentation, pourtant vaste et faisant autorité, qui a déjà été recueillie par des missions précédentes. En effet, ces missions ont privilégié les aspects ethnographiques, écologiques et aussi la culture matérielle, particulièrement riche de motifs folkloriques ou simplement exotiques, en négligeant, comme trop souvent, les aspects constructifs de maisons plus ou moins articulées et complexes.

Sans un relevé complet et cohérent permettant de clarifier les rapports fonctionnels entre les parties et l'organisation spatiale dans son ensemble, on ne pourra pas avoir les bases matérielles sur lesquelles il serait possible de fonder l'activité de sauvegarde et de conservation qui, depuis deux ans, est proposée à l'attention mondiale par les organismes compétents.¹

Sensible à ce discours, le Politecnico de Turin collabore déjà avec certains pays africains, ce qui a permis à deux étudiantes de participer au stage prévu à Mopti, pour la mise en place du nouveau "Centre de formation et l'expérimentation sur les technologies de constructions", adaptable aux pays du Sahel. Le projet N: EA (Naples: Europe Afrique, organisation non gouvernementale) a pour but la récupération des techniques de construction traditionnelles, l'emploi et la valorisation des matériaux locaux et la diffusion de la connaissance des principales cultures architecturales du pays (Dogon, Peuhl, Bozo, etc.).

Une fois sur le terrain, il a été fait un examen attentif des édifices considérés comme expression du peuple qui les a construits et les utilise. On procéda au relevé dimensionnel et constructif de trois unités d'habitation familiales différentes correspondant aux habitats du haut plateau, de la falaise et de la plaine. Dans chaque village choisi, Ogol Ley, Yougodogourou et Youdiou, une habitation traditionnelle a été repérée en fonction de caractéristiques significatives pour la culture et les systèmes de construction, qui rassemblent les modalités d'emploi, les références symboliques et les cohérences avec le milieu naturel.

¹ LISTE DU PATRIMOINE MONDIAL, N:C 516: Sanctuaire de la Falaise de Bandiagara

Dans une deuxième phase du travail, trois exemples du système de construction actuel ont été examinés, en mettant en évidence les caractéristiques permanentes et les variantes par rapport à l'architecture traditionnelle.

De cette façon, on a voulu illustrer l'évolution d'un système d'habitation archaïque, actuellement en voie de transformation, sous l'influence de modes de construction occidentaux.

En établissant un rapport direct avec les communautés des villages et avec certains noyaux familiaux, l'enquête a porté sur les relations entre organisation sociale de la famille et production à l'intérieur de l'habitation, entre exigences habitatives et espace construit, ainsi que sur la transmission de la culture architecturale autochtone.

Les documents graphiques, photographiques et descriptifs relevés en territoire dogon qui constituèrent la base du mémoire, vont compléter le dossier UNESCO et en même temps forment une première tranche de la documentation du Centre de formation sur l'architecture locale.

En choisissant les sujet, on a tenté d'illustrer, plus que la variété, le rapport entre l'homme et la construction, entre décoration et architecture, entre habitat et structures collectives, entre technologie et utilisation des bâtiments.

Voici la synthèse de Enrico Guidoni :

« Pour l'architecture des Dogons, la division entre la sphère "théorique" des solutions parfaites, insérées dans le rituel mythique, et leur mise en pratique est particulièrement utile. Mais, contrairement à d'autres populations, qui attribuent des significations symboliques à des formes architecturales du paysage qui se prêtent donc à des interprétations différentes, pour les Dogons la spécificité culturelle de l'activité créatrice revêt une importance très particulière grâce à un langage expressif et raffiné, dans lequel le mythe ne constitue jamais une déformation de la réalité spatiale architecturale, mais en représente purement et simplement l'explication rationnelle. La disponibilité d'un milieu naturel stimulant, de racines culturelles complexes et reliées avec les autres populations de l'aire "soudanaise", la technique de construction souple et raffinée en bois et argile font de l'architecture dogon non seulement une des plus connues et des plus abouties sur le plan expressif, mais aussi une étape fondamentale pour comprendre les développements plus "cultivés" de l'architecture des monuments islamiques de l'aire nigérienne. Il faut donc l'analyser à la fois du point de vue de la logique compositive, intimement soudée avec la "philosophie" du mythe des origines et du point de vue de la soumission articulée au milieu naturel, aux exigences sociales continuellement changées, aux matériaux à disposition. »

Les Dogons, tout en conservant une grande partie de leurs structures sociales, ont accepté le schéma politique imposé par la centralisation produite par l'alliance Islamcolonialisme. En confrontant témoignages et documents avec nos observations, il apparaît que la culture dogon subit des transformations et des contaminations importantes, au point de faire craindre qu'à court terme l'unité et l'organisation qui en est caractéristique finiront par se désagréger. Les causes de cette détérioration sont nombreuses: la désertification progressive du Sahel, le déclin économique du pays, l'émigration qui amène les jeunes au contact des sociétés capitalistes, l'instruction qui met les étudiants en contraste avec leur milieu d'origine, et le refus de la part des anciens, seuls dépositaires de la connaissance traditionnelle, de transmettre leurs secrets.

Tous ces éléments interviennent aussi dans la modification de la morphologie du village. Avant que ces changements ne soient irréversibles, il faut apporter des remèdes.

Pour les Dogons, beaucoup de réponses aux problèmes de développement du territoire ne résident pas tant dans l'adoption de valeurs et idées étrangères que dans une acquisition plus consciente de leur propre culture. Il faut sensibiliser et associer la population rurale au sauvetage du patrimoine culturel, substituer aux lourds programmes de restauration, financés par l'Etat ou par les organismes internationaux, une campagne permanente d'entretien et de valorisation, gérée au niveau local. L'inscription du territoire dogon sur la liste des Biens du Patrimoine Mondial Culturel et Naturel de l'Humanité (UNESCO-ICOMOS), ne doit pas porter à la monumentalisation d'un héritage constructif, ni à la "mise en réserve" d'un bien naturel. L'intention est de sauvegarder non seulement un système architectural mais l'ensemble de la culture qui l'a produit sans risquer de muséifier un milieu encore viable et en phase de transformation.

Le choix des échantillons

Les échantillons A et B proviennent de constructions traditionnelles de deux villages d'installation ancienne: Pégué, situé au pied de la falaise, dans la zone de sédiments détritiques, et Yougodogourou, le village sacré juché sur un pic à l'extrémité de la falaise.

L'échantillon A, de tout évidence formé par une rapide manipulation, était grossièrement cylindrique, posé sur sa base et légèrement diminué vers le haut, selon la forme donnée par les doigts serrés.

L'échantillon B, apparemment formé par damage manuel et en forme de grossier parallélépipède, correspond à la technique de l'adobe, même si cette dernière prévoit toujours l'emploi de moules pour le façonnage, ce qui dans le cas examiné ne semble pas s'être produit. Notons en passant que sur place les constructions en terre sont désignées par le terme générique "banco", qu'elles soient ou non composées d'éléments faits à la main ou dans des moules, que les éléments aient séché ou non.

L'échantillon B provient d'un élément en banco détérioré qui s'était détaché de la maison qui a été l'objet du relevé à Yougodogourou. Il est d'un aspect plutôt hétérogène, d'une couleur entre terreux et noisette, avec des graviers en évidence, cristallins et translucides.

Les deux échantillons ont été soumis à un examen optique, macro et microscopique, à l'analyse aux rayons X par diffractographie; de ces deux échantillons, on a pris des sections fines pour l'examen pétrographique et aussi les échantillons de 100 grammes pour les tests granulométriques, enfin, seul l'échantillon A a permis d'obtenir un prisme réglementaire de cm 4 x 4 x 16, selon les recommandations Normal, pour l'essai de résistance à compression simple.

Dans l'ensemble les analyses ont confirmé qu'il s'agit de sols latéritiques, typiques des pays tropicaux, où le processus de genèse de l'argile, par décomposition, peut déterminer des éléments d'aggrégation de type colloïdal. De tels éléments, même dans des conditions de nette minorité, peuvent manifester une certaine efficacité, aux effets de la cohésion, à condition qu'ils soient répartis homogènement dans la masse.

ICOMOS EUROPEAN CONFERENCE 1995
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Fast Photogrammetric Recording
of
Cultural Monuments and Sites

Report on Activities of the
International Committee for Architectural Photogrammetry (CIPA)

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1. Introduction

As Introduction two separate points:

First: The photogrammetric recording and documentation work already done is but a small percentage of the total amount which should have been done. How big this total amount of recording work is, has not yet been defined properly in most of the countries, not in Europe and not in other countries of the world. Is it the World Heritage, only? Is it more? How much more? Shall we document all valuable heritage? What is valuable? And wherever task and volume of work are not known, management fails.

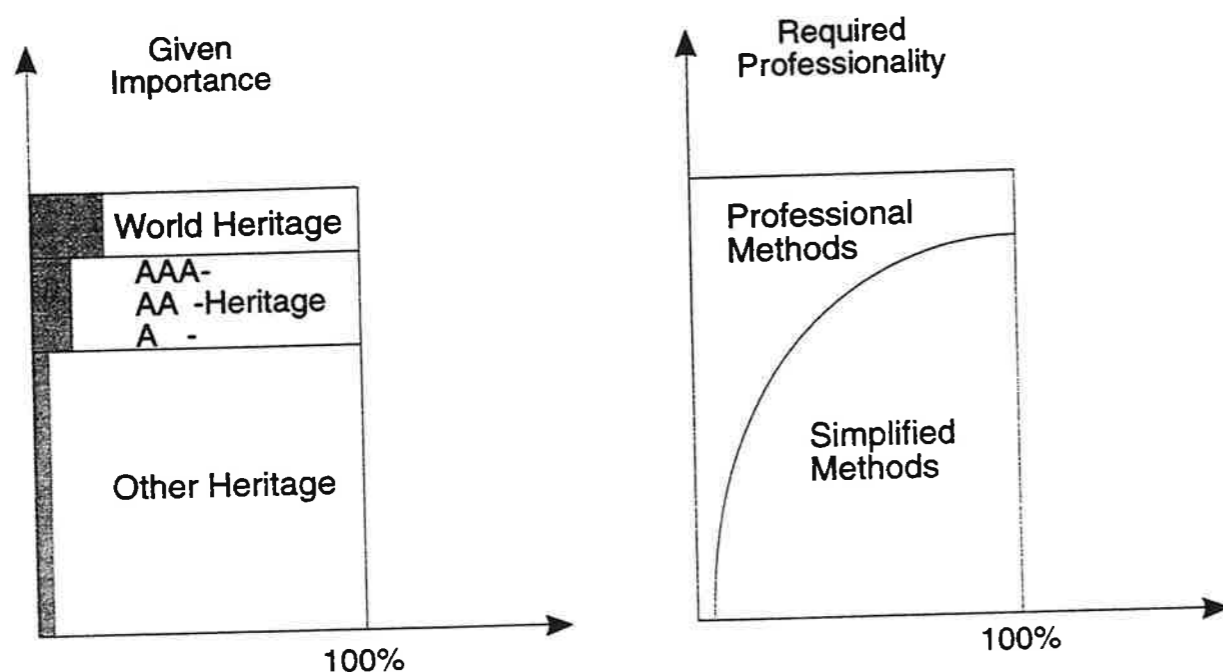


Figure 1: Estimated Percentage of Cultural Heritage already recorded and not yet recorded photogrammetrically and required photogrammetric professionalism

Especially the role of photogrammetry, my personal concern, is not yet sufficiently defined. Since the invention of architectural photogrammetry 150 years ago only a very small percentage of the valuable architecture has been documented by professional photogrammetric methods. And this in spite of the fact that the modern and educated heritage recorders for sure know about this possibility. May be that a bad reputation of photogrammetry is the reason for that. Classical photogrammetry was and professional photogrammetry still is a considerable expenditure, and special cameras, special instruments and special know how is required. But photogrammetry is not any more what it was. Besides the highly accurate professional methods also cheap and simplified methods are available. Photogrammetry has grown up together with the computer! It is recommendable to collect information about that.

Second: Photography is but a minor part of the total recording and documentation work to be done by conservationists. Everybody knows about the importance of photography and its special value as a document. Without photography, any record is incomplete. A special part of photography is gained with (stereo-)photogrammetry. An errorfree and reliable method to record the visible, to preserve knowledge about size and shape. No building survey plan is errorfree, and most of the plans do not show the building as it is. The camera records reality. We know that photogrammetry cannot replace building surveys, but it can make it much easier and much more reliable.

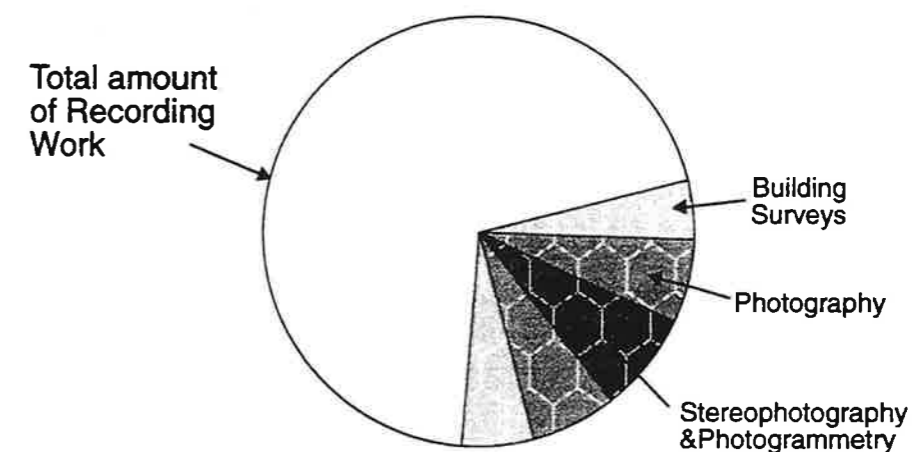


Figure 2: What photogrammetry does, is a great part of photographic documentation and an important part of the building surveys. And all that error free and reliable. The results are photographic and metric documents.

2. ICOMOS and its International Committees.

ICOMOS works with Committees which are to be considered as groups of expert consultants as well as Working Groups. These committees are an essential part of ICOMOS. Committee members from other organizations as for example ISPRS are invited and welcome as consultants, but they have to work within the Committees for the aims of ICOMOS of course. A certain disadvantage is, that there is not enough regular controlling management organized by the top of ICOMOS. This was at least true for many years as much as CIPA is concerned. Today, we can say that CIPA is well supervised by the Council of ISPRS and by the President of Commission V. But we wished some more guidance by ICOMOS.

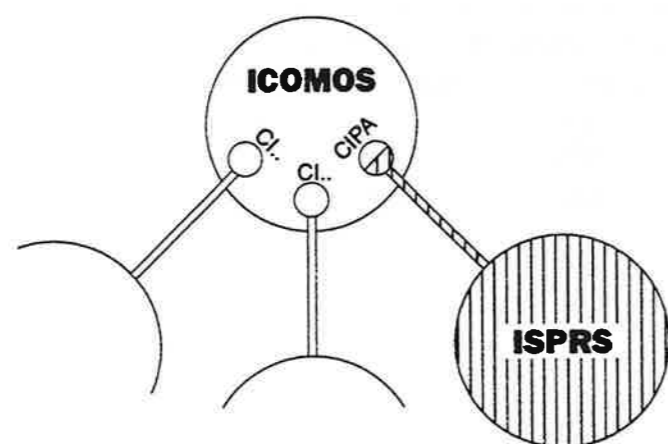


Figure 3: *ICOMOS and its International Committees (CI..) which are connections to other expert fields. CIPA is the connection to the International Society for Photogrammetry and Remote Sensing (ISPRS), working in the fields of Photogrammetry, Remote Sensing, Information Systems and Vision Science.*

What is CIPA? CIPA stands for Comité International de Photogrammétrie Architecturale. Actually, some Committee Members propose a new name: CIPAM, the International Committee for Architectural Photogrammetry and Monument Information Systems (MIS). Six of its twelve Ordinary Members are delegates of ICOMOS and the other six are delegates of ISPRS, the International Society for Photogrammetry and Remote Sensing. Two of the Committee Members are ex officio members, who are considered the direct link to their respective mother society, ICOMOS and ISPRS, respectively. The Committee cooperates via National Delegates and Correspondants with National and Regional Committees as well as with CIPA Working Groups. In the CIPA statutes we can read that the main purpose of CIPA is the development of Architectural Photogrammetry and in particular the improvement of methods for surveying historical monuments and sites as a contribution to the preservation of the cultural heritage, and the support of archaeological research. But in reality, CIPA wishes not to be primarily the technological research and development group for photogrammetric technology, that is Commission V of ISPRS. CIPA wishes rather to be the consultants and assistants of conservationists of ICOMOS for the proper application of photogrammetry, digital image processing and the necessary data storage in Monument Information Systems. This can be seen also from the program of and the work done by the CIPA Working Groups. They meet on the occasion of the CIPA Symposia, which are open to all the different experts who cooperate in the wide field of conservation and who profit from photogrammetry, remote sensing, information systems or vision sciences.

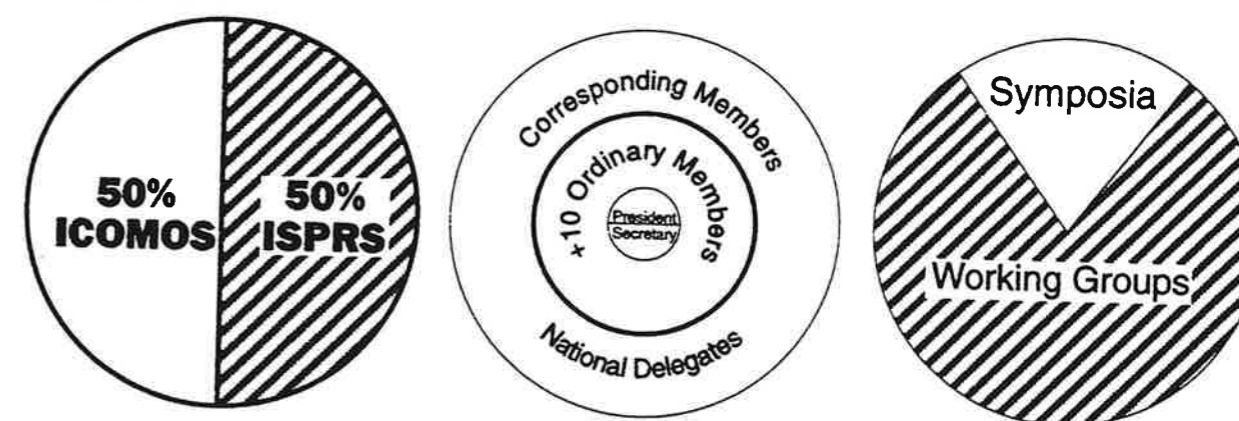


Figure 4: *CIPA stands for cooperation between ICOMOS and ISPRS. Each of them delegates six Ordinary Members to the Committee, which cooperates with National Delegates and Corresponding Members. CIPA organizes International Symposia and operates with International Working Groups.*

3. The Working Groups of CIPA

The Working Groups have been initiated by the Committee after the CIPA-Symposium in Rome in 1989.

3.1 WG on Control Information for Photogrammetrical Records (Chairpersons: P. Waldhaeusl, TU Vienna, and J. Peipe, UBW Muenchen)

This WG finished its task in the meantime. It has been proved, that only one long distance and one vertical are necessarily required as control information for an object, an architectural-photogrammetric model or block. Surveyors say that one measurement is no measurement. For control it is recommended to measure two or more distances as well as two or more verticals for proper control. But that is sufficient for the most of the architectural applications. Of course, professional measurement of control points adds a step to better reliability and accuracy. Further it has been proved that the modern bundle adjustment software is able to cope practically with any photogrammetrical problem. We use now not only our professional cameras but also normal amateur cameras, video and CCD cameras. Thus even scholars of the middle school are able to document cultural objects properly. Simple rules have been set up which help to ensure that reconstruction of shape and size is possible in all cases. Of course, professional methods are more accurate and more economic, but there are not enough experts and not enough professional equipment available to finish the whole job in time. Therefore we find it much better to work all together now also with

normal amateur cameras, so that we shall have something in case of a catastrophe as for example war or fire.

Now we need the cooperation with recorders who test the rules and who make proper use of it in practice.

3.2 WG on Digital Photogrammetry

(Chairpersons A. Streilein, ETH Zuerich, and K. Hanke, Universitaet Innsbruck)

The main task of the WG 2 is the proper implementation of the new techniques using digital images as produced by video and CCD cameras. Principally, there are no new photogrammetric problems, but everything is transferred now to the computer, and the software nowadays available has to be tested, compared and adapted for the special needs of architectural photogrammetry. Further, this new technology opens up many new possibilities, as for example nearly real-time photogrammetry.

The WG 2 needs now partners from the ICOMOS side consulting them, defining their special wishes and cooperate with them in this more and more important technical field. Questions are for example, how to maintain the documentary character of photography with digital images, how to organize the archives of digital images, etc. Expert recorders are welcome to join this working group.

3.3 WG on Simple Photogrammetric Systems

(Chairpersons A. Almagro, Granada, and J. Jachimski, AGH Cracow)

There are many off-the-shelf systems available on the market, which have advantages and disadvantages. The simplified photogrammetric systems are in some cases not accurate enough, in other cases they are restricted to the use of but a special camera system and thus not enough universal. Proper consultation includes also consultation on the disadvantages, which nobody can find in the advertisements of the commercial firms. Further some new tools have to be developed in order to meet the requirements of architectural photogrammetry because many of the simple systems are originally thought for other applications. And this will be done in close cooperation with Working Group V/4 of ISPRS.

Also for the CIPA WG 3 colleagues from ICOMOS are invited to cooperate. Test results and reports are needed on the use of such simplified photogrammetric equipment, and proposals for further development.

3.4 WG on Recording, Documentation and Information Management

(Chairpersons R. Letellier, Parks Canada, and T. Fiedler, TU Zagreb)

This is a very important working group on basics of recording. It concentrates on the management level of both, recorders as well as technicians. The aim is to consult new managers, managers in developing and reforming countries, in close cooperation with UNESCO and ICCROM. The WG 4 has already 120 members who are testing the Guidelines for Recording, Documentation and Information Management /1/, specially for World Heritage

Sites. Others have worked on similar guidelines. It is the aim of the WG to find a solution satisfying the most of the needs and to speak in uniform terms. The second edition of these guidelines will be available by the end of 1995.

Further expert opinions are needed about these guidelines, with priority by those experts who feel that they don't need them, who already have a well functioning organization of recording and documentation for the conservation of the cultural heritage in their country. More cooperation is needed for the exchange of information on world heritage sites as well as for cooperation in the never ending international conflict situations.

The task can also be formulated as follows: We have to prepare the basis for the management of Monument Information Systems, which are the storage devices also for the photographic documents. This is the reason, why some CIPA members wished to follow the trend of all Geomatics Societies, and ISPRS is one, that is to include the Information Systems, here the Monument Information Systems, into its name.

3.5 WG on Photogrammetric Applications in Archaeology, Early History and Rock Art

(Chairpersons C. Ogleby, Univ. Melbourne, M. Doneus, Univ. Vienna)

That is a group of liaison to the experts of recording in the fields of Archaeology, Early History and Rock Art, where many societies and working groups exist and where photogrammetry plays also an important role. In these fields of work special photogrammetric methods and tricks are applied, which are of common interest. This group should also transport experiences and recommendations from or to other related working groups.

ICOMOS experts are sought to cooperate within this WG 5. Main program for now are air reconnaissance, adapted methods of monoplotting, photographic documentation and proper information systems for images as well as for finds.

Further Working Groups are planned:

3.6 WG on Monument Information Systems (MIS)

(Chairpersons N.N.)

By this WG 6 data base software packages and information system software packages will be compared in order to make optimum proposals or to develop the best possible system for the tasks of ICOMOS. The topic is technically and practically important. Standards are needed for the collection of data, for the information about data and for the exchange of this information. The MISs concern local, regional, national, or international data bases as well as meta data bases. One very concrete aim is to provide smaller groups, societies, clubs or communes, towns, nations with off the shelf software for the start of proper Monument Information Management. Another goal is the standardization guaranteeing the compatibility of data. It is well known that everywhere different systems are going to be developed and used.

EDP experts of ICOMOS and ISPRS are invited to start this new cooperation.

3.7 WG on "Amateur-Photogrammetry"

(Chairpersons N.N. and P. Waldhäusl, TU Vienna)

As already mentioned for WG 1, amateur cameras, video and CCD cameras can be used for the metric documentation of cultural heritage. This WG 7 should forward the idea, should help in benchmark and pilot tests, should test and amend the so-called "3 by 3 Rules" and prepare teaching materials therefore. The mentioned simple rules have been set up by CIPA already in 1988, tested and agreed on until 1993. The CIPA resolution of Sinaia (1993, Annex 1) recommends its use, and the Advisory Committee of ICOMOS agreed in Paris in December 1993. Also ISPRS experts have checked the rules in close cooperation with the Institute of Photogrammetry and Remote Sensing of the University of Technology Vienna. The so-called Karlsplatz Test was a cooperation of 25 institutions out of 15 countries, and they made more than 100 restitutions by means of ca 40 different sets of photography taken with metric as well non-metric small format as well medium format cameras. The test object was one of the two Otto Wagner Pavilions on the Karlsplatz in Vienna. Any of the 100 photoblocks reconstructed was accurate enough for a casual reconstruction of such a building. The summary of this test will be published on the occasion of the XVIII International Congress for Photogrammetry and Remote Sensing at Vienna in July 1996 by Petros Paliás, Aristotle University, Thessaloniki. Whenever you need such a restitution from small or medium format amateur images, please contact one of the institutes listed in Annex 2.

The concrete main activity of this WG 7 concerns the consultation of and the cooperation with groups who actively apply the "3-by-3-Rules" /2/. In Canada it is planned to introduce them into the so-called "Family Album" project. Owners are requested to record everything known about their property, to document photographically their heritage in the family album, and to update this set of information regularly. A duplicate thereof should be stored safely outside.

AUSTRIA NOSTRA started in 1990 a series of similar projects. Scholars are being taught to study and record cultural objects. Since 1995 they apply also the CIPA 3-by-3-Rules for photogrammetric recording successfully. Also their data is well useable for reconstructions with adequate accuracy. Risk Preparedness and Civil Protection are not only nice words any more. Fast photogrammetric recording is possible. The youth shall know why it is necessary and tell it to the reluctant older generation.

4. Summary of Aims of CIPA

- More ICOMOS, less but perfect technology.
- Further forwarding of professionalism in the field of recording the World Heritage, but not only the World Heritage
- Faster progress in the field of photogrammetric recording by introduction of amateur photogrammetry with the aim to collect 99 % during lifetime of one generation, only.
- More cooperation with the other Committees of ICOMOS.

However, that needs closer cooperation with all interested experts, especially with the recording experts of ICOMOS, who are cordially invited to join the CIPA Working Groups. We need also 2 - 3 new Ordinary Members in the Committee, members of countries not yet represented in CIPA. We are specially looking for younger colleagues who will form a "Young CIPA" and who will be active and take over responsibility for future generations. Further informations about CIPA, its members and its Working Groups can be found in Internet:

<http://www.p.igp.ethz.ch/cipa/cipa.html>

References:

- /1/ Letellier, Robin:
Recording, Documentation and Information Management Guidelines for World Heritage Sites. ICCROM, UNESCO, ICOMOS. Heritage Recording Services of Public Works Canada, Hull, 1995.
- /2/ Waldhäusl, Peter and Ogleby, Clifford:
3-by-3-Rules for Simple Photogrammetric Documentation of Architecture. In: J.G.Fryer (Editor): Close Range Techniques and Machine Vision. Proceedings of the Symposium of Commission V of ISPRS in Melbourne, Australia, 1 - 4 March 1994. IAPRS XXX/5, pp. 426 - 429.
- /3/ Waldhäusl, Peter
A Test Object for Architectural Photogrammetry: Otto Wagner's Underground Station Karlsplatz in Vienna. In J.Badekas and A.Georgopoulos (Editors): Architectural Photogrammetry and Information Systems. Proceedings of the CIPA Symposium in Delphi, Greece, 1991. Athens, 1992, pp.247 - 251.

Annex 1: The CIPA Resolution of Sinaia, 25 September 1993:

The Symposium,

considering:

the slow progress of the recording of the architectural and archaeological heritage of the world,

recommends:

the world-wide use of photogrammetric recording using either metric or non-metric cameras as appropriate, and, in order to ensure a high professional standard of results, the use and promotion of a set of simple and proper rules that will guarantee satisfactory restitutions and rectifications.

A further recommendation may be added saying that:

- Non-metric photography should be used with priority
- wherever and whenever metric cameras are available,
 - in all emergency cases,
 - for rather simple and small objects,
 - for supplementary recording of details,
 - for updating after renovations etc.,
 - for the mass of valuable architecture until better methods can be used and as a reserve for emergency.

- Whereas professional photogrammetry has to be used
- for the first order World Heritage,
 - for huge, complicated and important buildings, and
 - for actual technical architectural projects.

Annex 2: List of Expert Centers for Analytical Photogrammetry Cooperating with and Approved by CIPA after the Vienna Karlsplatz Test.

Ancona	Italy	Geotop
Athens	Greece	Geomet
Bologna	Italy	Istituto di Topografia
Bratislava	Slovakia	Slovenska Vysoka Skola Technicka
Brno	Czech Republic	University of Technology
Bucharest	Romania	University of Technology
Budapest	Hungary	University of Technology
Granada	Spain	Escuela de Estudios Arabes (CSIC)
Innsbruck	Austria	Faculty of Technology
Karlsruhe	Germany	Fachhochschule
Krakow	Poland	University of Mining and Metallurgy
Ljubljana	Slovenia	Institute for Photogrammetry
Strasbourg	France	Ecole Nationale Supérieure des Arts et Industries
Torino	Italy	Politecnico di Torino
Thessaloniki	Greece	Aristotle University of Technology
Udine	Italy	Università di Udine
Venezia	Italy	Istituto Universitario di Architettura
Vienna	Austria	University of Technology
Warsaw	Poland	University of Technology
Zagreb	Croatia	University of Technology
Zürich	Switzerland	Eidgenössische Technische Hochschule

Prof.Dr.Ayşıl Tükel Yavuz

Relationship of Authenticity and Post-Modernism in the Conservation of Urban Tissue.

In this seminar I do not intend to discuss "authenticity" within the general frame of conservation in Turkey. I would rather like to discuss the relationship of authenticity and post-modernism within the context of a certain attitude to the conservation of urban tissue, which I call, volumetric conservation. This is with the belief that a critical approach to certain questions is a positive step to understand and solve the complex problems of the conservation phenomena, and which I think are shared by other countries as well, even if in varying degrees.

The passage from the restoration of a single monument to a group, and from a group to the urban tissue has taken a long time. As we all know, especially in the Fifties, the concern for individual monuments in peril has contributed to the creation of open air museums and to transportation of monuments to safer locations. The open air museums in many countries and the Pueblo Espanol in Barcelona, related with the 1929 World Exhibition, are more cultural information-oriented examples of this nature. In Turkey, in the Fifties, especially in big cities like Istanbul, tearing down the historic quarters of the towns to open wide roads was a show of economic development. The concern for conservation became more pronounced in the late Sixties and the new Cultural Property Law of 1973 included the urban tissue among the heritage to be conserved.

It was in the Sixties that many small towns of Europe became subject of conservation. Bath, York, Carcassonne and many other European small towns were begun to be conserved with a conscious planning. In these examples individual buildings are a main issue of conservation as well as the urban tissue they are part of.

In the late Sixties and Seventies the emphasis shifted from "a conglomeration of individual buildings to "an ambiance" where the individual buildings were not important any more. At this period many European cities witnessed the treatment of façades as mere envelopes. The interiors of the building were completely torn down, only keeping all or a few of the façades. The area around Beaubourg in Paris is only one of the examples which underwent this treatment. The European practice was readily welcomed in

Turkey with "minor" modifications which brought "major" changes. The buildings that contributed to the "ambiental character" of the conservation area were mostly of masonry in Europe whereas they were mostly of timber in Turkey. Timber was more difficult to restore technically and more costly to restore economically. Therefore the buildings that had "ambiental value" were categorized as "Group Two" and it was permitted to tear them down completely, to change the interior completely, and to reconstruct the old exterior envelope completely. It is the results of this decision that created what can be best called as the "volumetric conservation". Especially towns like Istanbul, Bursa, and Antalya where the pressure of speculation or tourism is heavily felt, are full of these second grade new-old buildings contributing to the ambiental character of the preserved urban tissue. At the beginning, the official justification for destruction in the name of conservation was the technical difficulties encountered in restoring timber-frame structures, without taking them down. This may have been a valid excuse for the majorpart of the timber-frame houses but the same approach was permitted to almost any building in Grade Two, timber or masonry, with no regard to its structural condition. Restoration by replicating the exterior only has become such a practical solution to avoid the technical problems that, at the present, it seems to spread to historic monuments of the First Grade, like a Seljuk mosque or an Ottoman caravansaray.

In the so called conserved urban tissue, many of the resulting buildings, which I call the new-old, had their locations shifted, had changes in their total height as well as individual floor heights, gaining an extra storey or attic. They had minor and major changes in the elements and modulations of the façades.

Especially Istanbul's conservation committees went a step further in the acceptance of these quasi-replicas. If the owner of an empty lot in a conserved area provided enough documents to prove that there was a house on it in the past, a reconstruction was permitted. Minimal information on the volume, location, and exterior features of the non-extant building was enough for a quasi-replica. The project for it was called a "restitution", in quite a contrast with what a restorer architect regards as a restitution, an essential part of a restoration project, but never the restoration project proper.

These "restitutions" were mere volumes or bulks, more or less similar to the one in the faded photographs produced as documents. They enjoyed all the leniences that the "Second Grade" enjoyed, such as change in location, variations in height and bulk. Of course we are not even talking about the spaces, plan arrangement, architectural elements, structural system, and materials, except some exterior similarities. This category of "conservation" was considered also under the "Second Grade" by the conservation councils which granted them the permission to be erected.

The official understanding of conservation that has initiated the bizarre "Second Grade" restoration with all its variations, was so involved with the ambiental aspect of the conserved areas that many local councils ruled that the new buildings constructed within the denoted conservation boundaries "should be in harmony with the existing". This may actually be a very simple given which all architects would and should naturally consider when designing a new building within an already existing urban tissue with a certain character. The interpretation of this recommendation or rather requirement may have a wide range, all in harmony with the existing. I will show you some examples before I give my interpretations on the resulting architecture.

These are all buildings on empty lots which did not have anything on them before that could lead to "restitution" type of the "Second Grade". I find it difficult to pin down an already known terminology. They are not reconstruction, replica, not even the so-called restitution because there is virtually nothing to start with, to refer to. They can best be called clone or look-alike. In this context I call them old-new because they are new, looking like the old ones. They are using the complete vocabulary of the authentic with the interpretation of the Second Grade. They fill the empty lots and blend in with the ease of a chamillion, with no reference to time.

Curiously the recommendation of the Regional Committees of Conservation as to be "in harmony with the existing tissue" did not evoke the reaction of the architects. On the other hand, complying with it seemed to a very refined tribute to their cultural heritage. But this submission at the extent of producing a fake has roots somewhere else. I think the real reason is the coincidence of the "post-modern" trend, the repercussions of which still continue in Turkey. This completely fake architecture can only be explained by an understanding of design not of submission. The architects, most of which

are not restoration specialists, probably consider their designs as interpretations of the traditional domestic architecture within a post-modern context. That is why they did not object and did not consider it as a negation of their profession, not even a compromise.

The cultural stratification of Turkey is naturally a source of inspiration, interpretation, and assimilation for the architects. But the proximity of the older strata of culture and its post-modern interpretation is indeed a very critical issue in countries like ours. Henry Moore could very leisurely interpret the Roman culture in the United States and call his piazza, "Piazza Italia" without creating a misunderstanding of periods or cultures, one, because the United States culture does not possess a Roman strata, and second, his design is an interpretation and not a fake. In Turkey the post-modern interpretation of the Ottoman traditional architecture within the conserved urban tissue creates a complete chaos when the limits shift to using the vocabulary only and without any interpretation.

Practically in all cases, volumetric conservation helps to preserve the scale, the volumes of the individual buildings, their volumetric relationships to each other, and to some extent the relationship between the built and the open areas in the urban tissue. For me its contribution to the continuation of cultural property starts and finishes here. The above listed results can be achieved and controlled through contemporary planning as well without imposing period constraints. The results of the new-old and old-new additions in the urban tissue create an ambiance of "as if it were" rather than "how it was". Although the ambiance of the historic setting seems to be continuing, there is such an inflation of look-alikes in the form of the old-new and the new-old that they become a challenge to the authentic. After a certain time one feels a little distorted in time if not in space. My personal resentment starts with examples like those around Beaubourg because they all negate the fact that the essence of architecture is space. This disrespect for the past architecture by reducing it to an exterior envelope leads to further disrespect to the architectural expression of today.

What about authenticity? What is authentic in these buildings? The first group which is considered as a type of restoration ends up being a cultural property. This extends even to the Second Group. If a building can be replaced by a completely new building and can still be assumed to carry all

its values, including authenticity, why should an old-new building not assume the same values since this look-alike also goes through the same process as a reconstructed one? This means that the old-new can claim to be cultural property. Even the most successful reconstruction misses the most critical element that makes it authentic: time dimension of architecture.

The old-new and the new-old can still be identified not because they are documented and published, that is, what they are is declared, because the people who have witnessed their construction are still living. In the years to come, besides cheating history, they will create a chaos in the study of our cultural history which we will not be able to clarify. As early as a decade from now, students of art history and architecture may have completely different interpretation of this slice of Turkish culture since they will be evaluated as authentic pieces of cultural property. What is authentic in these buildings is their being look-alikes. And I hope, in the future this will be the only reason that the architectural historians will consider them for.

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Note

The paper will be accompanied by slides during the presentation.

Maija Kairamo
 Architect
 National Board of Antiquities/ Finland
 The Finnish National Committee of ICOMOS

Paper for ICOMOS Scientific Colloquium
 Authenticity and the Practice of Conservation and Restoration of
 Historic Monuments and Sites

SODANKYLÄ OLD WOODEN CHURCH, RESTORATION AND AUTHENTICITY

The oldest church in Lapland was built in 1689 at Sodankylä. The building type, the horizontal log construction with log pillars, originates from the medieval times. Size of the church is 8,50 x 13,50 m², height 8 m. The vernacular renaissance interior is unpainted patinated wood.

In 1778 the church was "modernized" by wooden shingle roof and wooden panel cladding. In the end of 18th century the windows were enlarged and the gallery was built. Then, in 1859 the church was abandoned. In the 1920's a profound restoration of the badly rottened church was carried out by the National Board of Antiquities. The roof was made of industrially sawn wooden shingles laid on a bitumen felt. Some minor reparations took place in the 1950's, in the year 1970 and 1985. The bitumen felt, however, had caused rotting of the shingles and therefore the roof was leaking.

In 1992 it was decided by the National Board of Antiquities, that a new roof had to be built.

A careful documentation of the building was carried out. It was found out that some of the original logs were badly deteriorated. A few old boards from 1778 were still hanging on the facades, but large areas of the logs were heavily exposed to the strong sun of Lapland and to rain and snow. The weathered logs were deeply cracked. Holes of nails and wooden dowels for

fastening of the disappeared cladding are still found in the original logs.

The present exterior originates mainly from the restoration of 1926. The fragments of the cladding did not give any shelter for the logs against the weather. Little by little the original wooden material of the walls would have disappeared if the facades had not been protected against the weather.

Several restoration alternatives were discussed in 1992:

- to stop the ageing process of the wood by impregnating the logs with synthetic resins. This method could save the archaistic look of the log building. However, the method was not accepted, because the natural character, the moisture behaviour and movement of the wood construction would be lost. In course of time all the logs would have to be treated. This is an expensive method.

- patching the deteriorated wood by new wood. This was not accepted, since step by step the whole original surface of the old logs would be replaced by patching wood. Patching also means to abolish the original wood material.

- to cover the building by a sheltering roof. This would protect the old building effectively against sunshine, rain and snow. This was not accepted, because the role of the ancient building in the landscape had been disturbed.

- to install modern cladding of industrially sawn boards. This was not accepted, because the church would then look like a common shed.

It was decided that a new cladding will be built to protect the wall logs, but the boards should be made by traditional method and strictly according to the existing old boards. It was also decided, that the wooden roof shingles were shaped by axe, instead of

sawing them industrially, as in the year 1926.

Fortunately three original shingles of Sodankylä old church were preserved at the building fragment collection of the National Board of Antiquities in Helsinki. It was possible to shape the new shingles using the old shingles as models.

The work was financed mainly by the State Employment Program. The main principle of the work was to use maximum amount of man power, to use local materials and avoid rented machines and scaffoldings. The shingles were carved by axe, the boards torn, nails were made by a local blacksmith, and the bitumen felt was replaced by birch bark. Natural wood tar was used to protect the wood. Handicraft instead of the more effective and cheaper mechanized work was chosen, because the result would be more sustainable. Knowledge of choosing, seasoning, working process and treating wood was gained during the construction process.

All the existing parts, like windows and doors were reused, when ever possible. New details were designed for window frames. Speculation of the original model of window frames was impossible, because no fragments were available.

The new exterior is in a sense a reconstruction based on existing fragments and creative design. The only way to protect the walls was to install new cladding. To hide the log construction, which convinced everybody of the antique value of the building, was a difficult decision. The present exterior differs much of that picture, which was widely known as the old Sodankylä church.

Is Sodankylä old church still authentic?

The main principle of every restoration decision was to ensure, that this little vernacular temple will continue her ageing, like wooden buildings do. To my mind the only way to guarantee the authenticity of a building is continuous maintenance and when radical interventions are necessary, as in Sodankylä, they must be done so that the process of time is not disturbed. Materials and technical solutions should be assimilated into the ageing process of the ancient building.

Venice Charter has often, and especially in recent times, been criticised as unsuitable for the conservation of wooden buildings. If we read carefully the articles 9.- 13. on restoration and take into account the rapid deterioration of modern technics and architecture, we understand the wisdom of these articles.

The interpretation of Venice Charter in the 1960's produced daring restorations which meant experimenting with modern materials. The aim of restoration was in the 1960's and still is "to preserve and reveal the aesthetic and historical value of the monument and is based on respect for original material and authentic documents" (Article 9.). In Sodankylä the traditional techniques had proved adequate. In this restoration traditional techniques were used, because modern technique (industrially sawn shingles and boards, bitumen felt and industrially produced nails used in 1926) had "proved by experience" ineffective (Article 10.).

Sodankylä church can be understood as a contemporary interpretation of the principles of the Venice Charter. The ageing process of the whole will continue in a traditional way. This is, in my opinion, authenticity.

Nevzat Ilhan

ISTANBUL
„VALUES AND QUESTIONS IN THE URBAN AND HISTORIC AGGLOMERATE“

It's a great honour and pleasure for me to be invited as guest speaker to the scientific seminar „THE METROPOLIS IN MEDITERRANEAN ECONOMY AND URBAN PLANNING“: NAPLES - ISTANBUL, A Comparative research.

I wish to extend my sincere thanks to CNR - Consiglio Nazionale delle Ricerche and to IREM - Istituto di Ricerche sulla Economia Mediterranea for their kind invitation which allowed me to present my communication on „ISTANBUL - VALUES AND QUESTIONS IN THE URBAN AND HISTORIC AGGLOMERATE“, and also to start the bilateral scientific exchange programme between our cities NAPOLI-ISTANBUL, which will be followed by Istanbul Seminar in November 1995.

1. The Aim

The aim of this paper is to contribute into communication between „Mediterranean Cities“ on a practical way by the case-study of Istanbul especially on the preservation and Rehabilitation of its historic and Urban agglomerate, with their values and problems.

For a more comprehensive approach I present here, three documents in supplement:

1. UNESCO Executive Council Document 146/EX/18, Paris, May 12, 1995 which summarize and sums up in one sense the similar problems and approaches in most countries of the Mediterranean Area,

2. ISTANBUL REPORT / IRCICA WORKSHOP, July 01-August 17, 1995 which touches: a) The Historical overview, b) Planning activities, c) Preservation of heritage,

3. SÜLEYMANIYE HISTORICAL AREA: UNESCO /Campaign project 1983, workshop summary.

Moving from the idea of preservation of the single monument to the Rehabilitation of Historical Districts and Cities is relatively quite a new approach and the phenomenon of the last 30 years, to say after the „VENICE CHARTER“ in most of the mediterranean countries as well as in Turkey, where we had a very rapid social, economical and cultural changes. Sad to say but true, the institutions and the administration are so far beyond theses dynamics and still acting by legal means of „PASSIVE PRESERVATION“. We all have a long way to go.

2. General Information on Istanbul: Facts and Figures

Turkey has been the cradle and the cross-roads of 22 different civilizations from the 5th millennium BC. The lands are covering ca. 800.000 km² both in Anatolia - the Asian part- and Europe. The population is 60 millions today, and the Turks are living in Turkey since 900 years.

ISTANBUL is the one and the only city in the world which lies on two continents: Europe and Asia. Founded by BYZAS at the 6th C.BC it has served as a capital for three empires since 2000 years:

- 323 AD - NEA ROMA, Constantine The Great's Capital for Roman Emp.
- 527 AD - Justinian's Capital of the East Roman Empire
- 1453 AD - Mahomet the Conqueror's Capital for Ottoman Empire up to the foundation of the Modern Republic of Turkey by ATATÜRK in 1923.

It has been a world capital on economic, cultural, social, geo-political aspects throughout the centuries and still is fulfilling the same function by evolutions and changes of today. It has 7 Universities.

The city has a radius of 40 km and 12 million inhabitants: A real megapolis with a Metropolitan Municipality and 35 local municipalities. Every year the city receives ca 400.000 new immigrants.

Two bridges on the Bosphorus connected with the peripheral highways E5 and E6 are linking Europe and Asia, the third passage as a tube is under study. The daily passengers flow from And to Europe/Asia is around 2. millions. The public transport is realised by municipal buses, rapid tramway-metro, common taxis, boats and private cars.

The green areas are mainly on the Black Sea Coasts, on Bosphorus and on the fullfilled areas along the Golden Horn and around Historical peninsula.

3. Historical Background : Monuments and Values

The city is proud of living today with its historical monuments and natural sites in:

- a) The historic Peninsula - The Walled City of Theodosius, 4th C AD.
- b) The Golden Horn - The natural harbour with stream Kagithane.
- c) The Bosphorus - 22 km long Chanel between Marmara and Black Sea.
- d) Galata - The Latin City and PERA/BEYOGLU - 19.th C.European City.
- e) The Prince's Islands - summer resort areas - ca: 25 km long.

The byzantine remains like: The city walls (Land walls and Sea Walls).

The aqueduct of Valence, the open cisterns of ASPAR, Mocios, the underground cisterns of Philoxenos and Justinian. The Hippodrome, The World Famous Churches/mosques/museums of today St.Sophia, St.Saviour in Chora, Pammakaristos (Fethiye) and Pantocrator (Zeyrek), Imperial Palaces ... are continuously supervised, maintained and restored by the Central Government and Istanbul Metropolitan Municipality.

It's remarkable to note that there has been a cultural continuity in institutions and the uses of urban spaces after the conquest 1453. The administrative, commercial and residential quarters are superposed with the Ottoman additional architectural complexes - Külliye-the Khans, - commercial buildings - and the residential buildings - mainly timber framed, all around the City.

The Vaqf originated, Architectural complexes has served as urban generating centers under ottoman empire and contributed greatly by its domes and minarets to the shaping of Turkish Istanbul. The major lines of the city are the works of the Great Architect SINAN of the 16 th.C. and his school of Imperial Architects.

Topkapi Palace with its administrative and residential structure, BAYAZIT 11, Yavuz Selim, Shehzade, Solimaniye complexes, the districts of Khans - covered bazaar - The Holly District of EYOUB SULTAN shaped the capital up to the 19 th.C.

From the 19th.C. onwards, with the westernisation movement, the European style of life was in vogue, and shaped Mainly Bosphorus with Palaces and Residential quarters.

But, unfortunately, since 30 years the uncontrolled squatters have fulfilled almost the half of this lovely metropolis.

4. World Heritage City : Historical Districts

Turkey has 8 historical monuments and sites on World Heritage List. Istanbul, with its historical districts is accepted in 1987.

The Historic Peninsula, surrounded by the 4th.C. City-walls has 9 Historic quarters defined by the Historic Preservation Council.

1. Topkapi Palace (Acropolis)-St.Sophia-Hippodrome area (Archeological park)
2. Akkiyik-Cankurtaran Residential Timber-framed Quarters
3. Grand Bazar and the Khans Quarter - Commercial site -
4. Solimaniye Historical-residential-timber framed - quarter, UNESCO project 1983
5. Zeyrek (Pantocrator Church) Historical and residential - timber framed houses - quarter, UNESCO project, launced in 1983
6. Cebe Ali - residential - timber framed houses - quarter
7. Fener-Balat, non-muslim - orthodox and jewish - residential quarter
8. The City Walls - The Land Walls and Sea Walls quarter
9. The Golden Gate - Yedikule / 7 Towers - Historical District
10. GALATA: The Latin City Historical Quarter - Stone buildings and PERA - BEYOGLU: 19.th C. European Quarter, stone buildings.

Unfortunately, the remaining parts of the Historic Peninsula, within the limits of EMINÖNÜ and FATİH Municipalities, has more or less lost its homogeneity in historical fabric and is generally overbuilt and saturated with 5-6 stories reinforced concrete new buildings within the past 30 years.

Bosphorus, both European and Asian Sides are under preservation by a special Law, with its architectural and Natural Values.

But, due to political interferences both at governmental and municipal levels, within the past years, although its forbidden the new and ugly - nouveau riche speculators residences occupied mainly the natural, Historical Hill-Sides of Bosphorus.

The favored sector: Tourism has offered the multinational companies to erect their Hotels and Sky-scrappers in green areas owned by the government and / or Municipalities.

5. Evolution of the Concept of Conservation and Legal Frames

It started in the early 19th C. with the concept of Imperial collections of movable objects - state gifts - and the arms of the past.

Then continued with the conscious of „ARCHAEOLOGY“ and supervision of the excavation sites.

The great man in shaping the first legal frames under ottoman empire is OSMAN HAMDİ bey. The first „Historical Monuments Act“ in 1883, the creation of Imperial Archaeological Museums in 1891 and the second „Historical Monuments Act“ of 1907 which was continuously the legal frame for preservation up to 1973, are bearing his name.

The concept of archaeological sites, the institutions as „Museum“ all around has produced the traditional school of the conservators „Archaeologists“ in Turkey.

In 1973, basing upon the the new concepts of „SITES“ and redefinition of historic buildings a new „Preservation Law“ is proclaimed.

In 1983 this Law has been changed and updated with the existing one: The Law of Preservation of Cultural and Natural Heritage“.

Turkey has also accepted „The World Heritage Convention“. The preservation Law is applied mainly by the Ministry of Culture of the Republic of Turkey.

6. Institutions in Charge : Mechanismes and Tools

Institutions in charge for Historic Preservation and Restoration of Historic Monuments and Sites are mainly basing upon the concept of „OWNERSHIP“ in Turkey and naturally in ISTANBUL.

a) The Charity Foundation (WAQF) Directorate under the Ministry of State is the traditional and the strongest institution on this field. 99% of the Stone Historical Monuments of WAQF origine are supervised, restored with the contribution of the citizens fund to State Fund, by this Directorate.

b) The state owned Historical Buildings and Sites, the Museums, the Historic Preservation Councils (14 in Turkey with a special Law) are under the responsibility of the Ministry of Culture. Directorate of Museums and Archaeological Sites is supervising and managing the preservation, restoration and management all around Turkey.

c) The private owned buildings are supervised in documents/files by the Historic Preservation Councils, the quality and quantity survey is supposed to be conducted by the Local Municipal Authorities.

There is no institution in charge for time being, for the historic districts and residential quarters Rehabilitation programmes. The dilemma of „PATRONNAGE“ between the Central and Local Governments is not yet resolved.

d) National Palaces Management Office is responsible for the maintenance, restoration and supervision of the works related to the Historical Buildings, Mainly Mid-19th century palaces kiosks and gardens, belonging to the National Assembly.

e) NGO's are more and more active in sensibilising the media, and trying hardly to participate in the processus of decision making of the Central and Local Authorities. (U.I.A., ICOMOS, ...).

f) Autonomous Administrative Structures, OMBUDSMAN concepts does not exist yet at national and city scale in Turkey.

g) The traditional power of central government does not give any opportunity for the decentralized systems of administration and management of Historical Districts and Sites.

h) The master plan; 1/5000 and the implementation plans; 1/1000 for Historic Peninsula, prepared in the past years basing mainly on political decisions, are recently cancelled by the Court, basing upon the defense of the Chamber of Architects, UIA. A new plan is under preparation by the Metropolitan Municipality.

i) The concept of the citizenship of Istanbul, the consciousness of the public into preservation of their local surrounding historical and natural values is given by the NGOs via local working groups and citizen's platforms, with animation as the cases of GALATA, PERA, ORTAKÖY, EYÜB SULTAN etc....

7. Problems Faced by Municipalities in General

a) Conservation of Historic Districts has no „PRIORITY“ in the agenda of the Municipalities as an action plan. Therefor no proper administrative, technical, ethical structures nor the necessary funds are existing.

b) Lack of coordination between State offices and Municipal offices for the field work realised in Historic Districts (sewerage, water distribution, natural gaz network programs of the municipalities does not fit the telephone, electricity, cable TV network ... of the State agencies.

c) Conservation and restoration works are not „MASS PRODUCTIONS“. They require special processus technical and ethical standards. Extraordinary works can not be achieved with ordinary means.

The concept of payment is for the new work and reconstruction but is not for the „Preservation“ in physical, scientific, ethical and authentical approaches.

d) „The Modernisation“ reflected by the bituminous road coverings, and the replacement of old road pattern by the horizontal and rectilinear ones and with enlargements and alignment concepts, are totally destroying the historical urban evidence, and patterns.

e) The historical urban furniture is replaced by the mass-products of today's „modern materials“.

f) The lack of financial means and the non-existence of specialised municipal organizations in the field of Historical and Urban Preservation are some of the typical problems faced by the Municipalities.

8. Risk Suis-Generis : Bosphorus

Danger and Disaster of Sea Transport, LPG and Petroleum Tankers

The World Heritage City ISTANBUL is enormously endangered by the risk of the LPG (liquide petroleum gaz) and Petroleum Tankers crossing the BOSPHORUS up and down from the Black Sea to Mediterranean Sea. This risk tends to be much more amplified with the transport of Caspian and Central Asian Petroleum to Western World. Alternative pipe-line itineraries are to be decided by eliminating this risk on Bosphorus.

Within the past 30 years more than 15 tankers accident and fires risked the total destruction of Historical and Natural values of ISTANBUL. This phenomenon is partly reflected with the present exhibition. The lived experience has demonstrated that an urgent RISK PREPAREDNESS and RISK MANAGEMENT Programme on international level is required with the participation of the international family, if we all do want to share this collective responsibility of Preservation of The World Heritage City of ISTANBUL.

9. Conclusions

The preservation and the rehabilitation of Historic Cities and districts depends mainly on the urban characters, fabrics, the construction materials and technology, the dynamics of transformation of the economical, social and cultural life, which is quite special for each city although they present similar problems.

Istanbul, a cultural megapolis, capital city of three empires for more than 2000 years, has naturally values and problems proportional to its size and richness.

To start to share the international responsibility of this cultural and natural heritage, I urgently would like to propose:

a) An international technical and financial contribution into the existing UNESCO CAMPAIGN PROJECTS, launched in 1983

a.1. Solimaniye Historical and Timber Framed Residential Area

a.2 Zeyrek (Pantocrator Church) Historical and Timber framed houses Residential area, Pilot Projects.

b) An international Risk Preparedness and Risk Management project for BOSPHORUS and ISTANBUL.

c) As for the continuation of our Bilateral scientific programme we'll be pleased to meet you in Istanbul, on November 23, 1995.

I thank you very much for your attention.

NEVZAT ILHAN

Supplement: UNESCO / Conseil Executif Document 146EX/18, Paris May 12, 1995

1 - „La Conservation des Villes Anciennes en tant qu' éléments du patrimoine culturel envisagée dans le contexte de l' Urbanisation Moderne“

2 - ISTANBUL REPORT / IRCICA WORKSHOP, July 01-August 17, 1995

- . The Historical overviews. Planning Activities
- . Preservation of Heritage

3 - SÜLEYMANIYE HISTORICAL AREA: UNESCO Campaign Project 1983

- The workshop plan: summary -

Report on the monitoring of cultural properties inscribed on the World Heritage List.

by Prof. N. ILHAN
(translation from French original)

The European Conference of ICOMOS at Cesky Krumlov :

1. examined the question of MONITORING cultural properties inscribed on the World Heritage List, especially "SYSTEMATIC MONITORING", with reference to the "Operational Guidelines for the implementation of the Convention", Chapter II, articles 69-76.
2. considers that monitoring is an essential dimension of a heritage conservation policy, especially :
 - * for the credibility of the List, where the properties inscribed must, over time, continue to fulfil the conditions of their listing.
 - * as this offers a perfect occasion for international cultural cooperation, in keeping with the spirit of the Convention.
3. examined the conditions and results of recent exercises in Norway, the UK, Sri Lanka, Latin America, the Mediterranean and in Turkey, and drew the following conclusions :
 - a. monitoring comes under the responsibility of the States Parties;
 - b. various approaches can be adopted, depending on the type of property and local working conditions;
 - c. independent scientific guidance is highly desirable to ensure the quality of the monitoring;
 - d. equally desirable is the guidance, in an appropriate manner, by specialists from neighbouring countries.
4. considers that monitoring is a task which is within the competences of ICOMOS, an international non-governmental organisation of conservation professionals,
 - * with reference to article 14 of the Convention, which designates ICOMOS as an advisory body;
 - * with reference to article 57 of the Guidelines, which recommend "that States Parties cooperate with the advisory bodies which have been asked by the Committee to carry out the monitoring and reporting on its behalf".
5. highlights the two dimensions which make up ICOMOS :
 - a. the international organisation, with its network of Scientific Committees and its experience in coordinating the implementation of the Convention;
 - b. the National Committees, working from within the States Parties

6. consequently invites :
- a. the National Committees :
- * to carefully study the question of monitoring and the experiences already made by several National Committees,
 - * to offer their services to their governments;
- b. the Secretary General :
- * to distribute the reference documents listed in the annex to the Committees for information;
 - * to coordinate the actions of the National Committees at the international level
 - in liaison with the Scientific Committees
 - in liaison with the other advisory bodies, ICCROM and IUCN
 - in liaison with the World Heritage Centre of UNESCO.

Annexes : 6

1. Convention concerning the protection of the World Cultural and Natural Heritage (Paris, 16 Nov. 1972) - UNESCO
2. Operational guidelines for the implementation of the World Heritage Convention
Intergovernmental Committee for the Protection of the World Cultural & Natural Heritage (WHC, February 1995)
3. Management guidelines for World Cultural Heritage Sites
(ICCROM-ICOMOS-UNESCO-Rome 1993-B. FEILDEN-J. JOKILEHTO)
4. Monitoring the state of conservation of World Heritage Sites
by Herb Stovel, President ICOMOS/CANADA
("Anchor Person" for World Heritage Site monitoring for the ICOMOS Executive Committee) - Cracow, 10-13 September, 1995
5. ICOMOS guide to recording
published in 1990, ICOMOS/UK
6. La Conservation des villes anciennes en tant qu'élément du patrimoine culturel envisagé dans le contexte de l'urbanisme moderne (the conservation of historic towns as an element of cultural heritage seen in the context of modern town planning)
UNESCO EXC/146/18, 12 mai 1995

Rapport sur le suivi des biens culturels de la Liste du Patrimoine Mondial

par Prof. N. ILHAN

La Conférence européenne de l'ICOMOS de Český-Krumlov :

1. a examiné la question du SUIVI des biens culturels inscrits sur la liste du Patrimoine mondial, et spécialement du « SUIVI SYSTEMATIQUE », en référence aux « Orientations devant guider la mise en oeuvre de la Convention », Chapitre II, articles 69-76.
2. considère que le suivi est **une dimension essentielle** d'une politique de Conservation du Patrimoine, notamment :
 - * pour la **crédibilité de la Liste** dont les biens doivent, dans le temps, continuer de répondre aux conditions de leur inscription;
 - * en tant qu'il offre une occasion privilégiée de **coopération culturelle internationale**, dans l'esprit même de la Convention.
3. a examiné les **conditions et résultats d'exercices récents** : en Norvège, en Angleterre, au Sri Lanka, en Amérique latine, en Méditerranée, en Turquie, pour en tirer les **conclusions** suivantes :
 - a. le suivi relève de la **responsabilité des Etats parties**,
 - b. **diverses approches** peuvent être adoptées, en fonction du type de bien et des conditions de travail locales;
 - c. un **accompagnement scientifique** indépendant est hautement souhaitable pour la qualité du suivi;
 - d. également souhaitable, est l'**accompagnement**, sous une forme appropriée, de **spécialistes de pays voisins**.
4. considère que le suivi est **un exercice à la mesure de l'ICOMOS**, organisation non gouvernementale internationale de professionnels de la Conservation,
 - * en référence à l'article 14 de la Convention, qui reconnaît l'ICOMOS comme organe consultatif;
 - * en référence à l'article 57 des Orientations, qui « recommande aux Etats parties de coopérer avec les organes consultatifs chargés d'effectuer un suivi ».
5. met en évidence les **deux dimensions de l'ICOMOS** :
 - a. **L'organisation internationale**, avec son réseau de Comités scientifiques et son expérience de coordination dans la mise en oeuvre de la Convention;
 - b. les **Comités nationaux**, oeuvrant au sein des Etats parties.

6. invite en conséquence :

a. les Comités nationaux :

- * à étudier attentivement la question du suivi et les expériences déjà menées par plusieurs Comités nationaux,
- * à faire offre de service à leur gouvernement;

b. le Secrétariat général :

- * à diffuser les documents de référence repris en annexe, pour l'information des Comités,
- * à coordonner les actions des Comités nationaux au plan international,
 - en liaison avec les Comités scientifiques,
 - en liaison avec les autres organes consultatifs, ICCROM et IUCN,
 - en liaison avec le Centre du Patrimoine mondial de l'UNESCO.

Annexes : 6

1. Convention concerning the protection of the World Cultural & Natural Heritage (Paris, 16 Nov. 1972) - UNESCO
2. Operational guidelines for the implementation of the World Heritage Convention Intergovernmental Committee for the Protection of the World Cultural & Natural Heritage (WHC, February 1995)
3. Management guidelines for World Cultural Heritage Sites (ICCROM - ICOMOS - UNESCO - Rome 1993 - B. FEILDEN - J. JOKILEHTO)
4. Monitoring the state of conservation of World Heritage Sites by Herb STOVEL, Pr. ICOMOS/CANADA (« Anchor person » for World Heritage Site monitoring for the ICOMOS executive Committee) - Cracow, 10-13 September, 1995
5. « ICOMOS guide to recording » published in 1990, ICOMOS/UK
6. « La Conservation des villes anciennes en tant qu'élément du patrimoine culturel envisagée dans le contexte de l'urbanisme moderne » UNESCO EXC/146/18, 12 mai 1995.

**Le "Suivi" des Biens culturels
inscrits sur la Liste du Patrimoine mondial**

**Schéma de la communication de
Jean-Louis LUXEN
Secrétaire Général - ICOMOS International**

1. Au cours des derniers mois, la question du "Suivi" a fait l'objet de diverses études et controverses. Dans ce débat, il importe que l'ICOMOS :
 - a. définisse son rôle, au plan international comme au plan national, en tant qu'organe consultatif du Comité du Patrimoine mondial;
 - b. informe ses membres au sujet de l'état de la question et de ses enjeux;
 - c. apporte son concours à cette forme concrète de coopération internationale.

2. Pour rappel, la **Convention du Patrimoine mondial de 1972** est un texte ambitieux et idéaliste, auquel un très grand nombre de pays ont adhéré (quelque 140 !) et qui garde aujourd'hui toute sa pertinence. A bien des égards, la Convention revêt des aspects prospectifs (comme l'association de la culture et de la nature) ou volontaristes (comme la coopération scientifique et culturelle, la compréhension mutuelle et la solidarité entre les peuples).

Loin de réduire la Convention à la seule identification de biens de "valeur universelle exceptionnelle", il s'agit de garder à l'esprit ses **diverses dimensions**, qui peuvent être schématisées comme suit :

 - a. l'établissement de la Liste du Patrimoine mondial;
 - b. le développement de la recherche et de la "doctrine" à propos du Patrimoine;
 - c. le "Suivi" des biens inscrits;
 - d. l'assistance internationale, notamment grâce au Fonds du Patrimoine mondial
 - e. les programmes éducatifs.

3. Quant au fond, il est essentiel de bien considérer la **juxtaposition, dans la Convention, de deux principes distincts**, lesquels, assurément, peuvent entrer en contradiction dans telle ou telle situation concrète :
 - a. "certains biens du patrimoine culturel et naturel présentent un intérêt exceptionnel qui nécessite leur préservation en tant qu'élément du **patrimoine mondial de l'humanité tout entière**" (préambule 6) ... "**pour la protection duquel la communauté internationale... a le devoir de coopérer**" (article 6);
 - b. "il appartient à **chaque Etat partie**... d'identifier et de délimiter les différents biens situés sur son territoire (article 3), dont "l'obligation d'assurer... la protection, la conservation, la mise en valeur et la transmission aux générations futures **lui incombe au premier chef**" (article 4)... "dans la mesure du possible" (article 5).

Il convient de garder à l'esprit, à cet égard, que le principe de souveraineté des Etats reste une règle majeure du droit public international. La coopération

internationale se développera donc "en respectant pleinement la **souveraineté des Etats...**"(article 6).

Par ailleurs, il convient aussi de rappeler que l'UNESCO a aussi adopté, cette même année 1972, une "Recommandation" complémentaire importante, qui traite des mesures de conservation et de promotion du Patrimoine à prendre par les autorités nationales et locales.

4. Plusieurs acteurs concourent à la mise en oeuvre de la Convention :

a. **les Etats parties**, Etats souverains de qui relèvent la plupart des initiatives et qui se réunissent tous les deux ans en Assemblée Générale;

b. **le Comité du Patrimoine mondial** (21 pays élus pour 6 ans) et son **Bureau** (7 pays élus pour 1 an), chargés de prendre les décisions et les mesures opérationnelles, comme par exemple d'adoption des "Orientations";

c. **l'UNESCO**, chargée d'assurer le Secrétariat du Comité, de préparer ses travaux et d'exécuter ses décisions; mission actuellement assumée par le **Centre du Patrimoine mondial**;

d. **les organes consultatifs** désignés par la Convention pour assister le Comité
- IUCN : pour les biens naturels,
- ICOMOS : pour les biens culturels,
- ICCROM : spécialement pour la formation.

5. Les responsabilités, nous l'avons vu, reposent sur les Etats parties. Il importe que les acteurs se gardent de développer une structure technocratique, sorte de Direction supra-nationale du Patrimoine, et privilégient plutôt la communication et la coopération entre eux. Le Centre du Patrimoine mondial et les organes consultatifs sont **au service du Comité**.

Deux textes, notamment, sont très clairs à ce sujet :

a. "L'UNESCO, utilisant le plus possible les services de l'ICCROM, de l'ICOMOS et de l'IUCN, dans les domaines de leurs compétences et de leurs possibilités respectives, prépare la documentation du Comité, l'ordre du jour de ses réunions et assure l'exécution de ses décisions" (article 14)

b. "Il est recommandé aux Etats parties de **coopérer avec les organes consultatifs** chargés par le Comité d'assurer, en son nom, le suivi des travaux entrepris pour la préservation des biens du Patrimoine mondial" ("Orientations").

6. **Le "Suivi"** a été longuement traité par le Comité du Patrimoine mondial lors de sa 18^e session, en décembre 1994. Le Comité a introduit plusieurs dispositions dans ses "Orientations", comme explicitation de l'article 29 de la Convention : "les Etats parties indiquent dans les rapports qu'ils présenteront à la Conférence

Générale de l'UNESCO... les dispositions législatives et réglementaires et les autres mesures qu'ils auront adoptées pour l'application de la Convention, ainsi que l'expérience qu'ils auront acquise dans ce domaine".

"L'une des fonctions essentielles du Comité est de veiller à l'état de conservation des biens inscrits sur le Liste du Patrimoine mondial et de prendre des mesures à cet effet".

Une distinction est établie entre :

a. **le "Suivi" systématique**, "processus continu d'observation de ces sites... avec une soumission périodique de rapports sur leur état de conservation"... qu'"il incombe en premier chef aux Etats parties de mettre en place... comme composante à part entière des activités quotidiennes de conservation et de gestion des sites";

b. **le "Suivi" réactif**, "rapport sur l'état de conservation de sites particuliers... qui sont menacés".

7. Trois commentaires :

a. Une grande souplesse doit être adoptée dans les procédures, afin de tenir compte des situations particulières :

- de chaque Etat partie et de son organisation,
- du contexte régional,
- du type de biens concernés.

b. Le "Suivi" ne peut être un exercice administratif autoritaire, mais, au contraire, un "processus continu de coopération culturelle internationale" proposé aux divers acteurs.

c. Il est à noter que le terme français "Suivi" (ou espagnol "Seguimiento") est plus heureux que le terme anglais "Monitoring", qui a des connotations trop autoritaires.

8. **Diverses initiatives** ont été prises par l'ICOMOS, qui ont fait l'objet de rapports circonstanciés, proposés à la consultation au Centre de Documentation UNESCO-ICOMOS. Il convient de mentionner :

a. l'exercice de **l'ICOMOS Norvège**, (93) en accord avec les autorités nationales, et avec participation d'experts étrangers;

b. l'exercice de **l'ICOMOS UK**, (93) avec l'appui des autorités nationales, effectué par des experts nationaux;

c. le réseau des **"100 sites de la Méditerranée"**, exercice de coopération déjà bien établi, avec l'appui du Programme des Nations Unies pour l'Environnement (D. Drocourt);

d. le **rapport sur l'Amérique latine** et l'action du PNUD, associant étroitement les responsables locaux, dans une démarche pragmatique (qui a, pour beaucoup, motivé la cooptation de son coordonateur, S. Mutal, au Comité Exécutif);

- e. le projet-pilote du Sri Lanka, (94) avec l'appui des autorités nationales, la participation de Roland Silva et d'experts externes (dont H. Stovel et H. Cleere);
- f. l'exercice de Kizhi Pogost, en Russie, à partir d'une intervention "réactive" qui s'est développée en un programme de "suivi" soutenu par les autorités nationales et animé par H. Stovel;

Ces exemples illustrent la **diversité des approches et des méthodes**. Ils contribuent à l'élaboration de références méthodologiques et offrent les leçons d'expériences variées à ceux qui voudraient prendre des initiatives.

9. **Le rôle que l'ICOMOS est appelé à remplir** se fonde, pour beaucoup, sur les deux niveaux de son organisation : le plan international et le plan national.

Au plan international, l'ICOMOS :

- en tant qu'organe consultatif du Comité du Patrimoine mondial, agit comme Conseil scientifique, notamment pour l'établissement de références méthodologiques;
- à partir de son Centre de Documentation, rassemble et gère de manière moderne les informations nécessaires, notamment pour permettre de se référer aux dossiers d'inscription des sites sur la Liste du Patrimoine mondial;
- recueille les rapports déjà effectués et les rend accessibles, pour que les leçons de ces expériences enrichissent les méthodes et les pratiques de la Conservation des autres Etats parties.

Au plan national, l'ICOMOS :

- est en mesure d'offrir ses services aux autorités nationales, "responsables au premier chef", selon les modalités les plus appropriées, sans porter atteinte au principe de la souveraineté des Etats;
- offre l'occasion à ses membres de prendre part à des exercices d'évaluation très concrets, tout en s'inscrivant dans une démarche et des méthodes expérimentées et discutées au plan international

En tant qu'organisation non-gouvernementale, l'ICOMOS est dans une position favorable, pour autant que ses interventions conjuguées aux plans national et international, soient souples, rapides et fondées sur des méthodes éprouvées. L'implication de ses Comités nationaux et de ses membres est une occasion privilégiée de remplir sa vocation, au service du Patrimoine culturel et au service de la coopération internationale.

**The "Monitoring" of Cultural Properties
on the World Heritage List**

**Outline of the address by
Jean-Louis LUXEN
Secretary General - ICOMOS International**

1. These last months, the issue of "monitoring" has been the object of a number of studies and controversies. Throughout this debate, it is important that ICOMOS:
 - a. define its role, at both the international and national levels, as an Advisory Body to the World Heritage Committee;
 - b. inform its members about the state of the issue and of the stakes it involves;
 - c. offer its contribution to this concrete form of international cooperation.

2. For reminder, the **World Heritage Convention of 1972** is an ambitious and idealistic text, to which a very large number of countries have adhered (about 140!), and which retains all of its relevance today. Indeed, the Convention exhibits prospective aspects (such as the association of culture and nature) and voluntaristic aspects (such as scientific and cultural cooperation, mutual comprehension and solidarity between peoples).

Far from reducing the scope of the Convention to the mere identification of properties of "outstanding universal value", we need to retain its **different dimensions**, which can be outlined as follows:

 - a. the establishment of the World Heritage List;
 - b. the conduct of research and "intellectual development" regarding the field of Heritage;
 - c. the "monitoring" of listed properties;
 - d. international assistance, in particular through the World Heritage Fund;
 - e. educational programs.

3. As to the substance, it is essential to correctly consider the **juxtaposition, within the Convention, of two distinct principles** which can certainly be contradictory in the context of particular, concrete situations:
 - a. "parts of the cultural or natural heritage are of outstanding interest and therefore need to be preserved as part of the **world heritage of mankind as a whole**" (preamble 6)... "**for whose protection it is a duty of the international community as a whole to co-operate**" (article 6);
 - b. "it is for **each of the States parties**... to identify and delineate the different properties situated on its territory" (article 3), and "the duty of ensuring the protection, conservation, presentation and transmission to future generations of the cultural and natural heritage **belongs primarily to that State**" (article 4)... "in so far as possible, and as appropriate for each country" (article 5).

In this respect, it is important to remember that the principle of sovereignty of nations remains a fundamental rule of international public law. International cooperation must hence be practised "whilst fully respecting the **sovereignty of the States...**" (article 6).

On the other hand, it is also important to note that UNESCO adopted, during the same year of 1972, an important complementary "Recommendation" treating of the undertaking of measures for the conservation and promotion of heritage by national and local authorities.

4. A number of actors participate in enacting the Convention:
 - a. the **States Parties**, sovereign nations primarily concerned with most of the initiatives, which meet every two years in General Assembly;
 - b. the **World Heritage Committee** (21 countries elected for a 6 year term) and its **Bureau** (7 countries elected for a 1 year term), charged with making operational decisions and measures, such as, for example, the adoption of "Operational Guidelines";
 - c. **UNESCO**, charged with providing the Committee with its Secretariat, of preparing its proceedings and executing its decisions; this mission is currently executed by the **World Heritage Centre**;
 - d. the **Advisory Bodies** designated by the Convention to assist the Committee:
 - IUCN for natural properties;
 - ICOMOS for cultural properties;
 - ICCROM specifically for training.
5. As we have seen, the responsibilities rest on the shoulders of the States Parties. It is crucial that the actors avoid developing a technocratic structure, a supra-national Heritage Directorate of sorts, privileging instead reciprocal communication and co-operation. The World Heritage Centre and the Advisory Bodies are **at the service** of the Committee.

Two texts, in particular, make this point very clearly:

- a. "UNESCO, **utilising to the fullest extent possible the services** of ICCROM, ICOMOS and IUCN, in their respective areas of competence and capability, shall prepare the Committee's documentation and the agenda of its meetings and shall have the responsibility for the implementation of its decisions" (article 14).
- b. "The Committee recommends that States Parties **co-operate with the Advisory Bodies** which have been asked by the Committee to carry out monitoring and reporting on its behalf on the progress of work undertaken for the preservation of World heritage properties" (Operational Guidelines).

6. The question of **monitoring** was treated at length by the World Heritage Committee during its 18th session, in December 1994. The Committee included a number of provisions in its "Operational Guidelines", elaborating on article 29 of the Convention: "The States Parties, in the reports which they submit to the General Conference of UNESCO, give information on the legislative and administrative provisions which they have adopted and other action which they have taken for the application of this Convention, together with details of the experience gathered in the field".

"One of the essential functions of the Committee is to monitor the state of conservation of properties inscribed on the World Heritage List and to take action thereupon" (Operational Guidelines).

A distinction is established between:

- a. "**Systematic monitoring**", i.e. a "continuous process of observing the conditions of World Heritage sites with periodic reporting on its state of conservation"; "it is the prime responsibility of the States Parties to put in place on-site monitoring arrangements as an integral component of day-to-day conservation and management of the sites".
- b. "**Reactive monitoring**", i.e. "reporting... on the state of conservation of specific sites that are under threat".

7. Three comments:

- a. A great deal of flexibility needs to be built into the procedures, in order to take into account the particularities due to:
 - the character of each State Party and of its organisation;
 - the regional context;
 - the type of properties concerned.
- b. Monitoring cannot be an authoritarian administrative process, but vice versa a "continuous process of international cultural cooperation" proposed to the various actors.
- c. The English term "monitoring" is rendered in French by "Suivi", and in Spanish by "Seguimiento"; these terms are more felicitous, in that "monitoring" has authoritarian connotations.

8. ICOMOS has undertaken a number of initiatives which have been the object of circumstantiated reports, available for consultation at the UNESCO-ICOMOS Documentation Centre. The following are worthy of particular mention:

- a. the exercise by **ICOMOS Norway** (1993), conducted with the agreement of the national authorities and with the participation of foreign experts;
- b. the exercise by **ICOMOS UK** (1993), supported by the national authorities and conducted by national experts;

- c. the "100 Mediterranean sites" network, an already well established co-operation exercise, supported by the United Nations Environment Programme (D. Drocourt);
- d. the report on Latin America and the action by PNUD, featuring close-knit association of local experts and a pragmatic approach (which was largely instrumental in the co-optation of its co-ordinator, Mr S. Mutal, to the Executive Committee);
- e. the Sri Lanka pilot project (1994), supported by the national authorities and conducted with the participation of Mr Roland Silva and of external experts (among which Messrs. H. Stovel and H. Cleere);
- f. the Kizhi Pogost exercise in Russia, which started off as a "reactive" intervention and grew into a monitoring programme supported by the national authorities and animated by Mr H. Stovel.

These examples illustrate the **diversity of approaches and methods** which are possible. They are contributions to the establishment of a corpus of methodological references, and are experiences which offer varied lessons to any who would undertake initiatives.

9. The role which ICOMOS is called to fulfil is primarily founded on the **two levels** of its organisation: the international and national levels.

At the international level:

- as one of the Advisory Bodies to the World Heritage Committee, ICOMOS acts as scientific counsel, particularly as regards the establishment of methodological references;
- through its Documentation Centre, ICOMOS assembles and archives all pertinent information, using modern techniques; this information includes in particular all data required to reference the nomination dossiers of sites on the World Heritage List;
- ICOMOS assembles and collates reports on action already undertaken and makes these accessible, so that other States Parties can reap the benefits of the learnings from these experiences to enrich their conservation methods and practices.

At the national level:

- ICOMOS is able to offer its services to the national authorities, who retain "prime responsibility", according to the most appropriate modalities;
- ICOMOS offers its members the opportunity to participate in very concrete evaluation exercises, which partake of approaches and methods experimented and discussed at the international level.

As a non-governmental organisation, ICOMOS is in a favourable position as long as its interventions, conjugated at the national and international levels, remain flexible, fast and based on proven methods. The involvement of its national Committees and of its members is a privileged opportunity to fulfil its vocation, at the service of cultural Heritage and of international cooperation.

Harald Plachter

Monitoring within the Framework of the World Heritage Convention

Excellencies,

Ladies and gentlemen,

on behalf of the Director of the World Heritage Centre of UNESCO, Dr. Bernd von Droste I like to thank you very much for the kind invitation to your conference. Mr. von Droste regrets that he is not able to participate in this meeting. Urgent work in the preparation of the forthcoming General Assembly of UNESCO, which will take place in a few days, requires his presence at UNESCO-headquarters in Paris. But Mr. von Droste has put me in charge to convey his best wishes for a successful outcome of your very important conference.

Ladies and gentlemen,

who would question the need to protect Abu Simbel or the Great Wall, Victoria Falls or the Everglades? However, when the World Heritage Convention was implemented in 1972, it was quite innovative to cover this task by a single instrument. The concepts had been too different as well as the instruments of art historians and natural scientists. Moreover, their philosophical perspective on the world around us, was basically different. Actually the perspectives of art, history and natural science base on the same attitude of our modern industrialized societies, namely to understand nature and culture being in strict contrast to one another.

Doubtlessly this attitude has had its roots in European society and was very much enhanced by the achievements of the Technical Revolution. Even before that time, in most parts of Europe life had always been a "struggle for survival" against an inhostile nature. The predominance of a mean nature determined life of single individuals as well as the development of human societies in general. Even slight changes of nature, such as climatic fluctuations, caused immense social catastrophies. It is therefore comprehensive that man in Europe must have had to understand nature first to be a counterpart and even an enemy and that he always tried to emancipate from it. The Technical Revolution provided a chance to do so.

Both, nature conservationists and art historians developed their philosophy on the ground of this contradiction between man and nature. But they are looking on this gap just from the opposite side. For art historians interaction with nature normally results in threats for cultural values such as inundations or the invasion of vegetation into monument sites. On the other side, nature conservationists focussed very much on "untouched nature", which has to be protected against man. Every human encroachment was - and partially is - understood to be deteriorous and to cause losses of the "values".

Against this background the concept of the World Heritage Convention is a very encouraging and important one: to bridge the gap between culture and nature by protection of outstanding cultural and natural properties in one convention. Indeed, it is not a new approach. In other cultures than the European one, the interaction between man and culture never had this contradictory touch. And even here, in historic scientific world before the Technical Revolution, philosophy, natural sciences and religion were understood to be a unity. Thus, the World Heritage Convention is an important component for the "reconnection" of culture and nature in the framework of our modern societies.

Another point of the concept of the Convention is also important and should be mentioned: The Convention brings together scientists, officers and diplomats, urging them to find unanimously agreeable solutions. The results might be frustrating for the scientists in many cases. But the Convention is one of the very rare examples all over the world, where this "interaction" between sciences, bureaucracy and politics really works.

The Convention is part of UNESCO. The deciding body of the Convention is the World Heritage Committee, which is responsible to the Director General and the Executive Board of UNESCO. 21 states parties constitute the Committee, and 7 of them change every two years by election. The Committee meets once a year. The Bureau prepares the working agenda and decisions of the Committee. It consists of five states parties, the Rapporteur, the Chairperson and the Secretariat and meets twice a year. Scientific bodies assist the Committee by reports and the evaluation of nominations. This Secretariat facilitates the day-to-day work and supports the work of the Committee and the Bureau, respectively. It is represented by the World Heritage Centre and its director, Dr. Bernd von Droste. The World Heritage Centre was implemented in 1992. Actually the staff consists of the Director, his deputy, five specialists for culture, two for nature and cultural landscapes, one for public relations and several collaborators for technical affairs.

Despite of all deficits and difficulties: The concept of the World Heritage Convention turned out to be a great success. 142 States have joined the Convention up to the day. Hereby the World Heritage Convention is the biggest international body in the fields of nature sciences and art history and the biggest Convention of the United Nations as well. The number of inscribed sites raised increasingly during the recent years. While in 1985, 129 cultural, 47 natural and

7 mixed properties had been inscribed - 183 in total - , it are now 327, 78 and 14, respectively, or 440 in total.

The sites are by far not evenly distributed over the world and do not represent the cultures and ecosystems of the earth on an even level. Representativeness is not the primary goal defined by the Convention. It is the protection of properties of outstanding universal value. But of course, the most outstanding monuments of the main cultures and the most important natural ecosystems will normally meet this criterion of outstanding universal value. While in Europe the density of World Heritage Sites is quite high and the distribution is more or less even, other areas of the world are much less represented. But even in Europe certain types of natural sites - and I refer to this for I am a natural specialist - are not or not sufficiently covered such as high mountain ecosystems or the Waddensea in Denmark, Germany and the Netherlands.

On a global scale, yet there are no World Heritage Sites in Sibiria and only few in South America and parts of Africa - recalling the broad variety of cultures and ecosystems there. Ecosystem types under-represented at the moment are for example tropical rainforests of America, Mangrove, temperate forests, temperate grassland, the ecosystems of the Southern tip of Africa and America or the Tepuis of the Southeast of Southern America. Similar gaps had been identified in the cultural field. A main reason for these imbalances is - of course - the fact, that only the states parties itself can nominate any monument or site. If a states party is not willing to do so, there is no chance to adopt any property.

But I feel there is a responsibility of the scientific bodies as well, which should not be under-estimated. Only the scientific world is able to identify the really outstanding monuments and areas and to distribute this knowledge in public. ICOMOS tries to bridge the existing gaps for example by regional studies, thus

identifying the most outstanding properties of one culture or historic period. For natural sites those comparative studies are still lacking.

There is another imbalance in the World Heritage List: an imbalance between the number of cultural and natural properties. While the percentage of natural properties was 33 per cent in 1978 is is now only 22 per cent. This fact causes a continuous discussion, which dates back to the early days of the Convention. This item will be on the agenda of the next session of the World Heritage Committee as well, which will take place in December in Berlin. Of course, the relation between culture and nature can not only be characterized by statistic figures but in some way they reflect a real trend. The number of natural properties nominated by the states parties is much smaller than the cultural ones and the same is true for the proportion of natural and cultural specialists in the Committee and the Bureau, respectively. Mindful of the outstanding function of the Convention in the communication process between culture and natural sciences, both disciplines should be engaged to maintain an equilibrium. One way might be a joint Global Strategy for the future development of the Convention. Such a strategy is only available for culture at the moment. Another way might be a more similar attitude in the evaluation of nominations. Regarding the fact, that already 440 properties are inscribed the evaluation criteria should be kept on a very high level.

During the past years the number of the site on the "List in Danger" increased considerably. And the more: there is an increasing number of sites without any realistic short-term perspective of improvement. The main reason is, that the recent factors more and more become effective outside the sphere of influence of traditional preservation management. Some of these factors are air pollution, mass tourism in combination with unbalanced state budgets and sites as targets of civil wars. The states parties themselves are increasingly not capable to manage

the situation under these circumstances. Thus, one basic idea of the World Heritage Convention now gets real significance: To protect the unique, outstanding properties of this world by the joint effort of all nations.

Regarding the increasing number of sites and the substantial problems just mentioned, it is consistent, that the Committee seeks for comprehensive and comparable information to decide right. The information on the sites available from the nomination documents is very heterogeneous. For many sites not even the criteria are fixed, for which they were inscribed in the World Heritage List. It is often difficult or even impossible to decide, whether a certain development really encroaches the universal values of a site.

Thus, for almost one decade there is an ongoing discussion upon systematic monitoring within the Convention. This discussion is characterized by the methodological complexity of the problem but as well by many misunderstandings and general reservations. Some states parties indicated, that the wording "monitoring" is not mentioned in the context of the Convention and therefore the Committee is not in charge to implement such an instrument. But on one hand the term "monitoring" in the actual sense did not exist in the scientific world in 1972 and on the other hand the text of the convention comprises tasks for the Committee, which can only be met with systematic and actual information upon the sites.

In its preambular part the convention stipulates that "it is incumbent on the international community as a whole to participate in the protection of the cultural and natural heritage of outstanding universal value" and that the intent of the Convention is to establish "an effective system of collective protection of the cultural and natural heritage of outstanding universal value, organized on a permanent basis and in accordance with modern scientific methods."

Additionally Article 5 (c) calls upon the States Parties "to develop scientific and technical studies and research and to work out such operating methods as will make the State capable of counteracting the dangers that threaten its cultural and natural heritage."

And finally Art. 6 states: "with fully respecting the sovereignty of the states on whose territory the cultural and natural heritage ... is situated, ... the States Parties recognize that such heritage constitutes a world heritage for whose protection it is the duty of the international community as a whole to cooperate."

Thus, the Convention recognized already in 1972, that the protection of world heritage sites requires international cooperation and that the international community can react only, if there is a data basis, which is permanently actualized and is in accordance with modern scientific methods. That is exactly the scientific definition of that, what we actually call "monitoring". It is just the same interpretation, when the Bureau recently concluded: "monitoring and reporting should be considered as a scientific and technical method to undertake the studies and research mentioned in Art. 11.7."

Despite of these rather clear expressions of the Convention, the controversial discussion upon monitoring has a long tradition within the Committee and the Bureau, respectively.

At its tenth session held in 1986, the Committee agreed that a more encompassing monitoring-reporting system was required as an integral part of the process of maintaining a World Heritage List and decided that a Working Group of the Bureau would be set up to examine procedures, including reporting.

periodicity of such reporting, resources, criteria for priority setting, and other related issues.

This working group recognized the following principles:

- a) States Parties should be the primary source and collector of information and should have the sole responsibility for reporting to the Committee thereon;
- b) The system should be based on the completion by States Parties of questionnaires;
- c) States Parties should be required to prepare reports on each of their properties every five years.

Thereafter the Committee decided the experimental implementation of the proposed system. But the system of questionnaires proved to be less successful than expected. Thus, the Committee stopped this process in 1990.

In 1991 the Committee took note of two regional initiatives to monitor cultural sites for the first time: one undertaken by the UNDP/UNESCO Regional Project for Latin America and the Caribbean, and one undertaken by the UNEP for sites in the Mediterranean.

The first of these two regional monitoring programmes developed substantial influence on the further discussion on monitoring within the Convention. This monitoring programme is inseparably linked to Silvio Mutal. Against many reservations he could prove, that standardized monitoring even for large regions is possible on a scientific level and within a short span of time. A remarkable

feature of his strategy was, that he fully informed the governments but requested the informations directly from the local site managers and staff. And he always understood monitoring not to be a "one-way"-procedure but a process within which data provision must be rewarded by any advantage for the local managers. Thus he stressed very much the linkage of monitoring and training and education activities for the local managers. In principle, the system is optimized to provide a solid basis of confidence on both sides.

And he succeeded. The report of the four-year project is now available, presenting a convincing image of the state of the 41 cultural and mixed World Heritage Sites in Latin America, the Caribbean and Mozambique on nearly 150 pages. This commendum is so convincing, that even critical persons could not deny the huge step forward. Mutal's report revived very much the discussion upon monitoring since 1994.

Before this, in 1991 and 1992 a task force defined Strategic Goals for the implementation of the Convention in future:

- o Promote completion of the identification of the World Heritage;
- o Ensure the continued representativity and credibility of the World Heritage List;
- o Promote the adequate protection and management of the World Heritage Sites;
- o Pursue more systematic monitoring of World Heritage sites;
- o Increase public awareness, involvement and support.

The strategic goal to "persue more systematic monitoring of World Heritage Sites" called more specifically to define elements and procedures for monitoring and to cooperate with States Parties and competent authorities on regular monitoring work. To implement this goal, the Committee requested the Secretariat to organize an expert meeting on methodological aspects of monitoring. This meeting was held in November 1993 in Cambridge, U.K. in cooperation with the World Conservation Monitoring Centre of IUCN.

Indeed, this cooperation with the World Conservation Monitoring Centre was obvious, for monitoring is not a new issue for the World Conservation Union IUCN. Since more than a decade IUCN runs an institution, exclusively responsible for the systematic collection of data upon the state of national parks and other protected areas all around the world. On the basis of this data store IUCN is capable to realize a very much standardized and comparable procedure for the evaluation of new nominations.

The Meeting and a small expert group delivered a draft text on monitoring and its procedures for inclusion in the Operational Guidelines. Additionally the Bureau requested the Secretariat in July 1994 to further consult States Parties, site managers and experts on the matter. These consultations took place between July and December 1994.

As a result of the consultations and practical experiences, proposals concerning systematic monitoring were submitted to the Committee at its eighteenth session in December 1994. The proposals were adopted as the general framework for monitoring and reporting. The Committee also approved a text on monitoring and reporting for inclusion in the Operational Guidelines.

The Secretariat was commissioned to take a series of activities:

- o Preparation of a revised nomination format for the inscription of sites.
- o Information of the States Parties on the state of discussion upon monitoring.
- o Incorporation of monitoring issues in training courses and other activities.

And, in collaboration with the advisory bodies:

- o Developing a workplan for the implementation of regional monitoring programmes.
- o Development of a format for monitoring reporting.

The new provisions clearly reconfirm the responsibility of the States Parties to observe and record the condition of the the properties. The advice of external experts in this process of monitoring would only be made available with the agreement of the States Parties.

Regardless of this, single States Parties still expressed fundamental reservations on the issue of monitoring. Perhaps only because of some misunderstanding of that, what is intended. Anyway, regarding these reservations the Executive Board of UNESCO decided in June 1995 that "the proposals concerning the new monitoring activities related to World Heritage sites should be a consultation process among States Parties to the World Heritage Convention and submitted for approval to the General Assembly of States Parties which will be held in 1995. Meanwhile, the activities should be held in abeyance.

Reacting to this direction the Bureau of the Convention decided in July 1995 to prepare a document to be submitted to the next General Assembly to be held in Paris on 2 and 3 November 1995.

These are the actual principles, on which monitoring should act within the World Heritage Convention:

It is distinguished between a "reactive" and a "systematic" monitoring. "Reactive monitoring" is the reporting by the World Heritage Centre, other sectors of UNESCO and the advisory bodies to the Bureau and the Committee on the state of conservation of specific World Heritage sites that are under actual threat. Reactive monitoring is foreseen in the procedures for the eventual deletion of sites from the World Heritage List and it is also foreseen in reference to properties inscribed, or to be inscribed, on the "List of World Heritage in Danger". Thus "Reactive Monitoring" is a normal procedure since the beginning of the Convention to be applied in specific cases.

However, "Systematic Monitoring" and reporting has to be understood as a continuous process, covering all World Heritage sites in a systematic manner. Objectives are:

The World Heritage site: Improvement of site management, advanced planning, reduction of emergency and ad-hoc interventions, and reduction of costs through preventive conservation.

The States Party: Improvement of World Heritage policies

The Region: Regional cooperation, regional World Heritage policies and activities better targeted to the specific needs of the region.

Committee/Secretariat: Understanding of the conditions of the sites and of the needs on the site. Improved policy and decision making.

The basic idea is that the information contained in the nomination dossier, together with the evaluation report of the advisory body and the Committee's statement of the World Heritage values at the moment of inscription, constitute the baseline information on the site. The periodic state of conservation report would then carefully review and update information in the original nomination dossier and would recommend actions to deal with problems or threats identified. The forms of the nomination dossier and the monitoring document should follow the same structure.

The methodology should be flexible and adaptable to regional and national characteristics, as well as to the natural and cultural specificities of the site. Yet, the definition of some key indicators for measuring the state of conservation will be required.

Systematic monitoring and reporting is voluntary for the States Parties. It is the prime responsibility of the States Parties to put in place on-site monitoring arrangements as an integral component of day-to-day conservation and management of the sites. The advice of external experts in this process should only be made available with the agreement of the States Party.

To achieve greater regionalization and decentralization systematic monitoring should be carried out region by region. This is also in line with experiences of regional studies on systematic monitoring, such as that for Southern America and the Caribbean. Systematic monitoring should not be a "top-down"- but - as far as possible - a "bottom-up"-process. Local site managers and regional authorities

should be substantially involved. Beside this, a staggered settlement of systematic monitoring keeps the amount of information on a manageable level.

The Committee will decide for which regions monitoring reports should be presented to its forthcoming session. The States Parties concerned will be informed at least one year in advance so as to give them sufficient time to prepare the state of conservation reports. The World Heritage Centre will synthesize the national reports by regions.

This is the state of development of monitoring within the World Heritage Convention. Although already adopted by the Committee during its last session in December 1994, the final implementation of systematic monitoring will depend on the considerations of the forthcoming General Assembly of the Convention.

The implementation of systematic monitoring has not only a political perspective but as well a scientific one. Therefore I like to express some personal thoughts upon the item at the end of my lecture.

At the University of Marburg, where I am working, I am responsible for nature conservation. In this field there is an ongoing discussion on monitoring as well. First proposals date back more than two decades, but not a single system is implemented on the national level until now. Thus the discussion within the World Heritage Convention is by far not new to me. Some proposals had been too complicated, relying on the omnipotence of computers to synthesize the data, but being far away from practical requirements. Others had been simple but restricted to single problems, not delivering a real overview on the actual condition of nature. Germany is a federal country. The 16 states are very much intended to keep their sovereignty. Thus, every centralistic approach is looked

upon to be obscure. And if, in the end, even this does no longer hold valid, the organisational and personal structures are not available.

Sometimes I feel, that all these reasons are only excuses. We all know, that we can not do our work properly in an increasingly complex world without actual and comparable information on the objects we are dealing with. Therefore the necessity of continuous monitoring should be out of discussion. But there are considerable misgivings upon the workload connected with such monitoring activities and upon that, what will be done with the data. And, of course, these misgivings are reasonable.

But, on one hand, the results of the regional monitoring project in Southern America and the Carebbean proved, that such work can be done with a acceptable amount of workload and with profit for both sides - for the World Heritage Convention as well as for the site managers and the regional authorities. And, on the other hand, an international convention provides much better control mechanisms against misuse of the data than any other institution. Finally, the convention has reached a volume and an amount of complexity which really calls for a solid, actual and comprehensive database.

Thus I feel, that there is no alternative but to start with systematic monitoring now. Doubtlessly Euorope has a leading position in this process. Here not only the density of World Heritage sites but as well the quality of available information is highest worldwide. And if staffing and scientific level was sufficient in Southern America nobody can claim that it could be insufficient here in Europe.

Thank you very much!

Monitoring World Heritage Sites

Dr. Jukka Jokilehto (1 March 1996)

'Monitoring' in the framework of the Convention

The aim of the World Heritage Convention is that each State Party to the Convention ensure the identification, protection, conservation, presentation and transmission to future generations of the cultural and natural heritage of 'outstanding universal value' described in the Convention and situated on its territory. Such action can be carried out also with international assistance and co-operation. The principal initiative in this regard is given to the State Party, who should involve adoption of appropriate conservation policies, setting up services and development of legal, scientific, technical, administrative and financial measures necessary for the conservation of such heritage. Furthermore, the Convention - while respecting the sovereignty of the States - recognises that such heritage constitutes a "world heritage for whose protection it is the duty of the international community as a whole to co-operate". (Art. 6) It is also the responsibility of the States to report to the World Heritage Committee on the actions and provisions taken to guarantee the application of the Convention. (Art. 29)

In order to comply with the intent of the Convention, the Committee has given particular attention to the establishment of a system for monitoring and reporting, and, in 1993-1994, a series of meetings and consultancy have resulted in the definition of a system under the heading of 'monitoring and reporting'. This system is described in the *Operational Guidelines* of the Convention and consists of actions principally at two levels:

- (a) 'systematic monitoring' as "the continuous process of observing the conditions of World Heritage Sites with periodic reporting on its state of conservation"; and
- (b) 'reactive monitoring' which is conceived as the "reporting by the World Heritage Centre, other sectors of UNESCO and the advisory bodies to the Bureau and the Committee on the state of conservation of specific World Heritage sites that are under threat".

The first type of 'monitoring' should be seen essentially as part of the management process of the Sites. Conservation management will require a commitment at the level of the State Party, and in practice monitoring is thus the responsibility either of the national and/or the local authorities concerned. Monitoring in this sense has the objective of preventive conservation, improving site management and providing a basis for advance planning in order to reduce emergencies and ad-hoc interventions - and therefore the costs. The principal objective is to guarantee that the outstanding universal values of the site concerned are maintained, and that the site is not undermined through adverse or destructive actions. In addition, at five-yearly intervals, the States Parties are invited to provide a scientific report to the World Heritage Committee on the state of conservation of the sites.

The aim of the second type of action is to keep an eye on the 'health' of the sites and on risks that they are facing. 'Reactive monitoring' should be seen essentially as a reporting system, which has the purpose of anticipating - so far as possible - any risks that might undermine the integrity or the authenticity of the site, and which could benefit from international support. When works are planned or when exceptional circumstances occur that may have an impact on the state of conservation of the site or on its values, it is the responsibility of the State Party to inform the World Heritage

Committee. Such reporting may also be undertaken by UNESCO and the World Heritage Centre, or the Advisory Bodies to the Convention. In extreme cases, when damage or disaster already has occurred, the purpose of reporting is to alert the international community to assist in rescue operations and in the conservation and restoration action when necessary.

In this last case, the objective of international action (as in the case of Dubrovnik) is to assist those responsible in finding appropriate solutions in view of safeguarding. The aim will also be to verify the truthfulness of reports that have been received. Such action often requires advisory missions and may even lead to the establishment of an international campaign (as in the case of Kizhi Poghost in Carelia or the Kathmandu Valley in Nepal) with the aim of strengthening or building up of appropriate systems of protection, structures for management, and deviation of threats. As a means to enforce these measures a process may be undertaken to place the site on the World Heritage in Danger List, including special political support and canalisation of resources from the World Heritage Fund and through international campaigns.

Generally, the purpose of international action could be understood as being that of acting as facilitators. The objective is to inform the general public and decision making authorities of the different countries about heritage values, and to assist professionals to identify their resources and to build up the conditions for safeguarding heritage. Such action can be carried out through awareness campaigns, education and training, and it will require a well-founded basis in continuous survey, research and observation of the values and condition of the heritage.

Assessment of heritage values

The universality of a cultural heritage site lies in its being a genuine representation of a culture or cultures that have formed it over time. The criteria for the inclusion of a cultural heritage site to the World Heritage List includes the need to satisfy three distinct considerations: one is the requirement that the site respond to at least one of six criteria identified by the World Heritage Committee; secondly, the site has to pass a test of authenticity, and thirdly it needs appropriate legal or traditional protection and guaranteed conservation management. If the criteria for which a site was included on the List or its authenticity are placed at risk of being damaged or lost, the site can be proposed on the World Heritage in Danger List and eventually deleted from the List.

It is worth emphasising that values are the product of cultures and traditions. Value judgements are the result of human activities, experience, and choices formulated on this basis. Values, therefore, are subject to changing over time from generation to generation, as well as from one culture to another. Furthermore, values are not related only to material heritage; rather, values are continuously formed in the processes that establish and re-establish the living culture and social context of society. While in certain communities, such as the Jewish, Christian and Islamic, special values have matured in relation to historicity and the physical heritage, other communities, such as those related to Shinto and Maori traditions, mainly recognise the spiritual heritage. In all cultures, the appropriate conservation of living historic settlements depends on the awareness and vitality of the community and its members as well as the sustainability of its choices for development. Monitoring, therefore, should not be limited to the material condition of particular heritage sites, but should take into account the developments and trends in value judgements in contemporary society.

Repeated assessment of heritage values and verification of authenticity over time are an essential part of the management process of a heritage site. In order to be able to do this, the site needs to have been properly researched and documented at the time of listing in order to have firm baseline data against which the values and authenticity can be 'measured'. Sound conservation practice requires a management and maintenance programme that is built on a process of regularly repeated inspections and reporting by qualified professionals. In England, such inspections are recommended to be carried out at least every five years. The process needs to be so organised that recording and documentation take into account all pertinent issues associated with the historic and cultural qualities of the site. This should include identification and recording of the physical and non-physical elements in the site and its social and cultural context that are related to the significance for which the site has been recognised as worthy of protection. It also means that the values and authenticity of the site need to be clearly understood.

We can identify various types of values; these can be grouped for management purposes in two main categories, i.e.,

- A. cultural values and
- B. contemporary socio-economic values.

Value judgements are necessarily carried out by the members of a given society, and they may vary over time and from one cultural context to another - as mentioned above. The values in the first group could be seen as falling into three categories (see: Feilden-Jokilehto, *Management Guidelines for World Cultural Heritage Sites*, ICCROM, 1993):

1. the 'identity values' based on recognition,
2. the 'relative artistic or technical values' based on research, and
3. the 'rarity value' based on statistics.

Of these values, those in the first group are perhaps emotionally strongest, including an appreciation of the age value, the relationship with tradition, memories or legends; they can raise spiritual or religious feelings, they can make one feel awe, or be related with patriotic or political symbols or relationships. It is obvious that - although being capable of strong impact - these values are also subject to change; they promote safeguarding and conservation, and can cause over-restoration if wrongly interpreted. Lack of this identity, or its negative interpretation could lead to neglect and/or destruction.

It is worth noting that cultural and social values also have an 'accumulative capacity'. This is particularly relevant to historic settlements, such as historic towns, where the presence of specific values may promote the development of others that further enhance the significance of such settlement. Consciousness of these values can be promoted through education and raising of awareness; the promotion, continuation and re-definition of values by successive generations depend on the involvement of all sectors of the society in sustainable human development and appropriate management of heritage resources.

The second group of cultural values is based on scientific and critical historical evaluation and assessment of the importance of the relative artistic or technical concept and workmanship. These values result from research carried out by professionals, with the intention of demonstrating the relative significance of the resource in relation to its own time, to other periods, and to the present. Such

assessment provides a basis for classification and listing, as well as a strategy for treatment.

The third group of cultural values relates a specific site to other constructions of the same type, style, builder, period, region or some combination of these; they define the resource's rarity, representativeness or uniqueness. These values are associated with the previous groups, and influence the level of protection. One could see World Heritage Sites having a high rarity value, which is expressed in the statement of its outstanding universal significance.

An essential part of the conservation and continuous use of a site relates to its contemporary socio-economic values especially when dealing with historic buildings and sites. Even museum use is a new function that often requires drastic changes in the historic fabric, and while attention may be given to the presentation of interiors and collections this does not necessarily guarantee continuous observation and care of the building itself.

Generally, economics should be understood as the optimised allocation of resources following the identification of balanced objectives. Considering that cultural heritage can be conceived to comprehend the built environment with its historic settlements and land-use patterns, economics should be understood imply the methods of appropriate cost-benefit approach involving cultural values at equal standing with functional, social and political values.

Tourism, commerce and amenities can be significant sources of revenue, if properly managed in relation to the upkeep and maintenance of heritage sites. Tourism is also closely related with their educational value, and, in fact, the integration of World Heritage sites into educational programmes is essential for the promotion of awareness of culture and history as part of present-day life. Also here, monitoring of the qualities and related values of historic sites is an essential part of the process.

Authenticity

One of the key questions in recent years has been the issue of authenticity of cultural heritage. This is actually specified in the *Operational Guidelines* of the World Heritage Committee where 'authenticity', rather than being defined, is referred to four different aspects of the heritage, i.e., design, material, workmanship and setting. In an ICOMOS meeting in Bergen, in 1994, attention was given particularly to the importance of use, function, and traditional continuity. In the international workshop in Nara, later the same year, the discussion on authenticity was broadened to comprise not only the needs of a great variety of heritage, but emphasis was given especially to cultural diversity and relevant value judgements. Even further, question was raised about the legitimacy of the concepts of 'historic monument' and 'restoration' in cultures where historicity has not been traditionally conceived as a 'value', such as aboriginal societies.

As a result of the debate, the question of authenticity is touching a broader and broader range of issues, so far so that the essence of the question risks being lost. This may easily lead to some intellectual tiredness, and even to consequent refusal of the entire parameter as 'non-relevant'. Authenticity, in many ways, has become almost the symbol of modern times, possibly resulting from the lack of integrity, and the need for firm references in our contemporary society. This is felt in discussions in multi-cultural societies such as Canada, where authenticity is related particularly to the condition of the society.

Especially in 'western-oriented' cultures, 'conservative conservators' tend to link the concept principally with the historic substance of the 'monumental' heritage - '*les monuments historiques*', while others may be particularly interested in the 'vernacular'. Authenticity may also be linked with legal documents, and, especially since the ripening of the concept in the eighteenth century, it has been linked with creativity; this is also relevant to the original Greek and Latin meanings of the word.

This last reference is particularly pertinent in relation to arts and crafts; it is here that we can define the creative quality and cultural significance of the work, and it is here that we can distinguish between an original and a copy in the traditional sense. The recognition of historic significance is a result of a process that has ancient roots in humanity (for example, in some principal religions of the world), and which has evolved with the development of the modern industrialised world society and its feeling of a detachment from the past.

Along with the advantages offered by new scientific and technical developments, modern society has suffered draw-backs especially in its social and cultural integrity. This is experienced by many communities in the tendency to fragmentation, loss of traditional values, and the incapacity to establish a basis for the development of new sustainable value judgements.

Authenticity could thus be seen at three levels, i.e., in:

1. the artistic and creative quality represented by the property,
2. the impact of historic time on the material substance of physical heritage, and
3. the cultural and social coherence of our contemporary society.

Authenticity in the conservation of cultural heritage can be defined as '*a measure of truthfulness of the internal unity of the creative process and the physical realisation of the work, and the effects of its passage through historic time*'. (Jokilehto, ICCROM Newsletter, 21) Cultural heritage has universality in being a genuine expression of the values of the culture concerned. Identification of authenticity ensures both the full appreciation of heritage values, the means by which these are manifest, and guidance for appropriate conservation treatment. This applies to all types of cultural heritage (heritage diversity) and to regional expressions (cultural diversity).

Conservation management and monitoring

The questions of authenticity and value judgements are obviously crucial in the process of monitoring and conservation management of cultural heritage sites. As Prof. Paul Philippot has often remarked, conservation of cultural heritage is a cultural issue; it is subject to value judgements and understanding of qualities. The concept of 'monitor' is originally Latin, and means one who reminds. The Latin verb *moneo* means to remind, admonish, warn. The same origin relates to the concept of 'monument', which originally refers to a memorial, an inscription, written memories, annals.

The general meaning of 'to monitor' is to observe, supervise, or keep under review; to measure or test at intervals, especially for the purpose of regulation or control. To monitor a heritage site means to observe and document its condition *periodically*, to understand and measure *the trends* in the impact of its use, decay and weathering *over time*, to anticipate any risks in or around the site, and to report into the conservation management process for the purpose of corrective action and forward planning.

An essential condition for - and in fact a part of any monitoring is the existence and preparation of firm references, baseline records, against which situations at later points in time can be measured. These will also be important for restoration and repair in case any damage or undesired alteration occurs to an historic structure. The importance of recording is underlined in the draft ICOMOS 'principles for the recording of monuments, groups of buildings and sites', (dated: February 1996), according to which the purpose of recording should be to provide information that is relevant for the process conservation management. Recording is necessary for the purposes of inventory and for research, and it should be undertaken before, during and after any works that cause changes to the existing condition of a heritage site. Such recording processes should also fundamentally incorporate understanding, definition and recognition of the values of the cultural heritage. A more general publication is the forthcoming *Guidelines for Recording and Information Management* by Robin Letellier, prepared in collaboration by the Canadian government and ICCROM, and to be published with the support of the World Heritage Fund.

The best way to guarantee authenticity is through preventive maintenance, that should be based on a scheduled routine, and quinquennial tasks, taking into account any risks, e.g., earthquake, flood or other potential disasters, and providing appropriate strategies for planning and conservation management. Such strategies require involvement of responsible professionals who are properly qualified to observe and diagnose causes of decay, carry out regular inspections and prepare formal reports to the relevant authorities and Site Commission. Initial inspection of an historic building or site is of vital importance. Here any preconceptions should be avoided, and inspection should not be seen as an end in itself, but action should follow. Good management and supervision are essential for maintenance work where individuals are dispersed and dealing with a wide range of tasks. Craftspersons and conservators involved in these tasks must understand the basis of their work.

Recent case studies of reporting

As part of the action related to the management of World Heritage Sites, authorities in several countries have undertaken initiatives to improve existing management structures, e.g., Sri Lanka, England, Norway and Iran. The government of Norway contracted the Norwegian National Committee of ICOMOS in 1993 to prepare such monitoring reports on the historic town of Røros and the area of Bryggen in the centre of Bergen, as well as on the stave church of Urnes, two years later. In all these cases, ICOMOS Norway formed a group of half a dozen experts, Norwegian and foreign, who visited the site, had presentations and discussions with all the parties responsible for the different aspects and different levels of management, and who prepared reports on the situation with specific recommendations addressed to the Directorate for Cultural Heritage of Norway.

For each site, the aim and objectives of the monitoring mission were specified by the government as part of the agreement. In the case of the 1993 missions, the aim was to evaluate the development and conservation management of the heritage sites, examine existing plans and how these took into account the relevant qualities and values. More specifically, the purpose was also to assess the needs and possibilities for extending the area of the sites in relation to increasing interest of the World Heritage Committee in problems related to cultural landscape. The purpose was also to suggest models for improved conservation management, and if relevant redefine the boundaries of the sites.

The two 1993 missions were carried out during the same week in November, allowing about two full days for each site. While most of the day time was used for site visits and meetings, the expert group reserved a reasonable amount of time especially in the evenings in order to prepare the draft reports with the full participation of all members of the group. In particular the expert group assumed as its responsibility to form an 'audience' to allow for the authorities to report on issues that they were concerned of. It was recognised that the authorities in each case were those who best knew the sites and related problems. The expert group was seen as a group of colleagues forming a professional audience to the specialists and administrators directly responsible for the site. All potential problems and recommendations were discussed openly with the authorities, and their view point was brought clearly forward in the report.

The draft report was circulated back to the authorities who had been met during the missions for them to check the accuracy of information; it was then finalised and transmitted to the Norwegian government. The report was also published in the Norwegian professional ICOMOS periodical. As a feed-back from the missions, the ICOMOS Norway has been happy to receive an extremely positive reception of the reports. The President has informed that ICOMOS has benefited from the monitoring reports in several ways; corridors have been opened for debate among professionals involved in cultural heritage and nature management, and steps have already been taken to implement the recommendations in a systematic manner.

CONFERENCE EUROPEENNE ICOMOS
Cesky Krumlov, 17 - 22 octobre 1995

INVITATION
A LA XIe ASSEMBLEE GENERALE DE L'ICOMOS A SOFIA, 1996

MONSIEUR LE PRESIDENT,
CHERS COLLEGUES,

En 1996, c'est à l'Europe d'accueillir l'Assemblée Générale de l'ICOMOS. Celle-ci aura lieu à Sofia, la capitale de la Bulgarie.

Le Comité national bulgare a proposé pour la première fois d'être le pays hôte encore en 1987 à Washington.

Plus tard, en 1990, à Lausanne, nous avons réitéré notre invitation.

Par la suite, en 1993, à Colombo, notre invitation fut adressée une troisième fois et fut acceptée.

Certains pourraient s'interroger sur les raisons de cette persévérance et de cette insistance, alors que tout change autour de nous. La Bulgarie change, l'Europe change, le monde entier change. Organiser une Assemblée Générale devient un défi de plus en plus grand, surtout après l'excellente Assemblée à Colombo. Pourquoi insistons-nous à être les hôtes de l'Assemblée Générale de l'ICOMOS?

- En premier lieu, notre insistance témoigne de l'attachement de la Bulgarie à ICOMOS. La Bulgarie est un des pays fondateurs de l'ICOMOS il y a 30 ans. Depuis lors, nous, les conservateurs bulgares, nous nous sommes efforcés de conserver, avec l'aide de l'ICOMOS, notre "corps professionnel", les principes éthiques et la morale professionnelle.

- En deuxième lieu, il nous semble que le patrimoine culturel bulgare n'est pas assez connu au monde, et même en Europe. J'ai pris conscience de cet état des choses il y a deux ans à Paris lorsque, dans une nouvelle publication intitulée "Le Patrimoine de l'Europe", je n'ai pu trouver aucun des 40 000 monuments bulgares dont 7 figurent sur la Liste du Patrimoine culturel mondial. Nous voulons espérer qu'en 1996 vous saurez apprécier la place de notre patrimoine culturel dans le trésor européen.

• En troisième lieu, nous sommes inquiets du sort du patrimoine culturel dans cette période de transition et de changements. Ce sont là des problèmes de la Bulgarie, mais en même temps des problèmes de l'Europe qui est particulièrement concernée par les changements. Il s'agit aussi de problèmes universels du monde qui est en mutation permanente. Nous comptons sur l'aide intellectuelle de l'ICOMOS pour trouver les voies justes permettant de résoudre ces problèmes.

• Enfin, nos intentions ont été accueillies avec compréhension en Bulgarie:

- Le Président de la République nous a donné son patronage d'honneur de l'Assemblée Générale;

- Deux gouvernements, appartenant à des côtés différents de la gamme politique, nous ont assuré de leur soutien;

- La communauté professionnelle des conservateurs en Bulgarie nous a également soutenus: le Comité national a augmenté de 24 membres (en 1994) en 109 dont 18 institutions (deux ministères, des villes historiques, des associations professionnelles, de grands musées etc);

- Et, pour finir cette énumération, les médias, qui ne manquent pas d'événements, ont manifesté un intérêt surprenant et bienveillant.

Autrement dit, l'idée de la XI e Assemblée Générale a suscité un consensus social, chose qui n'est pas tout à fait courante dans la pratique sociale d'aujourd'hui.

Dans quelques jours chacun de vous recevra le prochain numéro de ICOMOS/NOUVELLES avec une information détaillée sur l'Assemblée Générale à Sofia et avec un Formulaire de participation. C'est pourquoi, permettez-moi de retenir ici un instant votre attention en évoquant quelques caractéristiques de l'Assemblée Générale de Sofia.

L'Assemblée Générale aura lieu du 5 au 9 octobre 1996 à Sofia, au Palais national de la culture - un centre de congrès de très bonne qualité. Le Programme de l'Assemblée Générale comprend toutes les sessions habituelles de travail, prévues par les Statuts et le Règlement intérieur de l'ICOMOS. Le centre de l'Assemblée Générale sera le Symposium International qui se déroulera pendant 4 des 5 journées de l'Assemblée Générale.

Le Symposium International a pour thème principal: **LE PATRIMOINE ET LES CHANGEMENTS SOCIAUX**. Nous avons choisi ce thème avec l'espoir d'attirer l'attention sur les exigences, les défis et les enjeux nouveaux

auxquels doit faire face la conservation, à une époque de changements sociaux inhabituels. Le symposium international permettra aux Comités nationaux et internationaux de l'ICOMOS de présenter aussi bien les aspects spécifiques nationaux sur le thème que de le traiter au niveau de la région et de la planète. Le rapporteur général du Symposium sera M. Scherban Cantacuzino (Grande Bretagne).

Trois groupes de sous-thèmes ont été adoptés:

(a) **Ethique et Philosophie** - rapporteurs M. Ezzedine BESCHAOUCHE (TUNIS) et Prof. Dr. Elka Bakalova (Bulgarie);

(b) **Politique et Economie** - rapporteur Mme Isabel RIGOL SAVIO (CUBA) et Prof. Dr. Georgui Stanichev (Bulgarie);

(c) **Méthodologies et Techniques** - rapporteur M. Migaku TANAKA (JAPON) et Prof. Dr. Valentin Todorov (Bulgarie).

Chaque groupe comprend deux aspects: *Développement et Préservation*. De cette façon la conservation sera considérée, comme il se doit, en tant que partie intégrante de la planification et du développement stable. Dans le volume 4, N 3, décembre 1994, de ICOMOS/NOUVELLES, vous trouverez une information concernant les résultats de la discussion sur le thème du Symposium à Nara, tandis que le volume 5, N 1, avril 1995, publie la liste des thèmes possibles.

Les Symposium International est conçu comme le forum intellectuel suprême de l'ICOMOS. Il proposera des idées, un échange d'expérience et des alternatives quant à l'avenir. Dans ce sens, nous avons tenu compte de toutes les propositions intéressantes, reçues en réponse à ma lettre-questionnaire, publiée dans ICOMOS/NOUVELLES en 1994. Par conséquent, les participants auront de diverses possibilités de présenter leurs points de vue, dans le cadre de 55 heures au total, prévues pendant les 4 journées de travail du Symposium:

- aux discussions pendant les séances plénières;
- dans les communications et les discussions aux réunions par section;
- au cours des excursions scientifiques;
- à travers les posters dans le cadre de l'Exposition internationale "Messages".

- pendant les pauses, au moyen de projections vidéo.

Jusqu'à présent, nous avons reçu 80 demandes de participation avec une communication au Symposium International du monde entier, dont la moitié viennent de l'Europe. Je saisis l'occasion présente pour appeler encore une fois à

votre participation. Voici les derniers délais: l'envoi d'un résumé - jusqu'au 30 novembre 1995; l'envoi du texte intégral de la communication, imprimé et sur une disquette - jusqu'au 31 janvier 1996. Toutes les communications reçues seront imprimées avant l'Assemblée Générale et mises à la disposition de chaque délégué.

En rapport avec le Symposium International, l'Assemblée Générale propose encore quatre initiatives parallèles:

1. Une exposition internationale "Messages" qui permettra à tout membre de l'ICOMOS d'adresser (à titre individuel ou bien collectif) son message à l'Assemblée Générale, avec des idées, projets, réalisations, visions pour l'avenir etc., selon les thèmes du Symposium International, sous forme de poster vertical aux dimensions de 60/100 cm. Les "messages" doivent parvenir à l'adresse de l'Assemblée Générale au plus tard le 31 juillet 1996, sous forme de rouleau mis dans un tube solide.

2. Le Salon du patrimoine, organisé pendant l'Assemblée Générale, permettra à des instituts, des firmes, des organisations, des entreprises pilotes etc., ainsi qu'à des spécialistes à titre individuel, de présenter leur activité dans le domaine de la conservation - la production, des matériaux nouveaux, des technologies, des méthodes etc. devant le plus grand forum professionnel au monde dans ce domaine. A cet égard, il y a, moyennant un loyer modéré, des aires d'exposition convenables sur le lieu de l'Assemblée Générale. Le délai final pour réserver de l'aire d'exposition et pour envoyer les matériaux d'exposition étant le 31 juillet 1996.

3. Les quatre excursions nationales, organisées après l'Assemblée Générale (trois jours pour chaque excursion: 10, 11 et 12 octobre), ont pour but d'illustrer de différents aspects des thèmes du Symposium International et de faire connaître aux participants les grandes valeurs du patrimoine bulgare, ainsi que les activités pour leur conservation.

4. Trois excursions internationales post-Assemblée sont proposées en: Grèce (Thessalonique), Turquie (Istanbul) et Macedoine (Ochrid).

Toutes les initiatives de l'Assemblée Générale seront assistées sur le plan professionnel et amical par les membres de l'ICOMOS/BULGARIE. Notre objectif est de rendre votre participation à l'Assemblée Générale agréable et utile.

Les participants à la XIe Assemblée Générale devraient s'inscrire le plus tôt possible, en envoyant les formulaires d'inscription à l'adresse de l'Assemblée

Générale. La taxe d'inscription, si elle est envoyée jusqu'au 15 avril 1996, est de 350 \$ US, pour les délégués, et de 250 \$, pour les accompagnants. Après cette date, la taxe devient respectivement 400 US \$ et 300 US \$. Pour la première fois dans l'histoire des Assemblées Générales de l'ICOMOS, la taxe n'est pas augmentée par rapport à l'Assemblée Générale précédente. La taxe couvre le prix des excursions scientifiques (transport, information, nourriture); les documents de travail et la publication avec les communications du Symposium international; les réceptions; le transport de l'aéroport à l'hôtel et le trajet de retour; le café pendant les pauses; divers.

La Bulgarie possède une infrastructure touristique bien développée. La compagnie aérienne "Balkan" assure des vols réguliers jusqu'à tous les continents. Les hôtels mis à la disposition des délégués et des invités, sont à proximité du lieu où se tiendra l'Assemblée Générale et proposent des prix préférentiels dans quatre catégories. Le Formulaire de participation contient une information complète sur les hôtels et les réservations. Enfin, j'espère qu'en 1996, aussi, l'automne sera l'une des saisons les plus agréables à Sofia.

Après ces quelques renseignements, permettez-moi, Chers collègues de l'Europe, Chers représentants d'organisations internationales, de m'adresser à vous pour vous inviter très cordialement à participer à la XIe Assemblée Générale de l'ICOMOS à Sofia en 1996. Le thème de l'Assemblée Générale de Sofia est universel et concerne toute la planète. Mais nous ne devons pas oublier que l'Europe a été secouée par de violents changements politiques, économiques, ethniques et sociaux. Ceci présente des risques pour son patrimoine culturel qui, ensemble avec la vie humaine, constitue la valeur la plus vulnérable. L'Assemblée Générale de Sofia pourrait devenir l'occasion d'une nouvelle manifestation du grand potentiel intellectuel du monde européen de la conservation, avec toutes les bonnes conséquences pour l'avenir du patrimoine culturel mondial.

Au revoir dans un an à Sofia!

Todor Kretev
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